

MINNESOTA

DANCER

April 2015



*C.J. and Lorie Hurst
at the Mall of America!*

*Photo by Jana Rose Arts
www.janarosearts.com*



Official publication of USA Dance Minnesota Chapter #2011

MN Star Ball

SUN
DAY
All Day

MAY
17th
2015

LIVE
MUSIC
8pm-10pm



A Night in HAVANA!

*Live Music by
Tropical Zone Orchestra!*

BALLROOM + LATIN DANCE FEST!

LOCATION: 816 MAINSTREET HOPKINS, MN 55343

WWW.MNSTARBALL.COM



Beginner Night Club 2-Step

Classes at
Social Dance Studio
with Joy Davina



Sunday, April 5th — 2:30 pm
Sunday, April 12th — NO CLASS
Sunday, April 19th — 2:30 pm
Sunday, April 26th — 2:30pm

3742 23rd Avenue South
Minneapolis, MN 55407
612.353.4445
info@socialdancestudio.com



Check out our website:
www.usadance-minnesota.org

Contact us:
info@usadance-minnesota.org

Project Dance Minnesota offers free dance instruction to members of USA Dance. Non-members pay \$5. Become a member of USA Dance at membership.usadance.org.
A different professional instructor teaches a new dance at a different location every month.

DANCER'S NIGHT OUT

Want to see your dance listed here? Email the details to newsletter@usadance-minnesota.org.

Wed 4/1 Dancers Studio WCS Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Thu 4/2 Dancers Studio Dance Party 7:30–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Social Dance Studio Late Night Swing 10pm-2am, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

Fri 4/3 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Cinema Ballroom Variety Dance, 7–11, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Social Dance Studio Club Salsero, 8-11, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

Sat 4/4 DanceLife Ballroom 1st Saturday of the Month Dance, Cha Cha Lesson, 7–10, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Sun 4/5 USA Dance-Minnesota Project Dance. Beginner Night Club 2-Step lesson with instructor Joy Davina; 2:30; \$5 or Free to USA Dance Members! Social Dance Studio, 3742-23rd Ave. S. Mpls, MN, 612.353.4445 www.usadance-minnesota.org

First Sunday Dance at Tapestry, 6–9:30, \$7–\$10, Trisha Wood Cha Cha lesson, 3748 Minnehaha Ave S, Mpls, www.tapestryfolkdance.org

TC Rebels Swing Dance, Social Dance Studio, 7–10:30, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

Costa Rica Ballroom Sunday Salsa Nights, 5–10; \$10; 580 Mainstreet, Hopkins, MN, 952-303-3339, www.costaricaballroom.com

Wed 4/8 Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Dancers Studio WCS Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Thu 4/9 Dancers Studio Dance Party 7:30–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Social Dance Studio Late Night Swing 10pm-2am, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

Fri 4/10 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Sat 4/11 Café Bailar Dance Party, 7:30-11:30, Balance Pointe Studio, 5808 W 36th St, St. Louis Pk, www.cafebailar.com

Social Dance Studio Club Swing, 8–11, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

DanceLife Ballroom Spring Showcase, 6–10, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Tango Society of MN Milonga; Costa Rica Ballroom; 816 Mainstreet, Hopkins; Lesson 8:30, Dance 9:30-1AM; \$7/\$10/\$14; mntango.org or call 612-224-2905

Sun 4/12 Cinema Ballroom Sunday Night Dancing with Jerry O'Hagan and His Orchestra, 6:15PM–10, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

NO SUNDAY PROJECT DANCE!
www.usadance-minnesota.org

Pizza Practice Party, 7-9, American Classic Ballroom, \$10/\$8 for ACB private students & USA Dance members, 550 Market St, Chanhassen, www.acballroom.com

Costa Rica Ballroom Sunday Salsa Nights, 5–10; \$10; 580 Mainstreet, Hopkins, MN, 952-303-3339, www.costaricaballroom.com

Tue 4/14 Dancelife Ballroom Newcomer Party, 8–9PM, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Wed 4/15 Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Dancers Studio WCS Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Thu 4/16 Dancers Studio Dance Party 7:30–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Fri 4/17 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Social Dance Studio Club Salsero, 8-11, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

Cinema Ballroom Variety Dance, 7–11, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Sat 4/18 Monthly USA Dance Minnesota, American Classic Ballroom, 7-11; \$5/\$7/\$10; 550 Market St., Chanhassen. www.usadance-minnesota.org

Linden Hills Dancing Club, for dancing couples. Lake Harriet United Methodist Church, 4901 Chowen S, Mpls, 6:30 - 10:30, Lesson, dancing with Shinya McHenry. Dessert and coffee. First visit \$10/couple. Reserve: 651-636-9747 or www.LindenHillsDancingClub.org.

Sun 4/19 USA Dance-Minnesota Project Dance. Beginner Night Club 2-Step lesson with instructor Joy Davina; 2:30; \$5 or Free to USA Dance Members! Social Dance Studio, 3742-23rd Ave. S. Mpls, MN, 612.353.4445 www.usadance-minnesota.org

Third Sunday Dance at Tapestry, 6–9:30, \$7–\$10, Cha Cha with Jennelle Donnay, live music by Tim Patrick and the Blue Eyes Band, 3748 Minnehaha Ave S, Mpls, www.tapestryfolkdance.org

Sun 4/19 TC Rebels Swing Dance, Social Dance Studio, 7–10:30, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

Costa Rica Ballroom Sunday Salsa Nights, 5–10; \$10; 580 Mainstreet, Hopkins, MN, 952-303-3339, www.costaricaballroom.com

Wed 4/22 Dancers Studio WCS Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Thu 4/23 Dancers Studio Dance Party 7:30–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Fri 4/24 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Cinema Ballroom Salsa Fusion, 7–11, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Sat 4/25 Café Bailar Dance Party, 7:30-11:30, Costa Rica Ballroom, 816 Main St, Hopkins, cafebailar.com

Sun 4/26 USA Dance-Minnesota Project Dance. Beginner Night Club 2-Step lesson with instructor Joy Davina; 2:30; \$5 or Free to USA Dance Members! Social Dance Studio, 3742-23rd Ave. S. Mpls, MN, 612.353.4445 www.usadance-minnesota.org

Dance & Entertainment Spring Dance Showcase, 2:00-3:30pm, Central Park (amphitheater stage): 8595 Central Park Place, Woodbury, MN 55125. FREE .

Pizza Practice Party, 7-9, American Classic Ballroom, \$10/\$8 for ACB private students & USA Dance members, 550 Market St, Chanhassen, www.acballroom.com

Cinema Ballroom Sunday Night Dancing with Jerry O'Hagan and His Orchestra, 6:15PM–10, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Costa Rica Ballroom Sunday Salsa Nights, 5–10; \$10; 580 Mainstreet, Hopkins, MN, 952-303-3339, www.costaricaballroom.com

Mon 4/27 Dance Life Ballroom, 7-9, *Practice what you're learning social dance*—\$10; Scott Anderson & Shinya McHenry, 6015 Lyndale Ave S, Mpls, MN.

Wed 4/29 Dancers Studio WCS Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Thu 4/30 Dancers Studio Dance Party 7:30–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

LYNNE'S DANCE NEWS

*Dance events for every day of the week.
Updated daily.*

[http://www.organizeronduty.com/
testimonials.html](http://www.organizeronduty.com/testimonials.html)

Dance address book also on the website

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USA Dance-Minnesota Chapter #2011

MONTHLY DANCES

BECOME A MEMBER
AT OUR DANCE AND GET IN FREE!

www.usadance-minnesota.org

APRIL

Saturday, April 18

7–8 pm lesson: Tango

Instructor: Paul Botes

8–11 pm: Variety Dance Music

\$7 USA Dance members

\$5 Students under 25 with ID

\$10 Non-members

American Classic Ballroom

550 Market Place

Chanhassen, MN

952.934.0900

MAY

Saturday, May 16

7–8 pm lesson: Hustle

Instructor: Shinya McHenry

8–11 pm: Variety Dance Music

DanceLife Ballroom

6015 Lyndale Ave. So.

Minneapolis, MN

612.345.4219

JUNE

Saturday, June 20

7–8 pm lesson: Rumba

Instructor: Shinya McHenry

8–11 pm: Variety Dance Music

DanceLife Ballroom

6015 Lyndale Ave. So.

Minneapolis, MN

612.345.4219

Dancer

February 2015

An Official Publication of
USA Dance-Minnesota Chapter #2011



USA Dance: Who Are We?

We are a nonprofit organization that promotes ballroom dancing. The Minnesota chapter, USA Dance Minnesota Chapter #2011, was formed in 1991. Membership in USA Dance is open to dancers of all levels.

USA Dance Minnesota Chapter #2011 sponsors monthly dances and other special dance events. Members receive discounts on admission to monthly dances, as well as other benefits.

The *Minnesota Dancer* is published monthly by the USA Dance Minnesota Chapter #2011, providing information and news about ballroom dancing. Subscriptions: \$22/year. Make checks payable to USA Dance Minnesota #2011; send to Jane Phipps, 9018 Zanzibar Lane, Maple Grove, MN 55311

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Mailing: Committee member

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

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USA Dance Minnesota Chapter #2011 Board Minutes

Tuesday, February 3rd, 2015
Submitted by Leslie Whitney

In attendance: Lee Whitney (President), Ed Soltis (Vice-President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Tom Crable, Dan Fitzgerald, Karen Maldonado, Carol Post.

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

Call session to order

Agenda – Unanimously approved

Confidentiality – Meeting discussions are confidential. Chapter minutes are posted in Minnesota Dancer.

Minutes – Motion was made, seconded and unanimously approved to accept the minutes from each board meeting held in December.

Treasurer's Report – Motion was made, seconded and unanimously approved to accept the January treasurer's report.

Reporting Requirements

Annual Report – Jane will submit. Financial Report – Jane will submit. Coordinator Budget Estimates – estimates due 2/28/2015

Other Appointments

Star of the North Coordinator – Motion was made, seconded and unanimously approved to appoint Jane as a Research Project and Feasibility Coordinator. **K12 Coordinator** – Motion made, seconded and unanimously approved to appoint Leslie to this position.

Project Dance Coordinator Report - March, waltz at DanceLife Ballroom; April, TBD; May, TBD

Membership Coordinator Report

January, 2014 - 130, February, 2014 - 131
January, 2015 - 299, Currently, 299 + 21 (membership being processed) = 320

Monthly Dances – The \$1 dance for February is tabled. **Mall of America Viennese Waltz** – The MOA is paying the chapter to stage this event.

Tea Dance – A motion was made, seconded and unanimously approved to budget for this event. Carol has been working with the Lafayette Club. This event will be held on Sunday, May 3rd, 11am – 4 pm. Complete information is posted in Minnesota Dancer and on the chapter website. A motion was made, seconded and approved to provide within the budget a scholarship minimum of 10 student tickets.

Communications Coordinator Report

Dancers Night Out - Studios need to notify the chapter for posts in Dancers' Night Out. Revenue from advertisements is increasing. **Constant Contact** – As of 2/1/2015 there have been 600 contacts, 250 have opened it.

USADance-MN.org recovery request - Gary Stroick is facilitating this effort for the chapter.

Fundraising Coordinator Report – A successful grant proposal submitted by USA Dance Greater Daytona Chapter #6026 to Volusia County was presented and suggested for use as a template proposal for our chapter. The board agreed.

Next Meeting: March 3rd, 2015, 6:00 p.m.
DanceLife Ballroom, 6015 Lyndale Ave. S.
Mpls, MN 55419 ▲

USA DANCE MINNESOTA
HOTLINE
651-483-5467

www.usadance-minnesota.org

Call for information on dance events.

Yes! I want to receive the USA Dance Minnesota Dancer Magazine! Please send my one-year subscription to:

Name Phone _____

Address _____

City/State/Zip _____

Please mail your check for \$22 with this form to: Jane Phipps, 9018 Zanzibar Lane, Maple Grove, MN 55311 Janep1951@gmail.com



Leland and Leslie Whitney, at the time of publication of this magazine, will have just finished competing at the USA Dance National Championships in Baltimore. They hope to bring home photos of all of our local competitors for next month's magazine!

PRESIDENT'S CORNER

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

Membership growth in our USA Dance Minnesota Chapter #2011 continues to explode! Growth is a major metric of a successful USA Dance Chapter.

Many of our new members are new dancers, indicating a renewed local interest in ballroom dance. The amateur dance community welcomes newcomers! We anticipate you will all be long-time members of our community. Some will go on to take group or private lessons with our local studios and teachers, others may become competitive dancers at local, regional and national dancesport competitions.

The chart below shows chapter membership over roughly a 1-1/2 year period from August 2013 through today. The low point in membership was 98 in December 2013. The lowest membership tends to occur at year end because all competitive amateur dancers have a renewal date of December 31; it takes some time for them to renew.

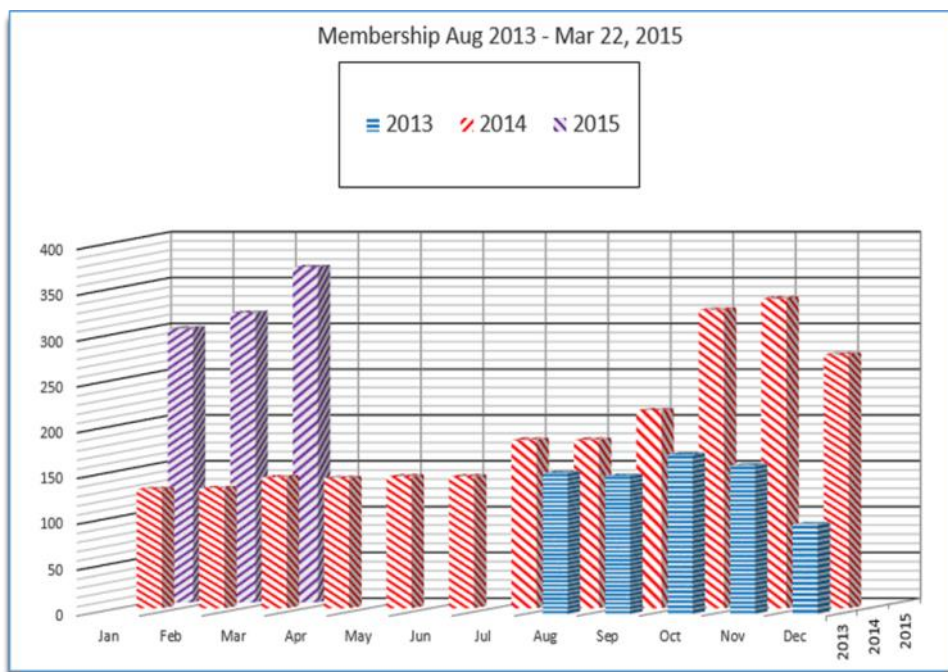
The high point in membership is today, with 366 members, compared to 143 members a year ago!

The 2014 membership shows rapid growth in the two months prior to the Board election held last November. This is normal for an election year. Not all of this growth happened due to the election; new membership marketing methods had been successfully introduced in the summer of 2014. They continue to be successful today.

To further analyze growth, consider what has happened since December 1, 2014, after the election:

- 56 members renewed.
- 98 brand new members joined. Coincidentally, this is equal to the total membership in December, 2013!

Robust membership growth indicates our chapter is accomplishing the mission of improving the quality and quantity of ballroom dancing in Minnesota. We are on a good path. ▲





JOIN US
2015
TEA DANCE

2015 Tea Dance & Brunch

Sunday, May 3, 2015 11 AM - 4PM

Lafayette Country Club,

2800 Northview Road, Wayzata, MN 55361



BRUNCH & DANCING 11AM - 4PM

Early Bird Discount through 4/15/2015

ADULTS	\$35
STUDENTS	\$30

Prices After 4/15/2015

ADULTS	\$40
STUDENTS	\$35

DANCING ONLY 1PM - 4PM

ADULTS	\$25
STUDENTS	\$20

For brunch reservations, send a check by April 28 with your phone number or email address, to:

USA Dance Minnesota #2011
Tea Dance c/o Sharon Kennedy
4347 Abbott Ave. So.
Mpls, MN 55410

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



Sponsored by USA Dance
Minnesota Chapter #2011



Bonnie Burton is Editor of *Minnesota Dancer Magazine*. She and her husband Ed Soltis enjoy competing in American Smooth and Ballroom (International Standard) styles of ballroom dance.

EDITOR'S COLUMN

By Bonnie Burton

I'm willing to try just about anything when it comes to dance. So when a male dance friend asked me to experiment with learning how to lead a simple dance, I agreed. We decided to attend Scott Anderson's Monday night beginner Rumba class, where I would dance the lead and my friend would dance the follow's part. Rumba was chosen because many of the patterns are identical for both the lead and follow, and thus, the transition to changing roles is theoretically easier.

It was an interesting experience. Mastering the mirror image footwork was easy. The hard part was learning how to lead - knowing the cues needed to give the follow information about what they must do. For example, the timing of raising the arm for an underarm turn; remembering to put the arm down; avoiding stepping on them. I came away from the session fatigued from having to focus; and with a new appreciation for what leads have to do. This exercise should be mandatory for all follows; it might promote greater understanding and result in fewer dance partner related meltdowns!

Meanwhile, I've concluded that leads don't have time to think about promoting damaging gender stereotypes—they're just too busy keeping track of everything they have to do to keep the dance going!

I learned that I prefer to follow.

Perhaps many of us who have been in the dance community for a few years look for ways to keep dance interesting and fun. Perhaps we get bored and want to challenge ourselves, so we may try a new studio, learn a new style of dance, take private lessons if one takes mostly group lessons, or learn to lead. I've tried all of the above.

Husband/dance partner Ed and I like to compete in USA Dance Amateur-Amateur competitions. When a couple competes, they earn points for various wins and placements. Our points have accumulated to where we must compete this year at the Gold level American Smooth and International Standard styles.

While this is by no means the top of the dance pyramid, it still involves learning challenging and complex patterns, technique, and ways of movement that can take months to learn (and a lifetime to master!)

And I love this aspect of dance. I'd rather spend my available dance time learning and practicing our advanced choreographed patterns, than learning how to lead. I don't intend to teach dance; and Ed and I don't social dance as often anymore and when we do, we tend to dance with each other. So you probably won't see me out on the dance floor leading anytime soon! And although there is always a surplus of ladies at the dances who would like a partner, I suspect most of them would prefer a male partner anyway.

This topic continues to receive increased attention, however, so *Minnesota Dancer* will run a series of articles over the next few months, starting this month with Paul Stachour's discussion in *Lead, Follow, or ???*

Also in this issue, Suzi Blumberg helps us say good-bye to SDS and Joy Davina; Elizabeth Dickinson wades into the on-going gender discussion; and there are suggestions for practicing by yourself. Deborah Nelson helps us with our dance costume spring cleaning, and lastly, there are tips for amateur couples preparing to compete.

Happy Spring! Happy dancing! ▲

Joy Davina



Founder & Instructor

Joy's high energy and enthusiasm overflows when she instructs private lessons, group classes and special performances.

Joy teaches:

Salsa
Bachata
Merengue
Cha Cha
Rumba
Tango
Cumbia

Waltz
Foxtrot
Dirty Dancing
East & West Coast Swing
Night Club Two Step

[Read more about Joy](#)

SOCIAL DANCE STUDIO IS CLOSING

By Suzi Blumberg

One of her most memorable moments was with a company that was going on tour. A main character broke her ankle and Joy was given the part. They sent her a video of the play, put her on a plane and told her there would be one dress rehearsal the day she arrived, just before her first performance. Joy's plane arrived late and she had just enough time to meet the cast and go on stage. She was playing the part of a wolf mother and in one scene, her baby started to cry. Joy went to where she thought the baby was, and it wasn't there! She couldn't find the baby! She could hear the stage hands saying "She can't find the baby!" Finally, the father wolf character came on stage and they ad-libbed their way through the sequence. The show went on successfully!

An embarrassing moment occurred when she was playing a character who was a Native American Woman. Her costume was a sari and in one scene, a tiger character jumped out and scared her while she was holding a baby. She was to run down steps, but as did so, she tripped because the costume was so tight at her ankles. She dropped the baby and the baby's head came off and rolled off the stage! Joy thought her acting career was over.

During her theatre work, while on a break, Joy wandered into an Arthur Murray dance studio that advertised two lessons for \$29. When they quoted her the lesson package price she left, unable to pay the large amount. She stopped at the door and asked if they would train her to be an instructor. The manager said, "yes", and she trained under Jesse Smith and Roy Kinsell in Minneapolis. She learned how to partner dance and taught there full-time for five years and loved it.

Joy wanted to start her own studio. Her dream was to provide dance lessons anyone could afford. She believed in group class education, but she had signed a non-compete with Arthur Murray and couldn't start right away. So she managed a coffee shop for two years and started teaching ballroom,

swing and Latin classes at the University of Minnesota.

About that time, Joy met Rebecca Abas, who owned the Four Seasons Dance Studio, and was teaching group classes at Quest, a Latin dance club. Joy attended one of Rebecca's lessons and met Jack Grinband, a neuroscientist who was active in martial arts. Joy was looking for a professional partner and asked Jack if he would be interested. Jack didn't want to be a ballroom partner, but he was interested in salsa. Although Joy had only studied mambo and cha-cha, she agreed and they met every morning to study salsa video tapes. After attending a few out-of-state salsa congresses, they felt they were ready. Joy approached Rebecca about starting a Monday night salsa class at her studio, and Rebecca agreed. They also taught Cumbia and transitioned into LA Style salsa. Their program soon grew from two students to three classes of 20 students!

One day, Joy was driving and saw a property across from Bachman's in South Minneapolis. It was an old rundown TV repair shop that was vacant; it looked terrible but she saw potential.

(Continued, next page)

Social Dance Studio is closing its doors April 30. It has been a happening dance studio in Minneapolis since 2000. Owner Joy Davina is excited for what the future holds.

Joy has loved being a studio owner. One of the most significant things it allowed her to do was to offer a space and platform for students and teachers to grow. She feels it has been a privilege to help them in their journey. Throughout her career, Joy has enjoyed all the roles of choreographer, teacher, dancer, performer and trainer, and appreciates the opportunities she has had to touch people.

Joy grew up in California and went to college at Northwestern University in Illinois. She studied theatre, dance and speech therapy. When Joy graduated, she took the train from Chicago to Minneapolis and auditioned to work as part of the acting company of the Children's Theatre Company. She was accepted and worked for them for 2-1/2 years.



Joy Davina & Todd Paulus



Even though Joy didn't own anything except her car and a dream to start a studio, she went to a bank and asked for a loan. She had to write a business plan, and they loaned her \$15,000. Social Dance Studio's first location was where DanceLife Studio is located now. Joy says it's a miracle how everyone came together and helped her paint, develop a logo and build a dance floor. She couldn't have done it without them and is still so grateful. Joy says, "It takes a community to create a truly special dance home."

Social Dance Studio was ready to open and Joy and Jack were ready to teach and Social Dance Studio became an extremely successful studio.

Five years later, Joy opened another studio in Uptown. She also had a new partner and they started teaching salsa at Famous Dave's in Uptown. As talented instructors crossed her path, she expanded to teach other dances – salsa, bachata, meringue and other Latin dances. She also expanded into more dance and fitness programs.

One day, Todd Paulus stopped in at the Uptown Studio and approached Joy to teach. They soon became dance partners. Joy discovered the West Coast Swing through Todd, who was instrumental in bringing West Coast Swing to the Social Dance Studio. They competed together for many years and decided to become business partners, opening the current studio location in 2008.

Joy met amazing instructors, including current instructor Keri Simonson who started in Lindy and now teaches all Latin and some ballroom. She has been with SDS since

almost day one. Joy appreciates that Keri is a strong community builder and has an amazing rapport with new students.

Joy feels blessed that everyone who has taught with her has done it for the love of dance and with a sincere desire to grow the local dance community. Joy proudly states, "Every SDS teacher helped create syllabi and programs. They are invested in their students and have a passion which fuels them to get better and better."

Jimi Parker brought the Zumba world to SDS; Joseph Tsehai and Jim Schuckman brought Salsa Rueda; Sabine Ibes brought Argentine Tango; Terry and Cindy Gardner brought Lindy Hop; Hanna Esparza brought Hip Hop; Byron Johnson and Leah Lapid brought Salsa performance teams; Erika Wannigman brought GLBTQ classes. Eda, Moose, and Kaija brought Kizomba; and Todd Paulus brought West Coast Swing and Dancing with the Studio Stars.

"There are too many creators to name, but I want them all to know that I love and cherish them and am so grateful that our paths have crossed," said Joy.

Then, Joy's landlord informed her he was increasing her rent 40% this year. She looked for a place to buy, but found nothing. So she decided to close it up. She made the decision to move closer to family, to pursue her own dancing for a while, to create a national program to put social dance back into our school systems, and to create a home with her fiancé David Hassis, whom she met at a WCS competition. Joy says, "We love dancing together. I have never been in a

more respectful, supportive and loving relationship." They are moving to Portland.

There are few in the dance community who has been more committed and worked so hard. She is well loved by all who know her. Deb Lundgren says, "Joy Davina is aptly named: she is an accomplished, knowledgeable instructor who makes lessons fun and hasn't forgotten the 'joy' of dancing. She is warm and welcoming to dancers at all levels, and has created a wonderful dance community. She shall be greatly missed."

I have always enjoyed my times at SDS and hope everyone will come out and say goodbye to Joy on April 26 and to wish her well. I know I will miss her bright smile, warmth and sweet spirit! Joy wants to thank everyone for making her dreams come true. She says, "Social Dance Studio will always be alive and well within all of you. Follow your dreams, be present to each and every moment, and live in love every day."

There are some April dances you will not want to miss! April 3rd is the big 15th Anniversary Latin Dance with a live band, Salsa del Soul. Twin Cities Rebels' anniversary weekend is April 17 and 18, with five workshops and three social dances! April 24-26 will be the big studio sale—everything must go. Watch the website for the hours of Joy's Closing Party on April 26. It's a free variety dance and potluck. Check her website at www.socialdancestudio.com for details. ▲



JANUARY 8, 9 & 10, 2016

HILTON MINNEAPOLIS/ST. PAUL AIRPORT MALL OF AMERICA

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How to Practice Ballroom by Yourself

Even when you and your partner can't arrange a time to practice together, you can still improve your ballroom dancing by practicing on your own.

Here are 21 ways to improve your ballroom by yourself. None of these suggestions requires a ballroom floor.

They are divided into four main areas to help you quickly improve: posture, stamina, technique, and routines.

Posture

Posture is one of the first things that the judges notice. It is also one of the things that distinguishes ballroom dancers from other social dancers. Many times I've been salsa or contra dancing and someone asks: "Do you do ballroom?"

It's important. Fix it.

1. Stand up straight when walking.
2. Sit up straight.
3. Adjust your car mirrors so that you have to sit up straight while driving.
4. Keep your ears in line with your hips
5. Hold standard frame and practice switching head directions (slower for waltz and foxtrot, sharper for tango).

6. Take a yoga class.

Stamina

As anyone who has danced rounds can tell you, ballroom takes of stamina. Even when you don't have the time or space to practice, you can still improve your ballroom dancing by improving your general fitness.

1. Go for a jog.
2. Quickstep: jump rope for 5 minutes.
3. Core strength & frame: hold a plank for 30 seconds. Remember to breathe.
4. Samba: samba whisks for 2 minutes and remember to breathe.
5. Jive: basic step for 2 minutes and remember to breathe.
6. Frame: hold standard frame for 2 minutes and remember to breathe.
7. Stand in front of a mirror and smile your biggest, cheesiest, most winsome smile for 2 minutes (this is harder than it sounds). Remember to breathe.

Technique

Possibly the most fulfilling thing to practice on your own.

1. Improve body control with sloooooooooooooooooooooo rumba walks. All of your Latin will improve if you do this.
2. More body control: Cucarachas
3. Gracefulness: Ankle rises (with or without a resistance band).
4. Sharpness: Tango link to promenade to promenade close.
5. Improve your sense of timing: listen to ballroom music and clap the timing.
6. Latin styling for ladies: Look at videos of Yulia and try to imitate in the mirror.

Routines

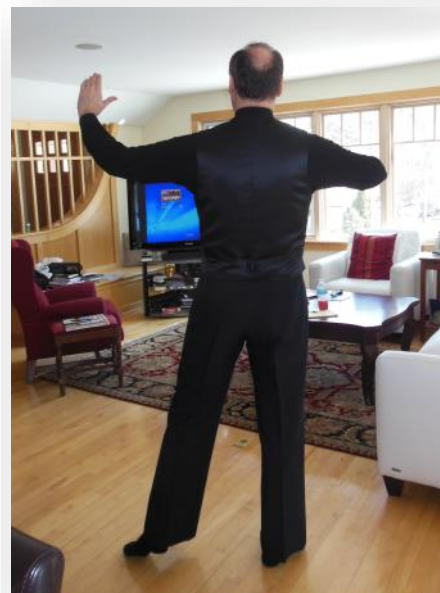
Ladies, it helps your men a lot if you actually know what's going on stepwise. Learn your choreography. Gentlemen, obviously if you forget your routines, you're in trouble.

Two ways to help both of you cement your routines in your minds:

1. Write your routines down in stunning detail and then say them out loud.
2. Think through your routines while listening to music. Dance them in your head.

These are just 21 suggestions of how to practice on your own. There are many other ways to improve your dancing. ▲

(Originally published by Cornell Ballroom.)





Paul Stachour works in software quality assurance for life critical systems. He is a social dancer with bronze-level competition experience. He was trained by Harry Benson in the 'Learning to be a Dance Teacher' classes, and has taught dance part-time for five years. He is also DVIDA certified to teach American Style Waltz at the associate (bronze) level.

While I was taking a dance class, a fellow student asked "Why do males typically lead and females typically follow? Is it tradition, arbitrary, or are there reasons?" Harry responded: "It is mostly tradition, but there are some reasons. First, males are usually taller than females, and it is helpful to see over your dance partner so you don't run into someone else. Second, males are usually heavier than females, and the laws of physics tell us that it is easier for a heavier object to move a lighter one than a lighter object to move a heavier one. Third, females typically have a lower center-of-gravity than males, so females find it easier to turn, pivot, and spin. Fourth, leading is seen as being 'in control', and many males feel that if they follow, then they are perceived as 'wimps.'"

In a different dance class, a student asked "What is the main difference in tasks between what a lead does and what a follow does?" Lois responded "When one dances lead, it is 90% thinking about what is to happen and 10% perceiving what your partner is doing. When one dances follow, it is 10% thinking about what could happen and

Lead, Follow, or ???

By Paul Stachour

90% perceiving what your partner is doing." He persisted "Which is easier? Which is more fun?" Lois responded "Neither is easier and both are fun, but in different ways."

Both Harry and Lois would agree that to truly understand a partner dance, one needs to be able to dance and explain both dance roles. So, how does one get started towards this understanding?

For me, it began when a fellow dancer asked me one day "So, Paul, what are your dance goals?" I admitted that I didn't have any, and he told me I should have some. I asked what kinds of goals might be appropriate, he responded:

- First, he indicated, you might choose as a goal to be able to dance a different dance than those you already know.
- A second goal might be to learn additional patterns in a dance you already know.
- A third goal might be to understand, and do better in, dance patterns you already know, in a dance you already know.

About that time, Harry Benson (who has since retired from teaching dance in the Twin Cities) offered a class in 'Understanding your dancing in [some particular dance] at the bronze level.' In that class, one would learn all of the bronze-level patterns of some particular dance well enough to explain how to do those patterns to someone else. Of course that means explaining both roles, which means learning to dance both roles. I signed up for the class, and got hooked on the idea.

After just the first two weeks, I began to be able to perceive when a lead should turn me, and how it feels when the turn is done at the right time, instead of a little early or a little late. Ah, yes, in this pattern the turn should be done on the 2nd half of the 2-count. And that knowledge made it easier for me to lead at the right time. This was true especially in the class, when we were all leading and all following a known pattern, since we knew

what should be happening and were thus able to better evaluate how well it happened. However, doing it (dancing follow if you are a lead) for the first time in public, when what is happening is unexpected, is different.

I remember well my first "real" dance as a follow. It was at the B-Dale with MNWCS. There was a cha-cha playing, and I had asked Lois to dance. I was going through the patterns I had learned, one by one; when all of a sudden, I realized that I was not dancing the lead role, I was dancing the follow role. I didn't try to fight it. I didn't immediately try to figure out how it had happened. I just recognized it had happened, and concentrated on dancing the follow role.

The first several patterns weren't too hard. As Lois determined I could do the patterns being led; like a good lead, she led harder and harder patterns. I found myself dancing patterns I had no idea how to lead, or even what the patterns were. I realized for the first time how enjoyable it really was to dance follow. When the dance was over, and we were on the way back to our seats, a lady I often danced with smiled at me and said: "Wow, she really put you through the paces, didn't she?" I smiled, responded with "Yes", and went to my seat.

I had previously observed a number of females dancing with each other on a regular basis. As there are often more females than males at a dance event, it gives those females an opportunity to be dancing, rather than sitting out, if one can lead as well as follow.

Less frequently, I had been at a dance event where there were more males than females. Sometimes one would see males dancing with each other, but that was much less frequent. I began taking note of which females sometimes took the lead role, and then asked them: "Will you lead me in one dance?" These were individuals who had previously danced with me at least several times, with me as the lead and her as the follow.

(Continued next page)

(Lead or Follow, continued from previous page)

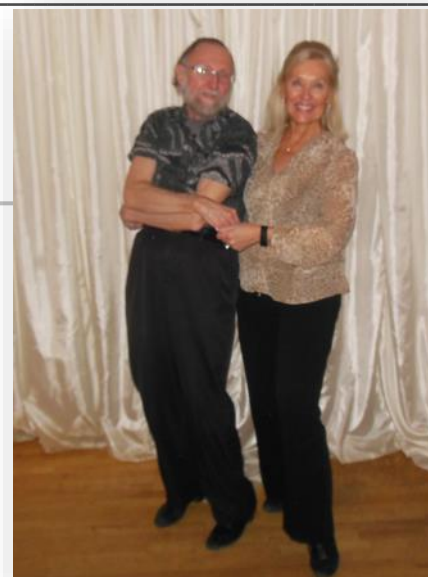
It was a little awkward at first, with a usual response from her being "You really want me to lead!?" What I didn't expect to hear (but in retrospect should not have been unexpected) was "I don't lead guys." When I heard the explanation "I only dance lead because there are not enough guys dancing for everyone to be dancing most of the time; it would be unfair to the other gals if I took you out-of-the-mix for a dance where you danced follow when there are so many gals not dancing at all right now." I then understood why I seldom saw females leading and males following.

As time passed, women that I often danced with started asking me curiosity questions about leading, such as "Isn't it confusing to dance both lead and follow? How do you keep straight which foot to use? Doesn't your mind tell you 'you are on the wrong foot' as you dance?" I indicated that, yes, there was some confusion at first. However, if one begins with an odd-change-of-weight-dance (my term), where there are an odd number of changes of weight in a measure or other unit, where one is already starting units on both of the right and left foot, then the mind does not seem to get confused.

Good dances to attempt to learn the other dance role are rumba, cha-cha, and waltz. Rumba and cha-cha are the easiest, because there is a simple pattern (rumba basic-box, cha-cha side basic) where the lead and follow do exactly the same thing, just in different measures. So, there is nothing new to learn except the dance position, that is, how to hold one's partner. That curiosity sometimes leads to experimentation, and then progresses into learning more patterns. There are now a number of individuals who I am 'working with' in this style. As they become better leaders, I get to become a better follower.

So, how are my following skills? Nowhere near my leading skills. That is to be expected. I don't have the opportunity to follow a lot, perhaps two or three dances over the course of an evening. Thus, when I'm dancing with a really good leader (like some of the dance teachers), I have to work very hard at perceiving what is being led, or I mess up. That's OK, I hope.

For most of us, if we don't try to do things which are more difficult than what we are currently capable of, we don't learn. I think if I danced follow for an entire evening, I'd have a headache from all the effort needed



to be perceptive in that environment. Sort of like I felt after a work day during the year I worked in Germany, when I had to listen, speak, read, and write in German rather than in English.

How do I increase my ability to follow? By doing it more. By doing it with different people. By challenging some of the females that I dance with to learn to lead, thus giving me a bigger pool of dance partners to practice both lead and follow. I've suggested that, if interested, they start by dancing with someone (like me) who dances both roles. Or by taking a class, such as rumba, where they attempt the other role, preferably with a partner who already knows enough of that new role they are attempting to be helpful and supportive.

Today, if you ask me to dance (and I hope you will), a response you are likely to get is: "Yes, thank you. Will you lead or follow first?". And my hope is that we share the roles; either by dancing both roles during the same dance and trading off during the dance, or by dancing two dances in a row, with each of us taking the lead role on one dance and the follow role on the other. It's also okay if you want to dance with me, but don't want to lead. Just let me know your preference when I request role-information when you ask me, or when I ask you. ▲

Photos above and left: Guess who is leading and who is following?

Photos by Ed Soltis



DISTRICT 2 HIGHLIGHTS

Our USA Dance Minnesota President Leland Whitney also serves as the National Director for District 2 of the USA Dance National organization. District 2 includes: IA, IL, KS, MN, MO, ND, NE, SD, and WI, with 15 chapters. Lee provided a summary of highlights and accomplishments for District 2:

- **USA Dance Minnesota Chapter 2011** has achieved tremendous growth over the last 15 months. Membership in Dec 2013 was 98; and today, membership is 353, representing 260% growth! Last month the Chapter participated in a successful Viennese Waltz Performance fund-raising event in partnership with the Minneapolis Institute of Arts and the Mall of America. Every Sunday afternoon the Chapter sponsors a free group dance lesson for chapter members, non-members are charged \$5. The initiative is called Sunday Project Dance and supports our mission of improving the quality and quantity of ballroom dancing in the Twin Cities. Chapter volunteers are in the process of digitizing 25 years of newsletters and posting links on the website for research and reading.
- **USA Dance Southern Minnesota Chapter 2017** is proud to share that the University of Minnesota Rochester, La Cross, and Luther College ballroom teams support and attend our monthly dances. In return we support them with scholarship funds to attend competitions. We currently have a UMR ballroom student liaison who attends our monthly meetings.
- **USA Dance Cedar Valley, Iowa Chapter 2033** is preparing to celebrate the 20th anniversary of the Charity Ball on April 11th with National Champions Nels Petersen and Theresa Kimler teaching and performing for us. It will be an exciting event at historic Electric Park Ballroom in Waterloo, Iowa.
- **USA Dance Quad Cities, IA/IL Chapter 2047** introduced several new icebreaker techniques at January and February dances for 2015. For example, the January 10th dance (Party theme) emphasized greeting people as they arrived. Folks were encouraged to fill out a name tag with a humorous expression. If the dancer was named Sally then the label on her name tag would read "Mustang Sally", if the dancer was named Steve the label on the name tag would read "Stevie Wonder". The idea was for each dancer to select a name that would be an icebreaker and encourage talking with other dancers.
- **USA Dance Wichita, Kansas Chapter 2098** has participated in Olympic Day celebrations each year for three years. The Chapter celebrates National Ballroom Dance Week with a formal event each year and have had representatives from the city council present with proclamations. The Chapter expanded the number of formal dances to 3/ year and have had a good community response. Each month the Chapter hosts an afternoon tea dance for practice and social purposes. ▲

COMPETITION CALENDAR

May 17, 2015

MN Star Ball

Organized by Eliecer & Rebecca Ramirez, Medina, MN

June, 2015

NJ DanceSport Classic-Summer Sizzler—NQE 2016

June 6-7, 2015, Hackensack, NJ

June 26-28, 2015

Gumbo DanceSport Championships—NQE 2016

Hosted by Phoenix Chapter #4033, Phoenix, AZ

July 9-11, 2015

Twin Cities Open Ballroom Championships

Hosted by Scott and Amy Anderson in Minneapolis/St. Paul, MN

Sep 12, 2015

Kansas City Dance Classic

Organized by Matt & Ellen Pansing, Overland Park, KS

Sep 25-27, 2015

New England DanceSport Championships – NQE 2016

Hosted by MASSabda Chapter #3002, Waltham, MA

Oct 2-4, 2015

Carolina Fall Classic - NQE (2016)

Organized by Wayne & Marie Crowder, Charlotte, NC

Oct 30–Nov 1, 2015

Chicago DanceSport Challenge – NQE 2016

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

Nov 7, 2015

California State DanceSport Championship – NQE 2016

Hosted by NorCal Chapter #4004, San Jose, CA

Nov 21-22, 2015

National Collegiate DanceSport Championships

Hosted by USA Dance National, Columbus, OH

Jan 8-10, 2016

Snow Ball Competition

Hosted by Donna Edelstein, Minneapolis, MN

Jan 15-17, 2016

Manhattan Amateur Classic (The MAC) – NQE 2016

Hosted by Greater New York Chapter #3004, Secaucus, NJ



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, contact her at: elizabeth@pursueyourpath.com.

I am taking the bait and wading into the recent written discussion of whether ballroom dancing promotes damaging gender stereotypes or whether it honors femininity.

The simple and unsatisfying answer is that it carries the possibility of both, because it embraces older artistic conceits as well as newer values from sport (and life).

I'll list what I think's going on. Feel free to disagree.

- No male in the social ballroom dancing community probably consciously thinks as he's leading or trying to lead a woman on the floor, "I'm going to dominate this woman and promote damaging gender stereotypes."
- Privilege and prejudice (of all kinds) usually works unconsciously and underground. It's not cool in most educated Western societies to be labeled prejudiced, but most psychological studies show that the majority of people who claim to be unprejudiced demonstrate at least some

THE DANCING LIFE: Femininity or Feminism? Art or Sport?

By Elizabeth Dickinson

- (unconscious) prejudiced behavior when faced with differences (race, gender, etc.)
- Ballroom dance evolved with strict gender roles and behaviors that harken back to an earlier era. (And if you want to look really far back, fertility rites are involved - not usually known for flexible role-playing.)
- The arty part of ballroom dancing is based on story, usually some version of a traditional romance story. Boy chases girl, boy gets girl, boy loses girl, boy reunites with girl. Girl alternately says yes, no, or maybe. Occasionally she initiates. However the arty part of ballroom is not concerned with egalitarianism, it's concerned with story.
- Story values drama and contrast. Because it's based on such an old story, the contrast is created by old, exaggerated ideas of male and female behavior.
- The music reinforces old, exaggerated ideas, since most of the music itself is old.
- We still value some of these old ideas in real life (women are beautiful, men are strong—although assigning a particular quality to only one sex or mandating a specific beauty ideal is always debatable). We also roundly reject other old ideas in real life, such as women need to be led by men to be complete.
- Ballroom dancing is also a sport. Modern day athletes of both genders value power, technique, and fitness. It's very egalitarian in those values, but it's still relatively rare to see both sexes play sports with each other. And unfortunately (for those of you who've followed the recent university controversies with how female hockey coaches are paid relative to the male hockey coaches), there are still inequities and injustice.

- So what happens when you unite art and sport AND have men and women "playing" together? You get an alternately enjoyable, and uncomfortable mix of outdated gender posturing in an alternately mild or major cardiovascular activity to music that follows prescribed rhythms.
- We call it ballroom dance.

Personally, I have both been bothered by the inherent paternalism and sexism of ballroom dance at the same time I have embraced the aesthetic qualities and glorification of the female form. And the best ballroom relationships on the floor demonstrate tenderness (waltz), insouciance (foxtrot), passion (tango), and romance (Viennese waltz).

Ultimately, there's room for both the discomfort and the joy of it all. That's life.

I'm not sure it's completely resolvable.

One way to change the story is through same-sex ballroom dance, either socially, in competition, or performance (like *Beyond Ballroom* did so beautifully). However some feel the lack of gender contrast in same-sex dancing (particularly in competitions) reduces the dramatic quality that story requires.

So are there other ways the basic ballroom 'story' could be changed so that it's informed by newer, more egalitarian ideas?

Next month I'll talk a little about how humor could inform/illuminate/change the traditional ballroom story.

Feel free to weigh in! ▲

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BALLROOM ON A BUDGET: AMATEUR DANCE COMPETITIONS

By Bonnie Burton

This month's ballroom budget tip is amateur dance competitions.

In the US, dancers have their choice of two types of competition styles: pro-am and am-am. An am-am competition pairs two amateur dancers together and evaluates them as a couple. Pro-am competition pairs the amateur with a professional dancer, usually the amateur dancer's teacher.

There are pro and cons to each style of competition, but some advantages to am-am competition is that it's a more equal relationship between the dancers; it may be more similar to real world dancing; it's the model most widely used in Europe.

It is also significantly cheaper.

For example, USA Dance events range from \$80-\$125 for an am-am competition. Let's

say a couple signs up for an event that costs \$100 each. They plan to dance in the silver and gold levels of American Smooth, International Standard, and American Rhythm, and will dance these styles in two age groups: Adult (18-35) and Sr. I (35-45 years). In the course of a weekend, they will have danced about 42 dances, or heats, not including callbacks from quarter-finals and semi-finals, for **\$100** each. Their dances will cost about **\$2.40** per dance each.

By comparison, the same amount of dancing at a pro-am event, at a typical rate of **\$30** per dance, would cost approximately **\$1,260!**

And this doesn't include the pro-am teacher fee, studio fee, and transportation and lodging costs that the student often pays for the instructor. Of course, both am-am couples and pro-am students still have their own transportation and lodging costs.

USA Dance am-am events are significantly cheaper on a scale of hundreds, or even thousands of dollars because they create very big, cost effective competitions. For those dancers who have a partner and who want competition; and want to know how they compare to other dancers, this can be a fun experience. Everyone attending is an amateur dancer and will dance with another amateur dancer.

Don't forget, whatever you do to save money on your dance hobby, we all want to know! Email your dance budget tips to newsletter@usadance-minnesota.org and we'll print them in *Ballroom on a Budget*. ▲

[Editor's note: See page 16 for upcoming dance competitions. Or visit the USA Dance website for more information about am-am competitions: <http://usadance.org/dancesport/competition-calendar/>.]



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ADVICE TO AMATEUR COUPLES PREPARING FOR A COMPETITION

American Dancer Magazine asked ballroom and Latin dance professionals on Ballroom Dance Teachers United on Facebook for their best advice to amateur couples preparing for top performance at the USA Dance National DanceSport Championships in Baltimore.

This is the advice they have for everyone going to Nationals. Please thank them for their participation if you get a chance!

Larinda McRaven - Do your rounds. Don't talk. Don't fix. Don't stop. Just run your rounds. At this point in time you are not going to be able to substantially evolve. Your time is better spent working on "dress rehearsal" style rounds instead of "working rehearsals". Even better if you run rounds consisting of 3 minute dances instead of 1:30 or 1:45!

Push yourself to encounter any and all problems that might occur on the floor in the moment, and practice overcoming them and continuing on.

Andrew Pueschel - Visualize your routines in your downtime. Use headphones and listen to as much music as you can. Imagine how you would interpret the musicality while visualizing an audience of some of the most important people in your life. See yourself on deck, on the floor, and on the podium!

Ginger Crystal - Stay balanced and flexible, mentally and physically. Be ready to adapt at a second's notice, because only you and your partner know where you're going - the other couples around you don't.

Always be alert to changes of schedule, so nobody's kept waiting on you.

Don't make any big changes to your normal daily regimens. People think they have to put on hold or start something, and it disrupts the creature-habit comfort of having a plan, and sometimes causes more stress. Try, though, to plan ahead and think around potential issues, so you don't forget anything you need, and can be ready to roll with changes on the other end.

Sandra Wollin - Never start anything new just before competition time and expect to retain it under pressure. It had to be "owned" to be put out there consistently.

Russell Hicks - Don't worry about the couple you always wanted to beat. Worry about whether this performance was better than my last.

Lisa-Anice Sutphen - Walk the floor. Feel its consistencies, and whether it is 'fast' or 'slow'.

Cut down on the pre-heat chatter, some use it to psych you out. Concentrate on the feel of the music and your partner's hand before and during your time on deck. Breathe.

Kenneth Howard - Trust your practice and training and remember to breathe; in through the nose and out through the mouth. Nervousness often results in shallow breathing which results in oxygen deprivation and poor performance. ▲

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Deborah J. Nelson is the founder, president, and head designer of Satin Stitches Ltd. More costuming tips at: www.satinstitches.com

We all do it! We buy new clothes and then we just keep accumulating. We hate to throw things out, so our closet becomes overcrowded, making it difficult to see what we actually have. The outfits that we don't wear become harder to find and, in turn, don't stand a chance to ever be worn again.

What we should do when clothing begins to pile up, is what all experts suggest: if we haven't worn something in the past year, we most likely will never wear it again and should purge it from our closets. The same holds true for dance costumes. If you haven't worn a particular costume in the past year, it's time to send it packing.

The beginning of a new season is the perfect time to sort through all of your clothes and rid yourself of the items you know you won't be wearing again. As we head into the spring and summer months, why not take this time to look at your old costumes and decide which you want to keep and which you would like to toss.

DANCE COSTUME SPRING CLEANING

© Deborah J. Nelson/Satin Stitches Ltd.

First, you'll want to determine the reason you haven't worn the costume:

1. If it is because it needs repair, then fix it.
2. If you aren't wearing the costume because it smells bad – use Fresh Again® and de-odorize it.
3. If your costume is too small or too large:
 - Get it altered to fit;
 - Give it to someone who will fit it; or
 - Sell it to someone who will fit it.
4. If you simply don't like a particular costume anymore:
 - Determine why you don't like it. If you feel it really doesn't flatter you – give it away or sell it.
 - If you think you would like it with additional style alterations (adding trim or changing parts of the costume) then arrange to do this.

Sometimes you may truly love a costume but, because of any of the above reasons, you just can't wear it anymore. If you have the additional space, you could simply archive it in a costume closet. If you don't, then, as the popular songs says..."let it go, let it go!"

I know I am guilty of not letting go of some of our historic Satin Stitches' costumes, but I try to remember that if you have documentation of a particular costume in the form of fabulous photographs, I can live with my memories. The trick is that these photographs need to be easily accessible. Unfortunately, in an era where we have no real, tangible photo albums, the digital pho-

tographs have the potential to be lost forever with just one quick click. They can also get buried in our never ending digital filing system, which can be quite similar to losing it forever.

But, if both the costumes and the photographs are lost, will just the images in your memory suffice? Well, not necessarily. Ever since my college days, when I was told to document my work with photographs, I have stood by this advice. Although I probably have far too many photographs of our Satin Stitches' costumes, there are still occasions when we did not get a photograph of a particular costume for various reasons, and I've found that I often forget those costumes.

So, if you are wrestling with having limited space to save your beloved dance costumes, if you have fabulous photographs of those costumes, and especially photos of yourself competing in those costumes, this is a much more space-efficient way to save your memories. Instead of adding a closet onto your house or carving out a storage facility in your apartment, you can take your photos out and reminisce!

If you do really need the comfort of having satin, feathers and rhinestones at your fingertips, perhaps you can limit yourself to a specific number of your favorite costumes. Then, when you want to add a new one to your collection, you can just decide which older costume you would like to give away. And, just remember, you will still have your photographs!



ANOTHER GLANCE:

Ladies ready to dance at the Viennese Waltz event at the Mall of America.



Photo left to right: Linda Crable, Stephanie Riley, Leslie Whitney, Dede Ouren, Bonnie Burton, Elizabeth Dickinson, Yvonne Viehman, Lorie Hurst, Bridget Knickerbocker, Bernie Osborn, Lisa Wu



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Tyler Bridges

- Beginner class added on Sundays at 1 pm with new instructor Tyler Bridges; please stop by to say hello.
- April 4, 2015 from 7-10 pm, First Saturday of the Month Cha Cha Lesson & Variety Dance Party - \$10.
- Tuesday, April 14, 2015 from 8-9 pm Newcomer Party - FREE!
- Monday, April 27, 2015 from 7-9 pm Variety Dance Party with Shinya McHenry & Scott Anderson - \$10

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ASK DR. DANCE

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

Q:

I'm a bronze dancer and would like to move up to the silver level because it looks more fun. I feel my instructor is holding me back. What does it take or what can I do to show them I'm ready to move on? How long on average, does a dancer spend in each level?

Donna says: If you feel like your instructor is 'holding you back', ask your instructor what criteria they use to advance students to the next level. Explain your frustrations and ask how they can help you.

As a coach/judge I like to see competitive bronze students exhibit some mastery of posture, frame, footwork, balance, leading/following, timing, movement, expression of the dance, and performance.

Depending on the style danced, Cuban or Latin action, articulated turned out feet, inner thigh awareness, use of oppositional stretch within the body, ability to isolate parts of the body, use of body rhythm, awareness of how arms relate to what the body and legs are doing.

In the ballroom divisions in addition to elements already listed I'm looking for leading/following based on specific contact points, understanding how to dance

through closed and promenade positions, and if dancing smooth, the ability to move from closed to open and back again.

Additionally, I observe rotation, CBM and how to use it, awareness of ones partner, body contact, swing and sway, plus good tango walks and links. Your ballroom dances should also be danced with parallel feet and when doing steps where the feet close, they should close neatly.

The foundation for your entire dance career is found in the bronze level. As you delve into it more deeply there is great beauty and satisfaction in dance technique regardless of the steps danced.

Once you have an understanding of the foundational elements that make a good dancer, you will quickly progress through any steps that you are learning.

It takes patience and practice to become an advanced dancer. Good luck with your

dancing. Enjoy!!!

Paul says: Unless you have reason to believe that your teacher is holding you back, his assessment of your skill is probably correct. The comment that "silver looks more fun" is typical of someone who has not yet discovered the joys of basics.

Once you truly engage in learning for the sake of understanding what you are trying to accomplish you will also understand that silver is not more fun, it's just more of the same. Although, particularly the smooth division the steps and movement seem more fluid, it takes proper training in the bronze division to achieve the kind of movement that is "more fun."

How long you stay in a division is different for everybody. Lesson frequency, time dedicated to practice, skill, talent, and the ability to disseminate information are all factors that determine when you are ready to move up to the next level. ▲



Donna Edelstein is a coach, judge, and organizer of the Snow Ball DanceSport Competition. www.donnawrites@msn.com

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



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 does not compete . May include retired DS Athlete.
Recreational: Social Adult Dancer	\$25	\$	Enjoys and appreciates the physical, mental, and social benefits of social dancing.
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Recreational: Social Dance Teacher	\$50	\$	An individual who is engaged in the teaching of social dance.
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.
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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 501(c)3 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
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* 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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Swing Into Spring

April 17-18, 2015

with Top International Pros

Cameo Cross & Ben McHenry

FRIDAY, APRIL 17, 2015

STARKS SALOON

7:00 p.m. Workshop #1

8:00 p.m. Dance – DJ: Hieu Le

SATURDAY, APRIL 18, 2015

SOCIAL DANCE STUDIO

3:00 – 8:30 p.m. Workshops #2 - #5

8:30 p.m. – Midnight Dance – DJ: Gail Zimmerman

Sunday, APRIL 19, 2015

SOCIAL DANCE STUDIO

Dance:

7:00 – 10:30 p.m. DJ – Gail Zimmerman

FREE for everyone! FREE pizza while it lasts!

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March 1 – April 12 (10pm)

http://www.tcrebels.com/swing_spring_prepay.html



Cameo Cross began her dance training at a young age, studying ballet, pointe, jazz, modern and tap and graduated from the University of Arizona with a BFA in Dance. She is a skilled choreographer and instructor in WCS as well as many other dance styles.

Ben McHenry began his love affair with WCS at age 11 and has won numerous titles on the WCS circuit as a junior and adult. He is widely considered one of the top up and coming instructors in the world.

Cameo and Ben compete all over the world in WCS at the Champions level. In high demand internationally as instructors, coaches and judges, they are known for their passion, creativity and dedication to the art and technique of WCS. Together Ben and Cameo placed third in Classic Swing at the 2014 US Open Swing Dance Championships. Cameo (*partnered with Weston Krukow*) is currently Cabaret Division Champion of the US Open.

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For more information, please check the TC Rebels website at www.tcrebels.com, call the Hotline at 952.941.0906, or email at info@tcrebels.com.
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