

**MINNESOTA**

# **DANCER**

An official publication of the Minnesota Chapter 2011 of USA Dance

April 2014



## **The University of Minnesota Rochester (UMR) Ballroom Team Dancers Competed at Dance Fest March 1–2, 2014**

**Held at the Dancers Studio, St. Paul**



***JOIN US!***

***2014***

***TEA***

***DANCE***

***2014 Tea Dance & Brunch***

**Sunday, May 4, 2014 11 AM — 4 PM**

**Lafayette Country Club,**

**2800 Northview Road, Wayzata, MN 55361**



***BRUNCH & DANCING***

***11 AM-4 PM***

**ADULTS \$35**

**STUDENTS \$30**

***DANCING ONLY 1-4 PM***

**ADULTS \$20**

**STUDENTS \$15**

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***Tea Dance c/o Sharon Kennedy***

***4347 Abbott Ave. So.***

***Mpls, MN 55410***

***For information: 612-308-9022 or sk.dance8@gmail.com***



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Web: [www.usadance-minnesota.org](http://www.usadance-minnesota.org)

## APRIL

**Saturday, April 19th**

**7-8 pm lesson: Waltz**

**Instructor: Paul Botes**

**8-11 pm Variety dance music**

**\$7 USA Dance members**

**\$10 non-members**

**American Classic Ballroom**

550 Market Street, Chanhassan

## MAY

**Saturday, May 17th**

**7-8 pm lesson: Am Foxtrot**

**Instructor: Jeff Nehrbass**

**8-11 pm Variety dance music**

**\$7 USA Dance members**

**\$10 non-members**

**Balance Point Studios**

5808 W 36th Street, St. Louis Park

## JUNE

**Saturday, June 21st**

**7-8 pm lesson: Mambo**

**Instructor: Kate Bratt**

**8-11 pm Variety dance music**

**\$7 USA Dance members**

**\$10 non-members**

**Mill City Ballroom**

2382 Hampden Ave, St. Paul

## JULY

**Saturday, July 19th**

**7-8 pm lesson:**

**Instructor: Paul Botes**

**8-11 pm Variety dance music**

**\$7 USA Dance members**

**\$10 non-members**

**American Classic Ballroom**

550 Market Street, Chanhassan

# DANCER'S NIGHT OUT

*Want to dance? Dancer's Night Out lists social dance events in Minnesota. Want to see your dance listed here? Email the details to [newsletter@usadance-minnesota.org](mailto:newsletter@usadance-minnesota.org).*

Wed 4/2 Cinema Ballroom Practice Party, 8-9, 1650 St Clair Ave, St Paul, 651-699-5910, [www.cinemaballroom.com](http://www.cinemaballroom.com)

Thu 4/3 Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, 651-641-0777, [www.dancersstudio.com](http://www.dancersstudio.com)

Social Dance Studio Late Night Swing 10pm-2am, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Fri 4/4 Cinema Ballroom Variety Dance, 7-11, 1650 St Clair Ave, St Paul, 651-699-5910, [www.cinemaballroom.com](http://www.cinemaballroom.com)

DanceLife Ballroom Dance Party, 7-9:30, \$10, 6015 Lyndale Ave S, Mpls, 612-345-4219, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

The Minneapolis Eagles Club #34 with Tim Patrick, 7-11:30, 2507 E. 25th St, Minneapolis, 612-724-9714, [www.minneapolis eagles34.org](http://www.minneapolis eagles34.org)

The Blue Moon Ballroom Club Salsa Dance, 7:30-11, \$8-\$10, 2030 Hwy 14 East, Rochester, 507-288-0556, [www.blumoonballroom.com](http://www.blumoonballroom.com)

Sat 4/5 Linden Hills Dancing Club, a social club for dancing couples, 6:30-10:30, Dinner/Dance-\$40/couple, RSVP needed, Lake Harriet United Meth. Church, 4901 Chowen Ave. S, Minneapolis, 612-285-7894, [www.lindenhillsdancingclub.org](http://www.lindenhillsdancingclub.org)

Social Dance Studio First Saturday Swing Dance, 7:30-12:30, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Sun 4/6 **USA Dance Minnesota Beginner Cha Cha; 2:00 PM; Free! Costa Rica BallRoom Dance Studios, 816 Mainstreet, Hopkins, 952-330-3339, [www.usadance-minnesota.org](http://www.usadance-minnesota.org)**

First Sunday Dance at Tapestry, 6-10, \$7-\$10, Cumbia lesson, Kristina Lee, 3748 Minnehaha Ave S, Mpls, 612-722-2914, [www.tapestryfolkdance.org](http://www.tapestryfolkdance.org)

Social Dance Studio TC Rebels Swing Dance, 7-10:30, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Mon 4/7 Social Dance Studio West Coast Swing Social, 9:30-11, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Wed 4/9 Cinema Ballroom Practice Party, 8-9, 1650 St Clair Ave, St Paul, 651-699-5910, [www.cinemaballroom.com](http://www.cinemaballroom.com)

Thu 4/10 Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, 651-641-0777, [www.dancersstudio.com](http://www.dancersstudio.com)

Social Dance Studio Late Night Swing 10pm-2am, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Fri 4/11 DanceLife Ballroom Dance Party, 7-9:30, \$10, 6015 Lyndale Ave S, Mpls, 612-345-4219, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

Sat 4/12 Café Bailar Dance Party, 7:30-11:30, \$10, Balance Pointe Studio, 5808 R W. 36th Street, St. Louis Park, 952.922.8612. [www.balancepointestudios.com](http://www.balancepointestudios.com)

Sun 4/13 **USA Dance Minnesota Beginner Cha Cha; 2:00 PM; Free! Costa Rica BallRoom Dance Studios, 816 Mainstreet, Hopkins, 952-330-3339, [www.usadance-minnesota.org](http://www.usadance-minnesota.org)**

Mon 4/14 Social Dance Studio West Coast Swing Social, 9:30-11, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Wed 4/16 Cinema Ballroom Practice Party, 8-9, 1650 St Clair Ave, St Paul, 651-699-5910, [www.cinemaballroom.com](http://www.cinemaballroom.com)

Thu 4/17 Dancers Studio Dancers Night Out 7pm, 415 Pascal

St N, St Paul, 651-641-0777, [www.dancersstudio.com](http://www.dancersstudio.com)

Social Dance Studio Late Night Swing 10pm-2am, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Fri 4/18 Cinema Ballroom Variety Dance, 7-11, 1650 St Clair Ave, St Paul, 651-699-5910, [www.cinemaballroom.com](http://www.cinemaballroom.com)

DanceLife Ballroom Dance Party, 7-9:30, \$10, 6015 Lyndale Ave S, Mpls, 612-345-4219, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

Sat 4/19 **Monthly USA Dance Minnesota, 7-11; \$7-\$10; American Classic Ballroom, 550 Market St, Chanhassan, 952-934-0900, [www.abcballroom.com](http://www.abcballroom.com)**

Sun 4/20 Social Dance Studio TC Rebels Swing Dance, 7-10:30, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Mon 4/21 Social Dance Studio West Coast Swing Social, 9:30-11, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Wed 4/23 Cinema Ballroom Practice Party, 8-9, 1650 St Clair Ave, St Paul, 651-699-5910, [www.cinemaballroom.com](http://www.cinemaballroom.com)

Thu 4/24 Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, 651-641-0777, [www.dancersstudio.com](http://www.dancersstudio.com)

Social Dance Studio Late Night Swing 10pm-2am, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Fri 4/25 DanceLife Ballroom Dance Party, 7-9:30, \$10, 6015 Lyndale Ave S, Mpls, 612-345-4219, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

Salsa Fusion, 7-11, Cinema Ballroom, 651-699-5910, [www.cinemaballroom.com](http://www.cinemaballroom.com)

The Blue Moon Ballroom Motown Nite, 8-12, \$8, 2030 Hwy 14 East, Rochester, 507-288-0556, [www.blumoonballroom.com](http://www.blumoonballroom.com)

Sat 4/26 Café Bailar Dance Party, 7:30-11:30, \$10, Costa Rica Ballroom Dance Studio, 816 Mainstreet, Hopkins, [cafebailar.com](http://cafebailar.com)

Sun 4/27 **USA Dance Minnesota Beginner Cha Cha; 2:00 PM; Free! Costa Rica BallRoom Dance Studios, 816 Mainstreet, Hopkins, 952-330-3339, [www.usadance-minnesota.org](http://www.usadance-minnesota.org)**

Mon 4/28 Social Dance Studio West Coast Swing Social, 9:30-11, 3742 23rd Ave S, Minneapolis, 612-353-4445, [www.socialdancestudio.com](http://www.socialdancestudio.com)

Wed 4/30 Cinema Ballroom Practice Party, 8-9, 1650 St Clair Ave, St Paul, 651-699-5910, [www.cinemaballroom.com](http://www.cinemaballroom.com)



*As this newsletter becomes available online, my wife Leslie and I will have just competed in 6 events at the USA Dance National Championships in Baltimore.*

# PRESIDENT'S CORNER

*By Leland Whitney, Chapter President USA Dance Minnesota Chapter 2011*

In the January MINNESOTA DANCER, I discussed our vision to Strengthen the Foundation of our USA Dance Minnesota Chapter. Cooperation among individuals, events, publications, and dance studios provide the structural spanning support of our foundation.

USA Dance is a nonprofit organization formed to preserve and promote ballroom dancing. The USADance.org website states:

“The basic purpose of each Chapter is to promote ballroom dancing in the local community and to educate the public regarding the physical, mental, and social benefits of ballroom dancing. Chapters welcome beginner dancers and help them get started in ballroom dancing. Talented dancers are encouraged to become DanceSport Athletes. Chapters promote and sponsor ballroom dancing for competitors, social dancers, and the general public. They work toward the recognition of ballroom dancing as an art form, a lifetime recreational activity and an Olympic sport. Chapters strive to bring the joy of ballroom dancing to as many people as possible reaching out to all ages and skill levels.”

Current USA Dance Minnesota projects include: the monthly newsletter you are reading now, monthly 3rd Sat-

urday Dances (see page 3), The Tea Dance held every May (see page 2), the every Sunday FREE Project Dance lessons (see page 27), and the 2015 Star of the North Competition to be held next Spring.

Members of an organization, such as ours, are expected to support the stated mission. When a person becomes a member of an organization, they and the organization have unstated expectations.

As a volunteer organization, USA Dance Chapter 2011 has implied expectations that at times must take precedence over our mission statement.

USA Dance Chapter 2011 expects its members to treat other members with mutual respect and common human decency.

When members violate this implied expectation, we must respectfully and clearly let the violator know that this is not acceptable behavior.

I encourage the reader to note the Letters to the Editor in this newsletter.

As we promote mutual respect, we Strengthen the Foundation of our chapter, and we enhance the joy of dancing. ■

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# USA Dance-MN Chapter #2011 Board Minutes

Tuesday, February 11, 2014

Submitted by Leslie Whitney

**In attendance:** Lee Whitney (President),  
Bonnie Burton (Vice President), Jane Phipps  
(Treasurer), Leslie Whitney (Secretary),  
Zhuojing Liu, Marty Faeh, Tracy Frazee,  
Taylor Wall, Joel Torgerson, Gary Stroick,  
Shinya McHenry

**Location:** DanceLife Ballroom Studio, 6015  
Lyndale Avenue South, Mpls., MN 55419

## Call to Order

### 1. Guest Presentations and Discussion

-The U of MN Ballroom Club would like to hold the Dollar Dance fundraiser during the February monthly dance. The students will supply the tickets and personnel to manage this event.

-The board asked Shinya if there is an issue that the chapter could give extra attention. Shinya replied that welcoming new members and beginning dancers in an intended way is important to the vitality and growth of the dance community. He gave us several suggestions which will be discussed.

### 2. Agenda

-The agenda was approved with 2 additions.

### 3. January Minutes

-In the future the minutes will be reviewed and approved at monthly board meetings and then published in Minnesota Dancer.

-The January minutes were approved.

### 4. Treasurer's Report

-Jane submitted a complete report current to January 31, 2014. This report was approved.

### 5. Chapter Annual Report

-Lee asked that a committee be formed to plan an annual chapter budget. A motion was made, seconded and approved to place Jane, Bonnie and Zhuojing on this committee. A best effort will be made to report at the March meeting.

-A motion was made, seconded and approved to form a membership committee and initiate a membership drive. Marty and Tracy will serve.

### 6. Monthly Dances/Dollar Dance

-A motion was made, seconded and approved to support the U of MN Dollar Dance event.

-The board will ask the U of MN Ballroom Club to submit a formal request for the chapter's support in hosting the April Formal Dance from which proceeds go to the U of MN Club.

### 7. Project Dance

-The original goal of Project Dance was to improve the quality and quantity of ballroom dance. Discussion: Can we use Project Dance in our effort to increase chapter membership? Can we use it to increase participation at Minnesota Ballroom Blast or Minnesota Madness?

-Further discussion will be an agenda item for the March meeting.

### 8. Tea Dance

-We are grateful to Dede Ouren for co-chairing this event.

-Bonnie distributed a handout detailing the event.

-A motion was made, seconded and approved to give away 10 tickets.

-A motion was made, seconded and approved to increase the all inclusive price, (breakfast and dance), from \$30.00 to \$35.00.

### 9. Tapestry/USA Dance Initiative

-A motion was made, seconded and approved to enter into negotiations with Tapestry for first Sunday of the month dances.

### 10. 2015 Star of the North

-A motion was made, seconded and approved to begin discussions with Greg Warner and the Rochester, MN Chapter of USA Dance to co-sponsor this event in 2015.

### 11. Board Member Replacement

-A motion was made, seconded and approved to appoint Dan Fitzgerald as a Director at Large for Chapter #2011.

### 12. General Election 2014

-The board discussed requirements for the general election.

### 13. Spending Limit Approval and Signature Requirements

-A motion was made, seconded and approved that a board member may spend up to \$100 prior to board approval. A member of the executive committee may spend up to \$500.

-Reimbursement request must be submitted to the chapter treasurer within 60 days.

-The board approved a cap of \$100 annually for incidentals. A receipt will be necessary for reimbursement.

-A newly appointed financial committee will be appointed to suggest policies concerning chapter spending limits and the signing of contracts. This committee will study the National By-Laws which detail requirements of local chapter business.

-A motion was made, seconded and approved to give the chapter president authority to sign the chapter checking account.

### 14. Budgets: Status, Discussion and Actions

-A motion was made, seconded and approved to form a committee to study the current by-laws and policies and to recommend changes.

### 15. Pro-Advisors

-The board discussed that it would be a good idea to have a pro attend monthly meetings.

### 16. Coordinator Updates

-Tabled until March meeting.

### 17. By-Laws

-A motion was made, seconded and approved to invite Gary to draft by-law and policy changes that our chapter would discuss and consider sending to the USA National Board.

### 18. Minnesota Dance Newsletter

-We discussed free subscription to this publication for all chapter members.

**Next Meeting:**  
**Tuesday, March 11, 2014**  
**DanceLife Ballroom**  
**6015 Lyndale Ave. South**  
**Mpls., MN 55419**

## USA Dance

## Who Are We?

We are a nonprofit organization formed to preserve and promote ballroom dancing, both as an art and a healthful sport. The Minnesota chapter, USA Dance Minnesota Chapter 2011, was formed in 1991.

Membership in USA Dance is open to dancers of all levels. There are several categories to choose from: Social, Competitor, Junior (17 and under), Collegiate, and Associate (professional/instructor).

USA Dance Minnesota Chapter 2011 sponsors monthly dances and other special dance events. Members are entitled to discounts on admission to the monthly dances, as well as access to a great network for meeting other dancers.

As a member, you'll have fun dancing and meeting many new friends. For more information, call the USA Dance Minnesota Chapter 2011 HOTLINE: 651-483-5467.

The Minnesota DANCER is published monthly by the members of the Minnesota Chapter 2011 of USA Dance, providing information and news of ballroom dancing to members and friends.

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Mailing: Committee member

Contributors: Emanuel Ardeleanu, Paul Botes, Kate Bratt, Cloud Cray, Elizabeth Dickinson, Donna Edelstein, Jack Munday, Deborah J. Nelson, Christine Trask, U of MN Rochester Ballroom Dance Team, Leland Whitney

Contributions: Articles submitted may be edited for length, clarity, and content. Photos should be high-resolution jpg, png, or pdf files. Email submissions to: newsletter@usadance-minnesota.org.

Subscriptions: \$22/year. Make checks payable to USA Dance Minnesota Chapter 2011 and send to Jane Phipps, 9650 Waterstone Pl., #402, Minnetonka, MN 55305

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Jane Phipps, Chapter Treasurer, 612-859-5245, janep1951@gmail.com

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**USA DANCE MINNESOTA  
HOTLINE**

**651-483-5467**

**www.usadance-minnesota.org**

Call for information on dance events.

Leave a message for membership information.



# THE STATE OF AMATEUR BALLROOM IN AMERICA:

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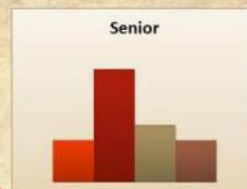
ballroomjunkie.blogspot.com proudly presents:

## The State of

# Amateur Ballroom in America

## STYLE POPULARITY

**Latin** is twice as popular as **Standard** amongst Junior dancers, which is twice as popular as either other style. Seniors, on the other hand, vastly prefer **Standard** to any other style. Adult amateurs prefer **International** dances, and collegiate dancers are the most indifferent.



A large surge in **International Syllabus** dancers in 2011, paired with a significant exodus of Youth dancers into the Adult category in 2012 and 2013, caused a 30% increase in Adult Open competitors over the last 3 years.

Open Latin has been declining in collegiate for a few years now

Collegiate Open Smooth, however, has become more popular

The only style that hasn't grown significantly amongst adults in the last 5 years is...

**Rhythm**

The Most Active Judge over the last 5 years has been...

**Stanley McCalla**

### Most Competitions Attended

Stanley McCalla  
Bill Davies  
Jennifer McCalla  
Wendi Davies  
Jennifer Booth

### Most Marks Submitted

Stanley McCalla  
Bill Davies  
Wendi Davies  
Ieva Pauksena  
Wayne Crowder

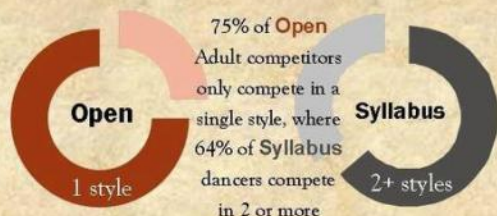
## JUDGE ENDURANCE

**13,000**

The average number of marks a judge submits per competition (including "do not recall").



# AMBIDANCESTROUS



There are only 3 couples in the USA who competed in Open in all 4 styles in 2013 (as well as 4 leads who danced all styles but with different partners). Most of them were coach/student partnerships, but at least 2 were Am/Am.

3

## JUDGE CONSENSUS

The most accurate judge in the USA, when comparing final placements to personal marks, goes to:

**Bill Sparks**

Judges have the highest level of consensus in **Open Standard** and the least in **Syllabus Latin**

...who, on average, was only off by about 1/2 of a place for each couple. The average deviation for the 250 most active judges is **1.06** places.

### Top 5

Bill Sparks	.53
Nathan Daniels	.62
Anik Jolicoeur	.64
Mireille Veilleux	.64
Lena Kosovich	.65

The most difficult dance and age category to place is **Collegiate Open Latin**

In fact, judges tend to agree more on **Open** dancers than **Syllabus** dancers in all styles.

The easiest is **Youth Syllabus**

In 4 and 5 Dance events, judges are 25% more consistent with one another by the final dance than the first.

Our own local, Minnesota based judge, **Nathan Daniels** is the 2nd most accurate judge in USA Dance Amateur competitions when it comes to personal marks!

**Nobody**

has gone into the final in 6th place and ended up taking first place in the last 7 years

## SCORING SYSTEM

Don't get complacent—only half of couples with the most marks going into the final end up in first.



## Here's a thinker:

Say we have 2 couples in a 3-dance event with 3 judges:

### Dance 1

Couple	A	B	C
101	1	1	1
102	2	2	2

**Winner: 101**

### Dance 2

Couple	A	B	C
101	1	2	2
102	2	1	1

**Winner: 102**

### Dance 3

Couple	A	B	C
101	1	2	2
102	2	1	1

**Winner: 102**

In this scenario, couple 102 would win the round, having won 2 of the 3 dances. However, a closer investigation would show that couple 101 actually has more 1st place marks across all dances. Couple 102 may have won more dances, but 101 has better marks overall. It's kind of like winning the popular vote, then losing the electoral college vote.

1 out of 7 couples (about 1 per final) would have been placed higher if places were determined by looking at individual marks instead of "dances won"

**Closer Than You Think!**

Even if you've lost every dance to the couple ahead of you, look twice at the marks—21% of all placements are determined by a single judge.

But remember, this prevents couples from "cherry-picking" individual dances, and forces couples to practice each dance in any style

On the other hand, 9% of the time, more judges prefer one couple over the other, but the math still gives the mark to another couple due to the way final marks are calculated



## EPILOGUE

Remember, Ballroom is a subjective sport. Like any sport, you will have good days and you will have bad days — don't get discouraged! There will be leagues that are more competitive than others. And no amount of data will ever be a substitute for hard work and practice. Your only measurement of progress should be your dancing today against the dancer you were yesterday.

# Thank You

statistics based on 395 competitions (5.6 million marks) from o2cm.com and dance.zsconcepts.com

author: Cloud Cray  
email: cloudcray@gmail.com



### 98<sup>th</sup> Weekend Getaway

**FRIDAY JUNE 20<sup>th</sup>**  
**to SUNDAY JUNE 22<sup>nd</sup>**  
**2014**



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September 12<sup>th</sup>-14<sup>th</sup>, and November 21<sup>st</sup>-23<sup>rd</sup>

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Kate Bratt is co-owner of Mill City Ballroom in the Twin Cities, a professional ballroom dancer and instructor, and writer at [www.riotandfrolic.typepad.com](http://www.riotandfrolic.typepad.com).

# A LITTLE EXPLANATION OF JUDGES' MARKS

By Kate Bratt

Judges are not keeping judging criteria a secret. All the things you work on in lessons? That's what you're being judged on.

Many officials hesitate to answer the "how do you judge ballroom dancing?" because there's no short answer. Even asking a judge why they marked you the way they did may not be an easy answer.

If you want to know what a judge thinks of your dancing, you may ask politely. If they can summarize their impressions into a short sentence, they will probably tell you. You should, however, be prepared to schedule a lesson with them, and listen (since you were asking in the first place).

The asking route is a much better and more educational and less annoying route than complaining about your scores and how certain judges "hate" you. Most judges don't

know you, and if they happen to not like you personally, they don't hold it against you on the dance floor.

I am not qualified to judge ballroom dancing. I have no certifications or accreditations. I only have 15 years of dance experience, about 11,000 hours of practice, 100+ competitions (some as a pro-am student or amateur, many as a pro-am teacher and professional), weeks worth of coaching, and thousands of hours helping students improve their dancing.

Fig (1) below illustrates how I prioritize my marks when judging [non-NDCA sanctioned] ballroom

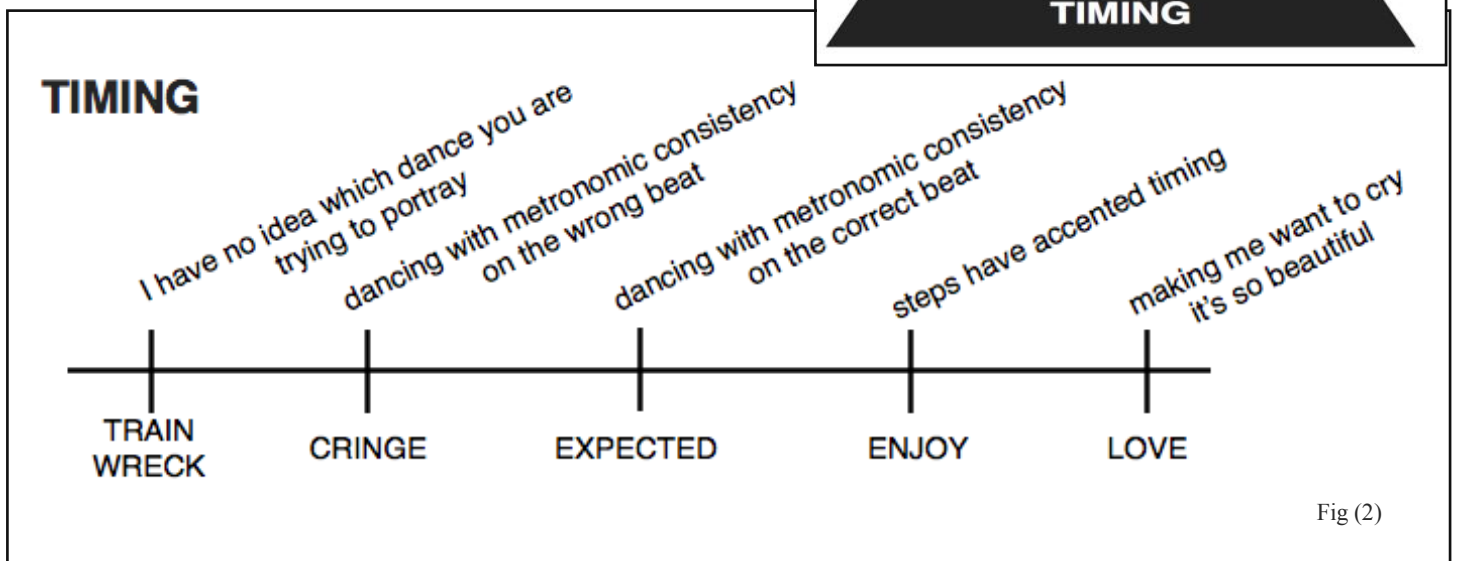
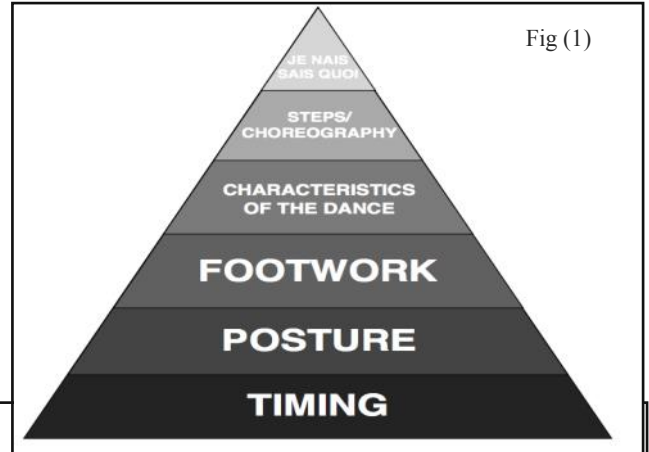


Fig (2)



dance competitions.

This isn't a simple checklist, but a list of continuums that I find important. For example, see the above Fig (2).

Waltz should look like Waltz, Rumba like Rumba, etc. A dance looks like a particular dance largely because of how it's timed to music. Timing seems like a forgettable criteria because it's so obvious. Ballroom dancing IS two people moving rhythmically to music.

If you are dancing off-time (or with no timing at all, on the left end of the spectrum), you will not get marked. I have seen several couples, uncontested, get second place because they were dancing off-time. Yes. A second. To themselves. [Some of the new scrutinizing software doesn't allow for uncontested seconds and that's makes me sad.]

I assume (with all the connotations) that if you're competing, you know how to dance the basic timing on the beat. If you cannot dance on the beat, you need to examine why you cannot:

- **Are your current steps (choreography) too difficult to perform at the correct tempo?**

This is the most common problem and the easiest one to fix when it comes to musicality. It's also the problem couples are least likely to want to fix.

DO SIMPLER STEPS.

Doing "easier" steps might seem like a cop-out, a humbling experience, or a waste of time and mon-

ey. But what's more humbling? Doing simpler steps, with ease, in time with the music, and showing the characteristic timing of a dance while continuing to work on your challenging routine off the competitive floor OR competing with your challenging routine and losing to someone who is choosing the first option?

The classic challenge: ask someone to watch your routines who hasn't seen them. Don't turn on music. Dance your routines. Ask them what it is when you are done. If they don't know, fix it.

- **Are you unable to hear the beats in the music?**

First of all, are you listening to the music? Often, in competition settings, I believe couples often know how to, but they are caught up in THE DANCING or THE NERVES and have just stopped listening to what's coming in their ears. So, you know... Listen to it. Secondly, if you really have a problem with beat identification, the easy answer is to listen to a ton of music, clap your hands/stomp your feet, and count. Count all dances while you're on lessons, in group classes, and social dancing. Have your instructor count as often as possible. After a few weeks, this usually does the trick.

- **Are there certain songs or dances in which you cannot hear the music?**

Dancers often have trouble defining the "2" in Mambo or a good Slow in Foxtrot. Seek someone to give you guidance in different ways to count (anyone know the Cha Cha trick for Mambo?). Find some obvious songs (heavy downbeats, lots

of bass) from a music guru. Often, it's just listening to lots of music and counting, counting, counting like mentioned above.

- **Do you know if you are dancing on the beat...or before it?**

I have seen many people dancing very confidently, off the beat. The confidence is admirable, but I'm often holding my breath and leaning back while watching them, trying to help them slow down. While it's never quite off-time, each step is jumping the gun and the momentum of each subsequent step seems to bring them closer to not-on-time. This is probably a problem in posture and consequent leg swing, but CHICKEN OR THE EGG.

- **Are you unable to control your timing with the music no matter what the situation?**

Excitement, bad posture, poor muscle control - lots of things could be contributing to your lack of timing. Get thee to a professional.

On the plus side, if you know the accent beats of a particular dance and can perform your steps while accenting the correct ones with the music, that is nice. If you can make me think you have magically choreographed your routine to the song that happens to be playing, that is beautiful. (Note: those moments are a most likely a combination of luck, dancing to a particular song often enough to recognize it in a pressure situation, actually listening to the music, and good choreography... all which add up to... musicality.)

Next up: posture.



# ASK DR. DANCE

Submit your questions to Dr. Dance newsletter@usadance-minnesota.org.

# Q:

We've heard coaches and top competitors say it's not only important to "dance well" in a competition, but it's important to also "compete well". What do they mean? What are some tips you might share with competition dancers to help them? The USA Dance National amateur competition is soon and we want to maximize our chances of doing well.

## Donna says:

Competing well assumes that you are dancing well, but there is more. When coaching, I work on the characteristics that influence me when I am judging;

1. Your look - how you and your partner are groomed, the way you interact with each other and the audience, and the image that you project.
2. How and where you position yourselves on the floor; how you use floor craft; are you skilled enough to avoid others while still dancing; do you start dancing when the music begins or wait?
3. Projection and feeling - is your dancing more than technique? Are you bringing the audience into the meaning of your movements? Does your choreography attract attention because it's exciting, interesting, or moving?
4. Musicality - adapting your cho-

reography to what you are hearing; drawing out legato portions of the music; waiting to hit a highlight, and so forth. Dancing to the mood and not just the beats.

5. Characterization - are you demonstrating the unique character of each dance?
6. Does your partnership come across as genuine and unaffected?
7. Various judges have different 'hot buttons', but in order to be a great competitor you have to have that 'something special' that jumps off the floor and onto the page. Good luck with your competing!

## Paul says:

Dancing well and competing well are indeed two different aspects of the art of ballroom dancing. It is understood that in order to do well in a competition, you have to dance well. In a final round in Blackpool for instance, everyone, without question dances well. The winners

though are also the best competitors. They convinced the judges that they deserve to win by paying attention to every detail and by being the most consistent competitors on the floor.

Some of those details include grooming, musicality, confidence and a solid grasp of what you are trying to accomplish. It is not enough to be able to dance your choreography faultlessly. Do you have an escape plan for when you get in trouble? (And you will, mark my words.) Do you listen, really listen to the music? It is astonishing how many competitors don't. Do you compete, or just participate? The aura that you project as a competitor who wants to win is vastly different than that of a participant. Compete like you are the winners, even if you're not.

Many a competition has been lost due to a bad costume. It should not matter, but it does! It goes under



*Donna Edelstein is a coach, judge, and organizer of the Snow Ball DanceSport Competition. [www.donnawrites@msn.com](mailto:www.donnawrites@msn.com) 763-557-6006*



*Paul Botes is a dance instructor, coach, choreographer, and judge. He is an owner of American Classic Ballroom, located in Chanhassen, MN.*



the heading of "distractions". Learn to prioritize issues in your dancing. That trick that you are so fond of may only be seen by the judge directly in front of you; is it visible across the floor? Do your coaches harp about your posture? Well maybe if you improve your movement across the floor your

posture will be the lesser evil. Posture is shaped over many hours of practice and coaching and does not change overnight. Improve other areas and your results will change for the better.

Finally, you become a better dancer by practicing and consistent coach-

ing, but the only way to become a better competitor is by competing. That means FLOORTIME WITH OTHER COMPETITORS!! Good luck to everyone competing at USA Dance Nationals! ■



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# CIEN POR CIENTO DE PURA DIVERSION ~

## ONE HUNDRED PERCENT PURE FUN – PART I

By Christine Trask, Photos by Modie Chehouri



My roommate Dede, and I stepped out onto our balcony which overlooked the multiple swimming pools and sky blue ocean. “Pinch me,” Dede said as I handed her a cup of coffee. Every morning we made it a delightful habit to start our day having breakfast with our group which consisted of fresh tropical fruits and a large variety of Mexican food while we chatted and enjoyed the moment.

What do you get when you have 39 ballroom dancers staying together at the breathlessly beautiful ocean view Hotel El Cid in Mazatlan, Mexico during Carnival week? The answer is -- ***One Hundred Percent of Pure Fun!*** Shinya and Camille started DanceLife Adventures in September of 2013. Shinya has been Camille’s dance instructor and friend for over twelve years and she is now his business partner. The combined team created a fun and very festive atmosphere for our entire trip. It started by playing a “personal trivia game” at the airport which helped us get to know one another. We arrived in Mexico be-decked in our decorated yellow T-shirts advertising DanceLife Ad-

ventures Mazatlán 2014. After a light supper most of us went to bed early listening to the calming waves of the ocean. Our amazing week of One Hundred Percent of Pure Fun consisted of the following:

**Mornings: Breakfast, Stretch, Dance group lessons**

Stretch class was next on the list which was led by Shinya. He started the class using life lesson phrases like, **“Dance like no one is watching,” “Let it go,” “Be in the moment,” and “Be flexible”**. It is very important as dancers to quiet our bodies, minds and spirits so we can focus on learning what





we love to do: dance. We took turns massaging our partner's arms, legs, and spine while learning proper breathing which helped release tension. The rest of morning we went to group classes: cha cha, rumba, meringue, cumbia, bachata, and samba taught by Modie Chehour; swing, small room ballroom, Latin techniques and style, and hustle, taught by Shinya McHenry; salsa, taught by Jae Phillips; waltz, west coast swing, and night club two-step taught by Michael Bang.

**Afternoons: Lunch, Tours, Beach fun, Caravel Parade, Shopping**



Afternoons were left to us, choosing tours consisting of various adventures such as Sunset Cruise, Canopy Tour, Deer Island, Turtle Release, Country Tour, and Mazatlán Tour. About ten of us went together one day on the Stone Island Tour. We hopped onto a 45 ft. Trimaran which took us for a fun ride in the Pacific Ocean. Along the way



we saw a family of walruses with a two-week baby sunbathing on a rock. We started to dance in our seats and sing to the music while we had our beverages of choice. The patrons on the boat could not resist our energy and started sing-

ing with us. Before you knew it we had a great chorus line and new friends that wanted to join our group. When we landed on Stone Island we went horse back riding, had a fabulous lunch, shopped, kayaked, rode a banana boat, and walked the beach. We were amazed when Susan MacGibbon

held an iguana.

We managed to make it back in time for the parade, so Victor, Dede and I hopped in a cab and went to the parade. Fun facts to know about Mardi Gras in Mazatlán: This spectacular celebration of Mardi Gras is third largest in the world preceded only by Rio de Janeiro and New Orleans. Mazatlán has been celebrating Mardi Gras for 113 years. Festivities for this year's celebration began on December 6, 2013. The theme for 2014 was the Skin of the Sea, honoring Rio de Janeiro. They choose a King of Joy, Child Queen and a Carnival Queen, who was crowned surrounded by a sea of colorful samba dancers. The Mazatlán celebrated its culture and independence from Spain through traditional dances. Dance plays a major role in their religious beliefs, traditions, coming-of-age parties and agricultural celebrations. In Mexico, dance is a mandatory class that the children must take while in school.

Every person from the very young to seniors were dressed in carnival colors wearing brightly colored wigs, mask and costumes. Everywhere there was dancing in the streets.

Games on the beach with Shinya were so incredibly fun. We had two teams, the green and the pink. Each team had to pass water balloons between their legs and then in promenade position to the finished line. There was cheating, a lot of competition and many broken water balloons. After the games we danced on the beach. Everyone who was watching us wanted to join in the fun.

One afternoon, Kay, Sue and I were on our way to take a walk on the beach. We ran into Modie, Lee, Camille, Michael, Danielle, Eugenie, Patricia, Michele, and Jae.

They were all dancing barefoot by the pool to salsa music. That was the end of our walk on the beach. We spent the next two hours dancing salsa and bachata around the pool. Camille then offered Tequila shots for everyone. Needless to say, we all had blisters that evening. ***One hundred percent pure fun!***

As quoted in my latest financial advisor outlook for 2014, "There is one thing that hasn't changed: humans beings are voyagers and adventurers". Most doctors today agree that dance is a healing force that helps people cope with cancer, Parkinson's, depression, autism, Alzheimer's and now, blisters. We use dance to give us a sense of connectedness, and movement evokes memories stored in all the muscles and cells of the body. So we all agreed that dancing bare foot and getting blisters was well worth it

due to the other benefits we received.

In the evenings there were theme parties and great meals featuring foods such as arugula, artichoke, and pear salad, pumpkin blossom and corn soup, mahi-mahi fillet and tres leches cake. We danced in the 50' by 26' ballroom reserved for us or under the stars by the ocean. After that, some of us would go the local bars for live music and dance with each other and the locals. The morning after the first night I stayed out later than Dede, she sat straight up in bed, looked at me and said, "Good morning party girl!" The next evening, I made it to bed before she did so of course the next morning I looked at her, while sitting straight up in bed and said, "Good morning party girl!"

*~ To be continued next month.*







*Elizabeth Dickinson is a life/executive coach and amateur ballroom dancer. If you enjoy her writing and would like to receive her weekly emailed coaching newsletter, please send an email to [elizabeth@pursueyourpath.com](mailto:elizabeth@pursueyourpath.com).*

# THE DANCING LIFE

## STRETCHING MYSELF

*By Elizabeth Dickinson*

In my open waltz choreography I use my body in ways it has rarely been used. In the pas de deux work there's a move where I extend my left foot forward and while my teacher carries it around in a circle. (It's nicer than I make it sound.)

The leg extends at an uncomfortable side angle, in a place that has never been particularly flexible for me. I haven't been able to extend it high enough where it looks aesthetically pleasing.

To increase my extension, my teacher suggested some simple hurdle stretches where you sit on the floor, curve one leg under, stretch the other leg forward and extend the back towards it.

(These exercises are best done gently. Some experts believe hurdling stretches can be risky because they can force the knee into an unnatural position.)

Frankly, it took a little mental flexibility to take on the physical stretches. My grumpy in-

ternal response was, "Well, that's unlikely to work." Even when I was a hurdler, I never liked those stretches.

But for the past six weeks I have (most days) added these stretches to my sun salutations.

Lo and behold, by the end of the first week, I could hold the extended foot (with a more or less straight back). This was much more than I anticipated.

It has yet to be seen how this influences the waltz, since I've been traveling the past month, but it reinforces the idea that flexibility can be restored and extended.

Living a flexible life may show up in the body, but sometimes it starts in the mind and emotions.

As Einstein said, "The measure of intelligence is the ability to change."

May we all strive for the intelligence that allows for change and flexibility in the mind, body, and emotions. ■



*Deborah J. Nelson is the founder, president, and head designer of Satin Stitches Ltd. See more costuming tips at [www.satinstitches.com](http://www.satinstitches.com)*

# BORROWING DESIGN IDEAS FROM OTHER DANCE COSTUMES

© Deborah J. Nelson/Satin Stitches Ltd.

Last month I wrote about the pros and cons of borrowing/lending an actual dance costume. This month I'm going to talk about 'borrowing' ideas from other dancers.

What are the rules and/or ethics involved in 'copying' dance costume designs? This isn't something that is black or white. It is definitely one of those gray areas (or if you are British, it is a grey area). I'm sure you all have thought about it, in one way or another.

First of all, there have been court cases and lawsuits over the years, concerning possible copyright infringement or patent infringement with clothing and accessories. Rarely has any organization or individual ever prevailed with copyrighting clothing, and especially none with costumes. Sometimes there have been patents on the scientific manufacturing of garments. There is copyrighting with the written word, printed or digital photos or films, and company logos. I have, in fact, a copyright for my Satin Stitches logo and my Satin

Stitches Ltd. name. But I have never had a copyright for a particular dance costume design.

In the world of clothing, there really isn't this same protection. As it has been explained to me, generally a piece of clothing isn't copied exactly. Some aspect of a design may be used, but the entire garment is generally never copied verbatim. A feature may be incorporated into a new design, but who is to say that this 'original' feature was conceived for use on this original garment? Perhaps it was first created, decades ago. It is a well-known fact that fashion goes in cycles. "New" design details could have first been seen decades ago, and then forgotten about.

Clothing and costume design features have been used and reused over the decades. They are tweaked by designers and dress-makers. I have personally come across this issue on occasion. I have seen that designs may state (on a company website, for example) that they are copyrighted or are



patented. If they are patented, then yes, they are off limits (very few are). But I have not seen an actual case of bonafide copyrighting of a costume design. Perhaps a corporate logo was involved, which IS copyrighted. Design features of costumes are fair game for re-interpretation by others.

You may have heard of ‘bootlegged’ or ‘knock-offs’ of famous designers garments or accessories. The legal problem with these, is that the seller is trying to pass off the item as an ‘original’ Prada or Gucci, etc. That is deception, and trades on the name of the original manufacturer or designer.

But, just because you can legally copy or ‘borrow’ a design feature, silhouette or concept, doesn’t make it OK, or the best plan. There are other ramifications besides actual legality or moral obligations.

Most importantly, you do not want to cause bad feelings by appearing in a dance costume that is nearly exactly like a co-competitor’s costume. No one wants to ‘see themselves’ on the performance dance floor if they have created a custom costume or gown for themselves. This is very bad taste. You shouldn’t do this. It is said that copying is the sincerest form of flattery. And it is, as it means that someone really liked your costume. BUT, bor-

row or copy details from someone’s fabulous design, do NOT copy it exactly.


If you see a sleeve detail on a dance costume that you really like, you can incorporate it into your new design. But you need to consider a few things. Will you be directly competing with the person wearing this costume? Will your sleeves look like the original sleeves or will they be different. Is the design detail copied, but not the color or fabric? How would you personally feel about seeing a ‘borrowed’ detail from your costume, on someone else’s costume? A design feature should ‘inspire’ a new design that may be reminiscent of the original design feature. You never want to show up with an exact or nearly exact copy of a dance costume, competing against that costume.

Can you recreate that costume, with changes, such as color or other changed features at an altogether different performance? Yes. Use your common sense. Using a figure skating design detail on a ballroom gown is what I’m referring to here. Copying a design detail from a Red Carpet dress is perfect for a ballroom costume.

Many times costumes are created, and inadvertently they may appear to be a ‘copy’. At Satin Stitches, on occasion, we have created a cus-

tom team costume, based on our clients ‘wish list’ for design details. What we didn’t know, was that they were giving us details of a previously designed costume that they had seen. When others saw this new costume, they assumed that we copied the original. If you looked at the costumes side by side, you would see many differences, but without seeing them side by side, yes, even I would wonder if one was a ‘copy’ of the other. It may not have been done on purpose, but the result was the same. We do try to avoid this, but if we don’t know that our client is trying to copy another costume, we can only hope that we create something different and better.

You should take this in to consideration yourself, no matter how much you really like a particular style that you have seen and fallen in love with. The best way to consider your possible design? How would you feel if someone copied your costume that you spend lots of time conceiving it, expecting that you had something totally original and unique, only to find a copy the next time you competed?

In conclusion, ‘borrowing’ design features is natural and expected, but use your common sense to not borrow from those you will be dancing with or competing against. This is just bad form. 



*John S. Munday is a writer who lives in Isanti County, Minnesota, with his wife, Fran. Together, they found ballroom dancing at Cheek to Cheek Studio. Jack is a student of Monica Mohn, and his book, *Beauty in Partnership, A Memoir of Ballroom Dancing*, is available at [www.Johnsmunday.com](http://www.Johnsmunday.com) and several dance studios.*

# GENTLEMEN LEAD

*By Jack Munday*

Once again Fran and I are looking forward to the annual USA Dance Tea Dance and Brunch at the Lafayette Club. It is a joyful event, with a delightful building and grounds, plus delicious food, nice tables where we sit with new and old friends, looking out seeing birds making their nests.

In 2008, Fran and I attended our first Tea Dance. We were welcomed by many dancers, enjoyed the food and conversation, and were amazed at the dancing by so many wonderful partners. We danced some of the dances, of course. We practiced for a dance we would be performing at a granddaughter's wedding. We were doing a cha cha.

But we were too intimidated to try the foxtrot or waltz. We'd had the basic steps, but the whirling and swirling of so many skilled dancers overwhelmed us. Then, in a flash of understanding, it came to me. I wish I had known how ballroom dancing is such a wonderful way to bring beauty, healthful activity, and companionship to our lives. Eventually that would give me the title to my dance memoir, *Beauty in Partnership*.

At the Tea Dance the next year, Fran and I danced to more different

dances than in the past. I danced with other ladies and Fran danced with other gentlemen. We had a lot of fun and consider this event to be a wonderful opportunity for social dancing as we have come to enjoy it.

We missed the 2011 USA Dance Minnesota Tea Dance for a sad reason. Only a week before the dance, Fran had knee surgery. We stayed home. Fran and I also missed the 2012 Tea Dance. Sort of. We always enjoy it but about the time the food was done and the music started at the Lafayette Club, we were departing Barcelona, Spain, on a Mediterranean cruise on the Norwegian Epic. And yes we did dance on board the ship. It was fun to show someone who had spent a lot of money for a Rembrandt print in the shipboard auction how a foxtrot should look.

Last year at the Tea Dance we sat with old friends, enjoyed the performances, and danced to our heart's content. We intend to do that this year as well. In the week before the Tea dance our bed looks like a rainbow when Fran lays out all her dresses, taking one and then the next one before a mirror, holding it up, trying to decide. I wait, because unless I wear my tuxedo, I



will have to do my best to match my tie to her chosen dress.

May 4, this year, just might be beautiful outside, with snow gone and grass greening. The ride along Lake Minnetonka is the first of many joys we look forward to having. Inside the Lafayette Club, we will check our coats

if we have them, then go into the wonderful ballroom. We will greet friends, hugs too, of course, and find a table on the veranda. ■



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## DANCE PARTNER WANTED ADS

*Looking for a practice partner? Compose an ad letting potential partners know what you're looking for and how to contact you. Submit ads of a maximum of three lines to [newletter@usadance-minnesota.org](mailto:newletter@usadance-minnesota.org). Please include area code with any phone number.*

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► **Vee Hammond 651-206-9890** vee.hammond@comcast.net  
Follow, 5' 2", seeks practice partner for bronze/some silver-level Latin and smooth styles. Takes private lessons periodically. Loves to perform. Possible lesson sharing, showcases, or competitions.

► **Jane Phipps 612-859-5245** janep1951@gmail.com  
Follow, 5' 5", seeks practice partner for bronze/silver competition-level smooth and rhythm. 3 years' dance experience. Takes lessons regularly. Any practice location okay.

► **Justin Sundberg 612-964-1741** justin@jdsundberg.com  
Lead, 5' 10", 28, seeks practice partner for smooth, rhythm, and WCS. Open to all styles and possible lessons or competition. 3 years' experience. Will provide floor time at a major studio.

# LETTERS TO THE EDITOR

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Dear Board of USA Dance Minnesota,

I owe each and every one of you an apology. During the recent and highly successful Dance Fest competition, I was presented with a petition that requested all members of the Board resign due to the cancellation of Star of the North. I signed that petition. I would now like to publicly apologize to you all for taking this step. I very much wish I could have my signature back, because I applied it without knowing all the facts and facets of this recent controversy.

This was a rare case in which I - licensed attorney and a professional adjudicator of controversies - jumped to conclusions without hearing from both sides. I had heard, from multiple sources, the same narrative regarding the demise of SOTN, to wit: "The Board squabbled among themselves and came to an impasse; therefore SOTN will not happen."

It is not in my nature to draw conclusions without hearing evidence from both sides and without gathering all the facts available. Having served on this Board several years ago - with a completely different group, in completely different times - I simply assumed that the same politics that then sabotaged the group and created a negative experience for me had done the same to this Board. I compared apples to oranges; and coupling that analogy with the caustic narrative I was hearing from unfriendly parties, I felt it was time for new blood on the Board. This was very short-sighted of me, and I do apologize accordingly.

In the course of several frank discussions with Board members and other community members alike, it has become clear to me that there are parties - none of which I will name, but you know exactly who you are - who conflate financial power with decision-making power. As surely as our national government must be free to govern without the undue influence of the banks that finance its function, the USA Dance Board must operate independently and with full power over the chapter's functions. A source of financing has ZERO right or business to interfere with, sabotage, or attempt to hijack the Board's capacities. We have seen at the national level how such corruption cripples and incapacitates our government. There is simply no room for this dynamic in the dance community here at home.

Members of the Board, I reiterate my apology and my desire to withdraw my signature from the petition you recently received. I will attempt to also publish this letter in Sheer Dance magazine, so that my support of the Board, and my condemnation of all parties who have attempted to usurp your authority, may reach as many eyes as possible.

I urge each and every one of you to stand your ground and refuse to resign.

Sincerely,

Emanuel Ardeleanu



# LETTERS TO THE EDITOR

---

The University of Minnesota Rochester (UMR) Ballroom Team dancers were honored to have been invited to be a part of the Dance Fest on March 1-2, 2014. The UMR Ballroom dancers had a blast! Many of our members were inspired by other competitors to continue improving their skills as a dancer and the event gave our team the chance to experience competing at a collegiate level. Co-chair, Anjelica Montano, commented, "This event gave myself, as well as our dancing members, the chance to highlight the skills we have been drilling for months. I was extremely proud of our team, how we carried ourselves, and the excitement we brought to the competition. We brought the competition and the fun!" Not only was the team inspired by the other competitors, we were able to watch our instructors compete as well! This was a thrilling experience for all of our members who were delighted to get the chance to see our college professor, Yuko Taniguchi, and dance coach, Jeremy Anderson, go out there and light up the floor. The team had fun bonding, cheering, and jeering for our members and our instructors.

While at the Dance Fest competition, there was a petition against the USA Dance board which highly confused our members as well as made them feel uncomfortable. The UMR Ballroom Team did not choose to be involved with the political actions taking place. The members of our team did not know what the situation entailed and therefore felt that it was not our place to be involved. We, as a team, were interested in focusing on our ballroom dancing, meeting new people, and having fun during the event. Therefore, none of the UMR Ballroom Team members signed the petition.

Overall, our impression of the Dance Fest is very positive. We are grateful for the organizer's tremendous effort to deliver this opportunity for college students. The team as a whole commented on how nicely the competition was run and kept on time. Overall, the UMR Ballroom Team had so much fun. The Dance Fest was a great bonding experience and gave us the chance to go out there and do our best dancing!

By The University of Minnesota-Rochester Ballroom Team Board

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# COMPETITION CALENDAR

*April 12, 2014*

## **Quest for the Best**

To be held in Lynwood, WA.

*Jun 7–8, 2014*

## **NJ DanceSport Classic – Summer Sizzler – NQE**

Organized by Mario Battista & Wendi Davies, Hackensack, NJ.

*Jun 14, 2014*

## **River City Ball**

Hosted by USA Dance Portland OR Chapter #1006

*Jun 27–29, 2014*

## **Gumbo DanceSport Championships – NQE USA Dance Senior 4 National Championships USA Dance Junior II National Championships**

Hosted by Louisiana Gumbo USA Dance Chapter #5031 in Baton Rouge, LA.

*July 26, 2014*

## **Mid–Summer Classic**

Hosted by Southern Star FL USA Dance chapter #6038, Tampa, FL

*Aug 1–3, 2014*

## **Derby City DanceSport Championships – NQE**

Sponsored by Greater Louisville USA Dance Chapter #2021 in Louisville, KY. Qualifying event for 2015 Nationals.

*Sep 6, 2014*

## **Kansas City Dance Classic**

Organized by Matt & Ellen Pansing in Overland Park, KS. This event will not accrue proficiency points and may not follow all rules in the rulebook.

*Sep 20, 2014*

## **New England DanceSport Championships – NQE**

Date is tentative. Hosted by MASSabda USA Dance Chapter #3002 in Waltham, MA.

*Sep 20, 2014*

## **Quest for the Best**

To be held in Lynwood, WA.

*Oct 3–5, 2014*

## **Carolina Fall Classic – NQE**

Organized by Wayne & Marie Crowder in Charlotte, NC

*Oct 31–Nov 2, 2014*

## **Chicago DanceSport Challenge – NQE**

Hosted by Chicagoland USA Dance Chapter #2001, Chicago, IL.

*Nov 15, 2014*

## **California State DanceSport Championships – NQE**

Hosted by NorCal USA Dance Chapter #4004, San Jose, CA.

*Nov 22–23, 2014*

## **National Collegiate DanceSport Championships**

Hosted by USA Dance National, Columbus, OH

*Feb 14–15, 2015*

## **Mid–Atlantic Championships – NQE**

Hosted by Mid-Eastern USA Dance Chapter #6001, Bethesda, MD.

*Mar 27–29, 2015*

## **2015 National DanceSport Championships**

To be held in Baltimore, MD.

## SUPPORT THE MINNESOTA DANCER!

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# DANCE CONTACTS

*A collection of businesses and clubs of interest to Minnesota dancers. If you'd like to be listed on this page, send your contact information to [newsletter@usadance-minnesota.org](mailto:newsletter@usadance-minnesota.org).*

## STUDIOS

**AMERICAN CLASSIC BALLROOM**  
550 Market Street, Chanhassen  
952-934-0900  
[www.acballroom.com](http://www.acballroom.com)

*Instructors:*  
Natalie Palmer Botes, Paul Botes  
Whitney Irene, Benjamin D. Wagner

**ARTHUR MURRAY DANCE STUDIO**  
534 Selby Avenue, St. Paul  
651-227-3200

**BALANCE POINTE STUDIOS**  
5808 W 36th Street, St. Louis Park  
952-922-8612  
[www.balancepointestudios.com](http://www.balancepointestudios.com)

*Instructors:*  
Cindy Nehrbass, Jeff Nehrbass

**BALLROOM & WEDDING DANCE STUDIO**  
1717 42nd St E, Minneapolis

*Instructor:*  
Tom Larson

**BLUE MOON BALLROOM**  
2030 Hwy 14 E, Rochester  
507-288-0556  
[www.BlueMoonBallroom.com](http://www.BlueMoonBallroom.com)

**CINEMA BALLROOM**  
1560 St. Clair Ave, St. Paul  
651-699-5910  
[www.cinemaballroom.com](http://www.cinemaballroom.com)

*Instructors:*  
Jonathan Chen, Dustin Donelan,  
Eric Hudson, Michelle Hudson,  
Kirsten McCloskey, Nadine  
Messenger, Shane Meuwissen,  
Martin Pickering, Dipendra Thakur,  
Douglas Wallock

**COSTA RICA BALLROOM DANCE STUDIOS**  
816 Mainstreet, Hopkins  
952-303-3339  
[www.costaricaballroom.com](http://www.costaricaballroom.com)

*Instructors:*  
Rachelika Baruch, Sayoni Haldar,  
Tchad Herderson, Aiden Mamedov,  
Eliecer Ramirez, Rebecca Rae  
Ramirez, Alex Spencer

**DAHL DANCE CENTER**  
4204 North Hwy 52, Rochester  
507-252-1848  
[www.dahldance.com](http://www.dahldance.com)

**DANCE AND ENTERTAINMENT**  
651-605-5784  
[tricia@danceandentertainment.com](mailto:tricia@danceandentertainment.com)  
[www.danceandentertainment.com](http://www.danceandentertainment.com)

*Instructors:*  
James Wood, Tricia Wood

**DANCE WITH US AMERICA**  
10 Southdale Center, Edina  
612-564-5483  
[www.dancewithusamerica.com](http://www.dancewithusamerica.com)

*Instructors:*  
Elena Bersten, Gene Bersten

**DANCELIFE BALLROOM**  
6015 Lyndale Ave S, Minneapolis  
612-345-4219, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

*Instructors:*  
Shinya McHenry, Laia Oliver

**DANCERS STUDIO**  
415 Pascal Street N, Saint Paul  
651-641-0777  
[www.dancersstudio.com](http://www.dancersstudio.com)

*Instructors:*  
Etta Berkland, Jeff Halverson,  
Bonnie Inveen, Chris Kempainen,  
Troy Lerum, Marcy McHenry

**FOUR SEASONS DANCE STUDIO**  
1637 Hennepin Ave S, Minneapolis  
612-342-0902  
[www.fourseasonsdance.com](http://www.fourseasonsdance.com)

*Instructors:*  
Bruce Abas, Rebecca Abas

**FRED ASTAIRE DANCE STUDIO**  
1975 Seneca Road, Suite #700,  
Eagan, MN 55122  
651-451-6300  
[www.FredAstaireMN.com](http://www.FredAstaireMN.com)

**MILL CITY BALLROOM**  
2382 Hampden Ave, St. Paul 612-562-2733  
[www.millcityballroom.com](http://www.millcityballroom.com)

*Instructors:*  
Kate Bratt, Gordon Bratt

**NORTH STAR DANCE STUDIO**  
Bloomington, MN  
612-799-4147  
[Facebook.com/northstar.dancestudio](https://www.facebook.com/northstar.dancestudio)

*Instructor:*  
Michael D. Bang

**RENDEZVOUS DANCE STUDIO**  
711 W Lake Street, Suite B,  
Minneapolis  
612-872-1562  
[www.theplacetodance.com](http://www.theplacetodance.com)

**SOCIAL DANCE STUDIO**  
3742 23rd Ave S, Minneapolis  
612-353-4445  
[www.socialdancestudio.com](http://www.socialdancestudio.com)

*Instructors:*  
Joy Davina, Todd Paulus

**STUDIOJEFF**  
701 St. Germain St W, Suite 201,  
St. Cloud  
320-266-4137  
[www.studiojeff.com](http://www.studiojeff.com)

*Instructor:* Jeffrey Ringer

## CLUBS

**AQUA GLIDERS DANCE CLUB**  
612-869-3062

**CAFÉ BAILAR**  
[www.cafebailar.com](http://www.cafebailar.com)

**COTILLION DANCE CLUB OF STILLWATER**  
P.O. Box 102, Stillwater, MN 55082  
651-388-1231  
[paynter@charter.net](mailto:paynter@charter.net)  
*Contacts:*  
Scott and Maggie Paynter

**LADANZA DANCE CLUB**  
Stillwater, MN  
651-439-3152  
[Facebook.com/LaDanzaDanceClub](https://Facebook.com/LaDanzaDanceClub)  
*Contacts:*  
Mark and Wanda Bierbrauer

**LAKESIDE DANCE CLUB**  
320-763-6432  
[danceclub@lakesideballroom.org](mailto:danceclub@lakesideballroom.org)  
[www.lakesideballroom.org](http://www.lakesideballroom.org)  
*Contacts:*  
Barbara Benson

**LINDEN HILLS DANCING CLUB**  
Lake Harriet United Methodist  
Church,  
4901 Chowen Ave S, Minneapolis  
612-285-7894  
[www.lindenhillsdancingclub.org](http://www.lindenhillsdancingclub.org)

**MN WEST COAST SWING DANCE CLUB**  
B-Dale Club, 2100 N Dale St.,  
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[mnwestcoastswingdanceclub.com](http://mnwestcoastswingdanceclub.com)

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952-941-0906  
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[www.suburbanwinterset.com](http://www.suburbanwinterset.com)

**TANGO SOCIETY OF MINNESOTA**  
612-224-2905  
[www.mntango.org](http://www.mntango.org)

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[bdc@umn.edu](mailto:bdc@umn.edu)  
[ls.gd/umnbdcl](http://ls.gd/umnbdcl)

**USA DANCE, MINNESOTA CHAPTER 2011**  
651-483-5467  
[www.usadance-minnesota.org](http://www.usadance-minnesota.org)

## SERVICES

**MADE FOR MOVEMENT**  
952-595-0003  
[www.made4movement.com](http://www.made4movement.com)

*Contact:* Marsha West Hines

*Services:*  
Costume design, production and  
tailoring.

**OH SEW SPECIAL**  
7300 South France Avenue, Suite  
323, Edina  
952-746-5539  
[www.ohsewspecial.net](http://www.ohsewspecial.net)

*Contact:* Susan Richardson

*Services:*  
Tailoring, alterations, and redesign

**SATIN STICHES LTD.**  
11894 Round Lake Blvd NW,  
Minneapolis  
763-323-9507  
1-800-48SATIN  
[www.satinstiches.com](http://www.satinstiches.com)

*Contact:* Deborah J. Nelson

*Services:*  
Custom-designed dancewear

## INSTRUCTORS

Scott Anderson.....	612-816-4446
Rachel Damiani .....	612-718-6823
Nathan Daniels .....	763-545-8690
Jennelle Donnay.....	651-357-2060
Julie Delene.....	612-598-5355
Donna Edelstein.....	612-910-2690
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Robert Foster.....	952-922-8316
Esther Granbois.....	612-872-1562
Lindsey Rebecca Hall.....	612-940-9546
David Hanson.....	218-722-0742
Julie Jacobson.....	651-261-6442
Jay Larson.....	651-387-3886
Kristina Lee.....	715.821.9039
Deanne Michael.....	612-508-9255
Monica Mohn.....	612-874-0747
Mariusz Olszewski.....	612-242-5159
Karin Rice.....	612-242-2188
Mary Rosenstiel.....	612-720-2584
Char Torkelson.....	612-709-6399
Lisa Vogel.....	651-208-0818

# USA Dance Membership Application

Please PRINT Clearly

This form may be used by two people at the same address.



Name		Date of Birth (required for Athlete members)	
1.		Male <input type="checkbox"/>	Female <input type="checkbox"/>
2.		Male <input type="checkbox"/>	Female <input type="checkbox"/>
Street Address		Apt. #	City State Zip Code
Seasonal Address: Do you have a seasonal address? If so, enter below. Dates applicable: From: _____ To: _____			
Street Address:		Apt.#	City State Zip Code
Home Phone	Work Phone	Cell Phone	Email Address
1.			
2.			
Is this a renewal application? <input type="checkbox"/> Yes <input type="checkbox"/> No If Yes, Member # _____, # _____			
Name of USA Dance Chapter I wish to be assigned to: _____			
Name of College or Youth Club you are affiliated with (if applicable): _____			

## MEMBERSHIP CATEGORY

## ADDITIONAL INFORMATION

Recreational: Social Ballroom Dancer	\$35	\$	Dances for enjoyment and works to improve but <b>does not compete</b> . May include retired DS Athlete.
Recreational: Social Adult Dancer	\$25	\$	Enjoys and appreciates the physical, mental, and social benefits of social dancing.
Recreational: Social Youth Dancer	\$10	\$	A social dancer under the age of 19. Often a family member or friend of adult member.
Recreational: Social Dance Teacher	\$50	\$	An individual who is engaged in the teaching of social dance.
			<i>Note: Social Youth members do not receive the American Dancer magazine.</i>
DanceSport: Adult Athlete*	\$70	\$	A competitive dancer who is age 19 or above.
DanceSport: Student Athlete*	\$25	\$	A competitive dancer who is age of 19 or above but below age 35 and is enrolled in school full time.
DanceSport: Minor Athlete*	\$20	\$	A competitive dancer who is below the age of 19.
DanceSport: Professional Athlete*	\$75	\$	A competitive dancer who declares him or herself as a professional or dances as a professional in competition.
DanceSport Official*	\$80	\$	An individual who serves in an official capacity in the field of DanceSport and/or ballroom dance, i.e. judge, emcee, music director, invigilator, independent comp organizer, chairperson of judges, WDSF adjudicator etc
DanceSport:Special Olympics Athlete	\$10	\$	Qualifies for participating in Special Olympics competitions only.
DanceSport: Unified Sports @ Partner	\$25	\$	Dance Partner of Special Olympics Athlete -for participating in Special Olympics only.
DanceSport Supporter*	\$40	\$	This category of membership is designed for those who are not active competing athletes but who want to show support for the DanceSport initiatives of USA Dance. This would include former athletes, parents or other family members of athletes, and general supporters who would like their voice counted on DanceSport matters.
Other Misc. Fees	\$	\$	This space for upgrades, and other miscellaneous fees.
Total Membership Fees	\$	\$	
Total Contributions & Donations	\$	\$	Donations are used to help fund our many efforts to increase the quality and quantity of ballroom in the US on a social and competitive level including youth outreach, raising public awareness of the physical, mental and social benefits of dance, development of chapters, increased social dance options, support for our athletes and dancesport events. Thank you for helping us achieve these goals. USA Dance is a 501c3 non-profit corporation. Any donations in excess of value received are tax deductible.
TOTAL AMOUNT DUE		\$	

You may enroll on-line at [www.usadance.org](http://www.usadance.org)

Or, you may mail your application and payment. Make check payable to USA Dance and send to:

USA Dance Membership Director - PO Box 126 - Southampton PA 18966-0126

Central Office 1-800-447-9047

\* Memberships for Adult, Student, Minor and Professional Athletes, DanceSport Professionals and DanceSport Supporters are on a calendar year basis rather than on an anniversary year basis.

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What is your area of expertise?

How are you willing to help USA Dance?





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Contact Us:  
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