



DanceFlurry News

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DFO Web Site Upgrade Includes YouTube Videos

One of the most exciting developments on the Internet over the past few years is the capability of sharing personal home videos with the world via the YouTube Web site. Many dancers from around the world have shared short video clips of dance events on YouTube. Short video clips provide one of the best ways of demonstrating different types of dancing. The DanceFlurry Organization Web site now provides links to YouTube videos of dance events in our region. Currently, the DFO site has links to several video clips of Flurry Festival dance events.

Arlen Johnson, a professional Web site developer, has been hired to work with Don Bell and Sue Mead on the upgrade. The objectives of the upgrade are: to make the site more attractive to a youth audience; to make it easy for dance organizers to edit Web pages and add dance calendar entries; to make it easier to manage the site and its content; to improve the design and usability of the site; to add more ecommerce features; and to enhance Web site security. We expect the upgrade to be ready to launch in early fall. 



Peter Davis: A Well-Rounded, Eclectic Musician

Don Bell

Peter Davis is a musician through and through. At a very early age his inner musical child got loose and has never stopped playing, so to speak. He's performed all kinds of music on all kinds of instruments in all manner of venues. And his phenomenal musical talents are accompanied by a great sense of humor. Last December I thoroughly enjoyed hearing him perform a very funny, spooky Louis Armstrong song "Zat You Santa Claus" on WAMC radio's *Dancing on the Air* program.

A Childhood Filled with Music

Peter was born in Brooklyn, New York, and then moved to Babylon, Long island, where he spent his early years. Talk about a child prodigy! Peter is

a natural born musician, singer, and performer. His public premiere came when he was only a year old—singing bits of opera melodies (he had heard at home) to fellow travelers on a train. As a child he got harmony lessons from his father every day, listening to him improvise on the piano before going to work. When he was five, he took some piano lessons. But after six months the teacher “fired” him for playing by ear instead of reading the music. He took accordion lessons for two weeks but quit because he didn’t like the smell of his teacher’s house. He took clarinet lessons for about six years and developed enough skill to play a Mozart clarinet concerto.

Peter recalls two incidents that “forever changed my life.” When he was fourteen, a teacher showed him a blues progression on the saxophone. This musical insight, along with hearing Elvis singing “Heartbreak Hotel” on the radio made a big impression on Peter. He started playing sax in a rock and roll band in bars with older kids. As his parents didn’t approve of this, they sent him to a Quaker boarding school in Poughkeepsie. While studying there, he was inspired by Pete Seeger’s singing workshops for kids. Peter started learning the guitar, picking up Joan Baez guitar styles from a girlfriend.

Teaching and Travel

At Harpur College (now SUNY Binghamton) he majored in English and minored in music. He got involved in an eclectic mix of musical activities—jug band, bluegrass, dance band, madrigal singing, and theater music (the perfect background for eventually becoming the Flurry Festival Program Director).

Trying to avoid the military draft, Peter went to graduate school at Columbia University to become an English teacher. Upon graduation, he took a teaching job with the Peace Corps. He spent three years in Malawi, central Africa, teaching African history and geography. While there, he continued his musical pursuits and was exposed to a lot of fantastic African music.

In January 1971, Peter had his first exposure to Saratoga winters, driving there on one of the coldest days on record (28 below zero) to interview for a teaching position. He got a job at South Glens Falls Junior High teaching ninth-grade English. That lasted for about 18 months. Then Peter heeded the siren song of his lifelong passion and decided to make his living entirely from music. He put an ad in the paper offering guitar lessons. For the next 15 years, he taught 40

to 50 lessons a week full-time and started a family. He got involved with the Saratoga Arts Workshop, teaching group music classes on guitar and banjo. At that time he was the only person in the area teaching students to approach music as fun and encouraging them to sing and play by ear rather than from written music.

Exciting Opportunities Unfold

In the 1970s, Peter helped found a band called Doc Scanlon’s Rhythm Boys. After a few years of playing club dates they were asked to perform at the Governor’s mansion for Hugh Carey. Peter describes the experience as “flying by the seat of our pants... way beyond our experience and abilities.” He thought he’d reached the heights, but more was to come.

In 1976 he connected with musician Frank Orsini, and they formed a band that toured elementary schools as part of Bicentennial celebrations. It was a bluegrass band called the Saratoga Squirrel Barkers. (Don’t ask!) That summer Peter got really lucky at the racetrack. No, he didn’t win big money on the horses, much better than that; he got a job as a banjo player entertaining the patrons. This job evolved into forming the Saratoga Racetrack house band with Frank Orsini and George Wilson. It was an old-timey and bluegrass band with clog dancers from Woodstock. The rumor was that they were called the “hill people,” coming down from the hills of the Adirondacks. This band eventually morphed into a Dixieland band—the Red-Hot Feet Warmers. They’re still the racetrack house band 33 years later. And since 1986 Peter has been in charge of booking all the music for the racetrack.

In 1989 Peter was hired to play with The Whippersnappers (Frank Orsini and George Wilson again) at the Old Songs Festival. While there, he got to play with Jay Ungar and Molly Mason at a swing dance music workshop. They hit it off so well musically that Jay asked Peter to appear with them on the *Prairie Home Companion* NPR radio show. Between 1990 and 1994, they did about fifteen live shows around the country as the fill-in band. He’d hit the big time!

Meeting Paul Rosenberg in the early 1990s was another stroke of luck. It forever changed his life. Together with George Wilson, they formed the group Peter, Paul & George to teach dance in the schools. Then in 2005 Peter took over from Paul as the Dance Flurry Festival Program Director, booking all the talent. The Flurry job was

a good fit because Peter knew lots of musicians and was familiar with all kinds of music. At first though, the Flurry was a daunting logistical challenge for him. Now in his fifth year as Program Director, he's feeling more comfortable with the job. While remaining committed to supporting local musicians and teachers, Peter has brought more national performers to the festival. He describes the Flurry as "inexorable;" it just keeps rolling forward. He's very glad to have Sue Mead as the administrative assistant who handles a lot of the details and scheduling.

The Future—and the Present

Peter has a musical vision for the future. He wants to encourage people to reconnect with their ethnic heritage through music and dance. He feels that exposing people to the best traditional performers will energize people's interest in these cultural traditions. He's looking for help from the dance and music community in persuading granting agencies that this is a worthy goal to fund.

Peter lives in Saratoga Springs with his wife Beverly Lazar. They have four kids/stepkids ages 23 through 39. Both Bev and the kids love to play music! While working on the Flurry, Peter continues to do a lot of elementary school residencies and his summer work at the racetrack. With 225 to 250 gigs a year, he's a pretty busy guy and pretty happy too, doing what he loves most—music, music, and more music. 

DFO Committee Reaches Out

Organized last fall with the task of trying to reach new dancers, the DFO Outreach Committee tackled its goal on three fronts. The committee decided to

1. Advertise at our local farmers markets,
2. Give out "get in the door free" coupons to first-time dancers, and
3. Ensure all dances had an adequate supply of each other's flyers.

During January the committee organized tables at the Schenectady, Troy, and Saratoga Markets. To create a little excitement, we brought along several musicians to the Troy and Schenectady markets. John Kirk and Trish Miller lead an old-timey jam in Schenectady, and Colin McCoy and

Vonnie Estes played in Troy. We gave out several hundred local dance flyers and nearly 150 "get in the Door Free " Coupons. (About 30 coupons have since been redeemed at area swing and contra dances.) There was lots of interest generated for the Flurry among former attendees and potential first-time festivalgoers.

The committee also sent out packets of dance flyers, coupons, and DFO membership applications to all our local dances. You can now print "get in the door free" coupons for first-time dancers directly from the DFO Web site. Please use these coupons to encourage your friends, coworkers, and relatives to join you the next time you attend a DFO dance! 

Starting a New Contra Dance (almost) from Scratch

Bill Schwartz

The DanceFlurry Organization's long-term goal to increase its membership will mean adding events, so Jeanne Noordsy, Cathy Corrigan, and I started the Glens Falls contradance series two years ago. Besides helping DFO's goal, we had our own reason for initiating the series—not having to travel as far for dancing!

We've learned a few things along the way:

1. Have a team, but give each member distinct responsibilities. There's finance (especially budgeting), sound equipment care, volunteer recruitment, hall choice, hall setup, contracting with callers and musicians, and—last but not least—publicity. Each coordinator should have distinct duties; if they overlap, make sure there's frequent communication.
2. More on publicity—start local. Make contact with the local papers first, making sure they insert the dance in their "Weekend" sections. Since this is likely a monthly dance, try to stay in contact with a specific person at each paper. Prepare a flyer and get it placed in stores (community bulletin boards), libraries, colleges, and other arts organizations. Go to other dances and festivals with a stack of your flyers.
3. Still more on publicity—Web sites! Your dance will need one, and then there's Facebook, Myspace, and others where young dancers are more likely to learn of your event.

4. The Web has a number of "how to" guides for starting an event—the Ann Arbor dance community has an extensive one. Also, we were able to pick the brains of others who run dance series. We would like particularly to thank Rich Futyma in this regard.
5. Expect to learn new things—I didn't know squat about sound equipment (but Cathy did), and I've gradually picked up the fundamentals. And now I can do a basic spreadsheet to report the dance receipts.
6. Cultivate local callers and musicians. Many of them may not want to travel far either! And they can nominate other musicians and callers they've performed with to fill out your roster.
7. At the dance, take pictures that you can send along with your press release—publicity again! Write down the names of the musicians so you can acknowledge each, as well as the group, during announcements. Make sure you announce other local dances besides your own.

The reward? For us, it's seeing the community that would not be there otherwise, especially the spirited conversations during the break in the dancing, and having to (gently) shoo the lingerers out after the last dance, so we can close the hall! 



New Dance Series

The St. David's Welsh Society of the Capital District is sponsoring a new **Welsh Barn Dance*** series at 2:00 pm on second Sundays at the Ancient Order of Hibernians Hall, 375 Ontario St, Albany NY 12209 (518-438-8230) Each dance will be taught and called by Gail Griffith, to live music.

Singles, couples, adults, and kids are welcome; wear comfortable shoes and cool clothes. All dances (circles, lines, squares) are taught and called. There is always live Welsh music: jigs, reels, waltzes and polkas. For further information, contact Gail at 518-674-3052; geg@taconic.net

Tennis Ball Massage for Every Dancer

Elizabeth Gibbons, PhD

Do you suffer from sore feet after an evening or weekend of madcap dancing? If so, read on for a simple self-massage technique that will relieve those aching tootsies. And watch for Elizabeth Gibbons's workshop on massage during Dance Flurry 2010!

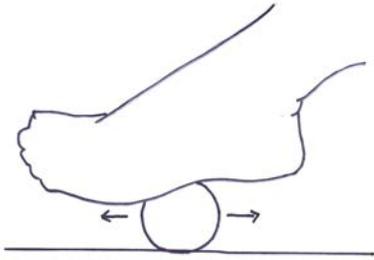
Tennis Ball Massage (TBM) is a method of passive stretching, muscular release, and myofascial massage (myo- refers to muscles and -fascial refers to connective tissue). Massage feels good, but we don't always justify the expense or take the time to do it. TBM can be done on feet, legs, shoulders, upper back, hands, and arms. It can be done any time you feel the need to relax, stretch gently, and de-stress. You don't need a partner and it's free!

Step-by-step foot massage

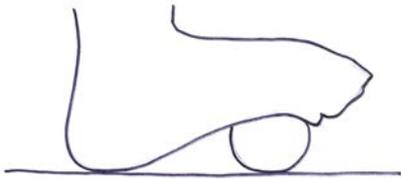
Foot massage feels great! However, some people are reluctant to have someone touch their feet. But with TBM, you can massage your own feet. TBM can be done in just a few minutes, and it's a good way to "awaken" your feet before dancing, to help relieve stress in the arches of your feet between dance sessions, or to relax at the end of the day. It may be done sitting or standing. Here's how:

1. Place the ball on a yoga mat or carpeted surface (to keep the ball from slipping away) under the ball of your foot (Fig. 1). Roll the ball along the underside of your foot, from heel to tips of toes and back again; from the inside of the foot to the outside; in circles. Imagine that the ball is covered with warm oil and that you want to cover the bottom surface of your foot completely with the oil. After you feel the foot start to relax, you can lean into the ball with a bit more pressure. If you find a knot, press gently but firmly against the knot as you exhale slowly. However, if it is painful, move the ball

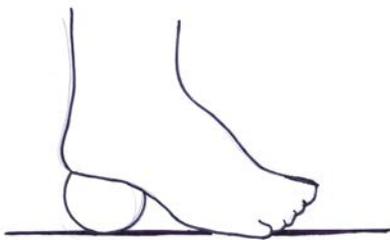
slightly, in any direction, away from the pain. Relaxing the area around the knot will help to alleviate the tightness.



- Place the ball under the ball of your foot (Fig. 2). Relax your toes and let your heel rest on the ground; keep both feet parallel (side by side, toes on both feet pointing forward), both knees gently bent. Relax your shoulders, feel the crown of your head floating up to the sky, and stretch your spine and tailbone down to the ground. Rest in this position for about 2 minutes.



- Roll the ball under your heel, with the ball of the foot resting on the ground (Fig. 3). Again, keep your feet parallel (side by side, toes on both feet pointing forward, knees gently bent). Allow shoulders to relax, feel the crown of your head floating skyward, and stretch your spine and tailbone down to the ground. Rest here for 1 minute.



- Step off the ball. What difference do you feel between the foot that you just massaged and your other foot? Some people say that foot massage makes their foot feel wider, longer,

and more "awake," less tense; some people say that the leg or whole side of their body feels longer. This step in the process—noticing and appreciating—is almost as important as the massage itself.

- After appreciating how your massaged foot feels, repeat the process for your other foot.

To make TBM part of your routine, keep a tennis ball in a basket under your bed or in a bedside table. Use it while sitting on the side of your bed at the beginning of the day to awaken your feet, or at the end of the day to relax. Keep a tennis ball in your dance bag to relieve tightness or tension between dances.

Dr. Elizabeth Gibbons is a professor in the Department of Movement Activities and Lifetime Fitness and Dance Program Coordinator at East Stroudsburg University of Pennsylvania. She may be reached at Lgibbons@po-box.esu.edu.

Basic guidelines for Tennis Ball Massage

Use the tennis ball on both right and left sides of the body.

- Exhaling deeply and completely will facilitate the relaxation response needed to relieve stress and help stretch tight muscles and knots.
- An old, used tennis ball or a rubber racquetball ball is a bit softer than a brand-new tennis ball.
- Never use the tennis ball at the level of the kidneys, cervical vertebrae (neck), inner wrist and elbow areas, or behind the knee.
- Do not stay with pain; move the ball slightly, in any direction, away from the pain.

ADIRONDACK DANCE WEEKEND

SEPT 25-27, 2009



**Gorgeous Adirondack setting for a fun-filled weekend on
Silver Bay, Lake George !**

*****New Promotion*****

*Anyone recruiting a new weekend participant will also get a chance to win
one full weekend DanceFlurry Festival 2010 ticket.*

Contras Hiking Swing Kayaking Squares
Waltzes Canoeing English Country

Performers Include:

*Beverwyck, Lisa Greenleaf, Crowfoot, Scott Higgs, Hot Foot
Club, Vikki Armstrong, Spare Parts & Eric Buddington*

Contact: Adirondack@danceflurry.org

518-664-6781 (8 am to 10 pm), or write:

D. Knutson, Registrar, 5 Colonial Drive, Schenectady, NY 12306



Connecting/inspiring through traditional music and dance.

DanceFlurry Board Welcomes New Members

At the annual meeting of DanceFlurry Organization on May 31 at the Buhrmaster Barn Dance, the DFO membership reelected board members Maura McNamara and Bill Shwartz to another term of service. Two new board members, Naomi Wimberly-Hartman and Rosalee Ruediger-Hamelin, were voted in as well, and the DFO Board welcomes their enthusiasm, talents, and experience. Here's a brief statement from these two new members.

Naomi Wimberley-Hartman, Albany. I have attended the Dance Flurry Festivals and am a teaching artist. I teach all forms of dance to children in grades K-8 throughout the Capital District. I am also a professional dancer, choreographer, and writer. As a choreographer, I have honed my skills as an organizer/director/promoter/creator of theatre productions, events, and workshops. I am currently reading, writing, and practicing dance as art education in schools, and understanding culture through dance education.

I am specifically interested in DFO's goals of increasing participation, specifically elementary/middle school dance and music education, as well as high school and college participation.

Rosalee Ruediger-Hamelin, Clifton Park. I was introduced to DFO through dancing at the festival in 1999 and have been to a few other dance events in the area since. I have been involved with the DanceFlurry Festival for three years now. I am in charge of lost and found for the festival and will continue to work on that in addition to other responsibilities.

I have an undergraduate degree in Anthropology, that basically means that I can dig in the dirt properly and have fun analyzing languages. I have a Masters in Science for Elementary Education in grades 1-6, and experience working with many different age groups of children. One of my

skills is the ability to interact and communicate with children and their parents. A personal goal is to try to get more youth involved in the DFO and DFO events. One idea that comes to mind is working with youth organizations that already exist and creating a relationship between them and the DFO. Among other ideas is one to interview the younger people who participate, find out what they do and don't like about DFO events, and ask about dances they would like to have.

Departing Board Members

DanceFlurry Organization would like to thank the following departing board members:

Heather Coleman-Ibrahim, who has been very involved in infusing a lot of energy into the DFO Swing Dance scene.

Josh Fialkoff, who was involved with the Albany Chill and other swing dance events and helped with assessing the DFO website.

Jeanne Noordsy, who helped to establish and continues to organize the new Glens Falls contra dance series.

Jane Rothfield, who served as Secretary and has helped us with DFO promotion.

Glen Tesch, who served as Treasurer and helped move us further toward more sophisticated administrative procedures. 

Help Us Keep Traditional Music & Dance Alive!

We are always looking for new people to serve on the Board and Board committees. Contact: danceinfo@danceflurry.org.

Upcoming DFO Events

To get all the latest information on upcoming dance events, go to www.danceflurry.org

Adirondack Dance Weekend: Sept. 25-27, 2009. A fun-filled, relaxing weekend of contras, hiking, jamming, singing, fabulous snacks, in a beautiful scenic setting with fall colors. Performers include Beverwyck, Lisa Greenleaf, Crowfoot, Scott Higgs,

Hot Foot Club, Vikki Armstrong, Spare Parts & Eric Buddington. See ad on page 5 of this newsletter.

Albany Contradances! Usually second and fifth Fridays of each month. Fun contra dances to live music. All dances taught. No partner needed. 8:00-11:00 p.m. Beginners workshop 7:45-8:00 p.m. Ancient Order of Hibernians Hall, 375 Ontario Street, Albany (at the corner of Mercer and Ontario streets, next to the "Playdium" bowling alley). Admission: \$10 (general admission), \$5 (students with ID). Contact: Peter Stix peter.stix@me.com (518) 729-7791.

Next dance is September 11 with The OpporTunists (Alan Snyder, Erik Hoffman, and Topher Gayle) with caller Susan Petrick - California band and caller touring the East Coast!

Buhrmaster Barn Dances: Sundays from mid- May through mid-September. Enjoy a tradition of community dancing passed down from generation to generation at barn dances throughout the country. Dance contras and squares to live music. Potluck dinner: 5:00 p.m., dance: 6-9 p.m. At the historic Pruyn House in Colonie, 207 Old Niskayuna Road, Colonie (Albany). Admission: \$9 DFO members, \$10 nonmembers, \$5 limited income. Contact: kwedderburn@nycap.rr.com, (413)441-5236.

Upcoming dances: August 23, Steve Holland with the Flying Garbanzos; August 30 Rich Futyma with CoinciDance; September 13 Peter Stix with Gigue-a-Bit and David Kaynor.

Capital Swing First Friday Dance Series: Here is your chance to learn to swing dance or pick up new moves! Dancing 8:30-11:30 p.m. with live music! DJ music during breaks Free lesson, 7:30-8:30 p.m., with admission. Air-conditioned! Large wood floor! Albany Elks Lodge, 25 South Allen St., 1 block south of Rt. 20. Admission : \$15 general, \$12 DFO members, \$10 students & limited income retirees 65 and over. Contact: Heather Coleman-Ibrahim (su_chick@yahoo.com)

Next dance is September 4 with Patti O & the Hip Hooligans and great instructors.

Dance Flurry Festival: President's Day Weekend, February 12-14, 2010, Saratoga Hilton & Saratoga City Center, 522 Broadway, Saratoga Springs.

Performer Highlights: Elixir, Nightingale, Great Bear Trio, Guy Mendilow Band, Alex Torres & his Latin Orchestra, Jean Rohe and Her Band,

Giant Robot Dance, Lisa Greenleaf, Nils Fredland, Yves and France Moreau, Miss Tess & the Bon Ton Parade, Graham Christian, Will Mentor... and many more!

Family Dances: Dates TBA. Come join us for an intergenerational, fun afternoon! Circles, squares, line dances and play-party/singing games from around the world. Instruction and calling by Paul Rosenberg; music by Tame Rutabaga. Sit-in musicians of any age and any degree of experience are welcome to join in.

Generally Sundays, Dates TBA 4:00 pm - 5:15 pm (no potluck) Delmar Reformed Church, 386 Delaware Ave, Delmar. Suggested donation: adults, \$5; children under 12, \$1. Contact: paul@homespun.biz , (518) 482-9255.

Glens Falls Contra Dance: Third Saturdays; no dances during the summer. Fun, traditional dancing to live music! No experience needed—beginners are encouraged to attend. All welcome. All dances taught and called. No partner needed. Bring soft-soled shoes for dancing. 8-11 pm; free lesson at 7:40 p.m. Temple Beth El, 3 Marion Ave., Glens Falls. Admission: \$9 general; \$8 DFO members; \$7 students with ID; \$6, under age 15. Contact: bschwarz@nycap.rr.com 518-307-6091.

Hubbard Hall Contra Dance: Fourth Sundays, Oct. thru May. Old-fashioned and new-fangled contra dances, squares, circle dances, and more. No experience required. We welcome and encourage beginning dancers of all ages. Dance 3-6 p.m. Potluck dinner at 6 p.m. Beacon Feed Studios, behind Hubbard Hall, 25 E. Main St., Cambridge. Admission: \$8 adults, \$3 ages 16 and under, \$15 families. Contact Fern Bradley dancingfern@verizon.net, (518) 692-9079.

Next dance is October 25 with Fern Bradley and the Cambridge Dance Orchestra.

Rensselaer English Country Dances: Third Sundays, Sept. through April. Experience the beauty and grace of 18th century dancing. Live music by the band HeartsEase. All dances taught. No partner needed. Beginners welcome. Academy Hall Auditorium, Rensselaer Polytechnic Institute , at the corner of 15th Street & College Ave., Troy. Lesson 1:30 p.m.; dance 2-5 p.m. Admission: \$10. Contact: Don Bell donbell@nycap.rr.com, (518) 273-5172

Next dance is September 20 with caller Don Bell.

Saratoga Contra and Scandinavian Dances: 4th Saturdays; no dances in June, July and August. Scandinavian Session: From 7:00-7:30 p.m., dance schottis (schottische), hambo, and other Scandinavian turning dances, changing partners after each dance. Experienced dancers will provide guidance for newcomers. Low-heeled, leather-soled shoes are recommended as they make turning easier. Contra dancing: 8:00—11:00 p.m.; free instruction session for beginners at 7:35. Please wear sneakers or other shoes with clean, soft soles. Italian-American War Veterans' Post 35, 247 Grand Avenue, Saratoga Springs. Admission: \$9 adults ; \$8 DFO members; \$6 high school and college students with ID; \$5 for young dancers under 15. (Children are welcome, but children who aren't dancing must be under the supervision of an adult at all times.) Contact: richfutyma@netscape.net, (518) 885-4430.

Stockade Assembly 2009: Twice a year, second Sunday of December and fourth Sunday of April. Afternoon semi-formal English Country dances; experience and knowledge of basic ECD figures required. The dances will be practiced on several Friday evenings previous to the events. Advance registration advised; admission: \$20

Next dance will be December 13, Joanna Reiner Dance Mistress, First United Universalist Society of Albany, 2:30 to 5:30 p.m., music by Joyce Crouch, and Eric Martin.



Become a Member of the DanceFlurry Organization

DFO is a nonprofit organization that relies on memberships, donations, and volunteers to continue our dance and music programs. 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 e-mail 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

DanceFlurry Organization Membership Form
 (Memberships are for one calendar year - Jan 1 through Dec 31)
Complete this form and mail it along with your check (payable to DanceFlurry Organization) to: DanceFlurry Membership, PO Box 448, Latham, NY 12110-0448

Name(s) _____

Address _____

City/State/Zip _____

E-mail _____

Phone _____

New ____ **Renewal** ____

Please check one only: I would like a
 ____ dancer name tag OR
 ____ a membership card (for wallet)

Basic Membership

____ \$25 Individual ____ \$45 Couple/Family
 ____ \$15 Limited Income Individual

Donor Level Membership

____ Supporter \$50 ____ Sponsor \$100
 ____ Patron \$250 ____ Partner \$500
 ____ Angel \$1000
 OR other Amount \$ _____

____ I approve publication of my name as a donor.

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: _____

Make a Donation: You can make a tax-deductible donation to DFO through your membership (any membership level over \$25) or by giving through our online PayPal account at our Web site, www.danceflurry.org

We Need Volunteers!

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



(Hudson Mohawk Traditional Dances, Inc.)
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**Keep in touch with the
 DanceFlurry Community**

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

Go to www.danceflurry.org enter your email address in the "Subscribe" box and click on the Subscribe button.

Contact Information:

danceinfo@danceflurry.org
 Dance hotline: 518-292-0133
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