

Dancin' Times



Published monthly for members of the United States
Amateur Ballroom Dancers Association—Minnesota Chapter

August 1997

DANCERS NITE OUT

- Fri. 8/1** Dean Olson Big Band, Shakopee Ballroom, Dance 8:30 pm. 445-0412
- Fri. 8/1** 5 Men Swinging Band, American Classic Ballroom, 1628 E. Lake St, Mpls, Lesson 8 pm, Dance 8:30-midnight, \$8/\$6 students, 338-2674.
- Sat. 8/2** USABDA Dance, Dance Shoppe. See information opposite.
- Thu. 8/7** Jack Schultz Big Band, Medina Ballroom, Lesson 7 pm, Dance 8 pm. 478-6661
- Thu. 8/7** Big Band Dance Night--Twin Cities Jazz Orchestra, Wabasha Street Caves (Directions: The Caves are across Wabasha St. Bridge near down-town St. Paul. The Wabasha St. Bridge is closed for repairs -- go south across the Robert St. Bridge and back to Wabasha St.)
- Fri. 8/8** MN West Coast Swing Club, B-dale Club, 2100 N. Dale St., Roseville, Lesson 7:30 pm, Dance 8:30 pm. 731-9768.
- Fri. 8/8** Hot Swingin' Night, Food shelf benefit dance, Shakopee Ballroom, Lesson 7:30 pm, Dance 8:30 pm. 949-3016 or 722-9976.
- Sat. 8/9** Billy D & the Crystals, 50's & 60's, TGIS, Medina Ballroom, Dance 8:30 pm. 478-6661
- Thu. 8/14** Myron Sommerfeld Big Band, Medina Ballroom, Dance 8:30 pm. 478-6661.
- Thu. 8/14** Big Band Dance Night--Swing Beat, Wabasha Street Caves
- Fri. 8/15** Jack Schultz Big Band, Shakopee Ballroom, Dance 8:30 pm. 445-0412
- Fri. 8/15** 5 Men Swinging Band, American Classic Ballroom, 1628 E. Lake St, Mpls, Lesson 8 pm, Dance 8:30-midnight, \$8/\$6 students, 338-2674.
- Sat. 8/16** Roman Holiday, 50's to 90's swing, Medina Ballroom, Dance 8:30 pm. 478-6661
- Sun. 8/17** Rebels Swing Dance Club, Everett McClay VFW, Bloomington, Dance 7 pm. 941-0906.
- Thu. 8/21** Everett Boyer Big Band, Medina Ballroom, Lesson 7 pm, Dance 8 pm. 478-6661.
- Thu. 8/21** Big Band Dance Night--The Jazz Makers, Wabasha Street Caves.
- Fri. 8/22** Paul Heffron Big Band, Shakopee Ballroom, Dance 8:30 pm. 445-0412.
- Fri. 8/22** MN West Coast Swing Club, B-dale Club, 2100 N. Dale St., Roseville, Lesson 7:30 pm, Dance 8:30 pm. 731-9768.
- Sun. 8/24** Tommy Dorsey Big Band, Medina Ballroom, Big Band Buffet 4-6 pm, Dance 6-10 pm, 478-6661.
- Thu. 8/28** Sammy Jensen Orchestra, Medina Ballroom, Lesson 7 pm, Dance 8 pm. 478-6661.
- Thu. 8/28** Big Band Dance Night--Johnny Owen Big Band, Wabasha Street Caves.
- Fri. 8/29** Armond Rezac Big Band, Shakopee Ballroom, Dance 8:30 pm. 445-0412.
- Sat. 8/30** USABDA Dance, Sokol Hall. See information opposite.
- Sun. 8/31** Rebels Swing Dance Club, Everett McClay VFW, Bloomington, Dance 7 pm. 941-0906.
- Thu. 9/4** Jim Sturm Big Band, Medina Ballroom, Dance 7 pm, Dance 8 pm. 478-6661.

For a list of weekly dance opportunities, see page 11.

USABDA-MN Presents:

Saturday *July*
Aug 2 *Dance*

Dance Shoppe
Hyw 55 and Fernbrook
Lane - first left west of 494
and 55 junction

Saturday *August*
Aug 30 *Dance*

Sokol Hall

Corner of Michigan and
West 7th - St. Paul

For Both Dances:

Lesson at 7:30 pm

Dance from 8:30-11:30 pm

\$6 Members \$8 Non-members

\$4 Students with I.D.

\$2 Group Class

USABDA HOTLINE

(612) 483-5467

Call for information on dance events. Leave
a message for membership information.

What Is USABDA? Who Are We?

USABDA stands for the **United States Amateur Ballroom Dancers Association**, a non-profit organization formed to preserve and promote ballroom dancing not only as an art but as a healthy sport. Minnesota's chapter was started in 1991.

Membership in USABDA is open to ballroom dancers of all levels. There are membership categories for all dancers: Social, Competitive, Junior (17 and under), College students and Associates (professional/instructors).

USABDA sponsors a monthly dance and other special dance events. Membership includes both national and local dues. Membership entitles you to discounts on our monthly dances and a great network for meeting other dancers. You also have opportunity to purchase this newsletter.

You'll have fun dancing and meet many new friends! For more information Call the USABDA Hotline number.

(612) 483-5467

Minnesota Dancin' Times

Published monthly for members of the United States Amateur Ballroom Dancers Association—Minnesota Chapter, providing news of ballroom dancing to chapter members and friends.

SUBSCRIPTION RATES

\$15 per year

Make checks payable to **USABDA-MN** and send to:
Joyce Thompson, P.O. Box 13873, St. Paul, 55113

ADVERTISING

Display Ads: To advertise your professional service or event, submit camera-ready artwork.

Sizes: Full page 7 1/2" wide x 9 1/2" high
Half page 7 1/2" wide x 4 1/2" high (horizontal)
3 1/2" wide x 9 1/2" high (vertical)
Quarter page 3 1/2" wide x 4 1/2" high
Business cards

Rates: Full Page- \$40 Half Page- \$25
Quarter Page- \$15
Business card- \$15 for 3 consecutive months.

Classified Ads: Free 3-line ad in *Swaplines* available to members. Dance merchandise only.

Payment: Payment must accompany ad.
Please make checks payable to **USABDA-MN**.

DEADLINE

All materials due around the 10th of each month.

All questions regarding the newsletter should be directed to:

Jim Baker
USABDA President
(612) 476-4843

Newsletter Editor: Janis Livingston

Newsletter Layout: Jason Borton and Carolyn Jackson



Send address changes to
Jim Baker at address on
back of this newsletter.
Please notify National
USABDA also.



Notes From the Board

by Melanie Helvig
USABDA Chapter Secretary

The Board met on July 1, 1997 and the following items were discussed:

- The June Dance had a very good turnout thanks to Gordon Lee who has done an excellent job in promoting USABDA.
- The Grand Ball will be held on Sunday Sept. 28 from 6:30-10:30 pm at the Sheraton Metrodome. Tickets are \$20 in advance, \$25 at the door.
- The current schedule for the USABDA dances for the rest of the year are:
August 30: Sokol Hall
September 28: Grand Ball
October 18: Twin Cities Ballroom
November 15: Macalaster Ballroom
December 20: Twin Cities Ballroom
- The Star of the North Ballroom Dance Competition was cancelled due to lack of participation - we need to support these events in order for Ballroom dancing to become part of the Olympics.
- The next board meeting will be at 7:15 on Tuesday, Aug 5 at Wade Warford's place of employment: Laird Plastics Limited, 7150 Boone Ave N. Brooklyn Park, Phone 535-2118.

Competitor's Column

Includes regional and USABDA events

Heart of America Championships

Aug. 7-10, Embassy Suites Airport Kansas City, MO.

Contact: Leroy Walters (913) 287-3355

USABDA National Championships

Aug 8-10. Carpenter Sports Center, Univ. of Delaware, Newark DE.

Contact: Vivian Beiswenger (215) 855-2711

Nevade Star Ball

Aug 15-18. Stardust Hotel, Las Vegas Nevada

Contact: Brian Puttock (702) 367-8194

US Ballroom Championships

Sept 2-6. Fontainebleau Hilton, Miami FL.

Contact: John Kimmins (305) 442-1490

World Professional Ten Dance Championships

Sept 7. Fontainebleau Hilton, Miami FL.

Contact: John Kimmins (305) 442-1490

***for a more complete list, see "Amateur Dancers", the national publication for the U.S. Amateur Ballroom Dancers Association.

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The party time has been changed from July 26 to Aug. 1 to accomidate the wedding of one of our most talented students . Congradulations Ramone and Lauren!

Party Time : 8 – 9 group 9- 12 dance party and show

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SHOW !

THE COMPLETE PACKAGE

Or How to Look the Part of a Dancer

by Janis Livingston

Made for Movement - Marsha Wiest-Hines

This month we take a look at another costume business catering specifically to the ballroom dancer. Marsha Wiest-Hines has been costuming Twin Cities dancers for ten years. Her company Made for Movement, dresses local dancers exclusively, and creates both women's and men's costumes for American style Smooth and Rhythm, International style Standard and Latin, Theatre Arts and Formations. She also makes a rehearsal skirt popular with Smooth dancers.

Marsha has been designing and constructing costumes for theatre and dance professionally for over 25 years. She holds a Bachelor of Fine Arts in Design and technical Theater, and a Master of Arts in Costume Design and Construction. She has worked extensively in Summer Stock theater and University Resident Theatre and Dance companies, designing over 100 stage productions. Before coming to Minneapolis to work in the Guthrie Theatre Costume Shop, she taught Costume Design, Stage Makeup and Scenography at Purdue University. Since her arrival in Minneapolis in 1980, she has worked variously as a draper/pattern maker and tailor, designer, and costume shop manager for the Guthrie, the Illusion Theater and for Children's Theater of Minneapolis.

Finding the ballroom dance community was an inevitability! At opening night parties, she danced the night away with a fellow costumer friend. Both had long standing dance backgrounds; ballet, tap, jazz, modern... you name it, they had done it, and eventually, they joined a teacher training program for a new Ballroom studio, "just for fun". One of the trainers asked about "day jobs" and when he found out what Marsha did, he immediately asked if she could design a new costume for him. At the time, men wore catsuits, similar to male ice skaters costumes of bygone days, so she made one and immediately began taking orders for more. She found the work to be a perfect combination of her dance and costume backgrounds and finally gave up the day job and founded Made for Movement in 1987.

The teaching proved to be more of an interest than she had anticipated, and she taught part time for Arthur Murray and was a pro/am and professional competitor for five years, which she believes to be an integral part of her success in costuming ballroom dancers. She believes that there is no substitute for her experience as a dancer, when helping her clients select their competitive images.

Marsha's design process is flexible and relaxed, and changes to suit the needs and personality of each dancer. She says most of her designs are collaborations between herself and her clients. She prides herself on not having a style recognizable as her own, but rather creating costumes specific to each dancer based on his or her input. Karen Kettler, who has worn only Marsha's creations in her eight years of competition dancing, feels that she offers a unique talent to her customers. "Having a costume designed is a very personal process. Marsha has a special ability to listen to her clients ideas and apply her creativity to design a costume that enhances your dancing, moves well, and looks great on the floor."

The design process continues during the construction period, and she conducts two to four fittings on each costume as it is made. The fittings allow for style lines and embellishment to be placed in the most flattering and functional positions for each dancer. This is the reason she has chosen to work only with local dancers who are available for fittings, despite more and more frequent requests from dancers all across the US.

Just as her product is specific to each client, she realizes that budgets can also vary dramatically. She can make a very simple ballgown appropriate to USABDA demos or novice competitors for under \$300.00, and some of her clients who hold national titles spend over \$3,000.00 on a single gown. The final price is determined by the materials and labor used to create each costume, and Marsha produces a fully itemized receipt which her clients are able to view at each fitting as the costs are incurred. Costumes are paid for as they are constructed in manageable increments, and no materials are marked up, including rhinestones. These come from a New York wholesaler, giving her clients extra glitter for their dollar.

Comfort as well as ease of care are considered in fabric selection. Some clients want gowns they can shake out of their luggage, put on and head for the floor, while others feel that the extra care silk requires is worth the exquisite quality of movement it achieves. Carol Post, whose theater arts costumes have spanned myriad looks, from sleek and sexy to soft and pretty, particularly appreciates how simple the maintenance on her gowns has been. She says "They look as good after I wash them as they did before, and since I frequently must travel with several different costumes, I really appreciate Marsha helping me choose fabrics that do not require lots of effort on my part."

Durability is important too, because a well designed and constructed gown has a strong re-sale value, and many of her clients are able to stay in fashion by selling their costumes frequently. She has one client who is now wearing her thirty third "Made for Movement" gown, and has sold thirty one of the previous costumes. Competitors vying for national championships need to stay current style-wise to be competitive, as grooming and image are essential parts of success. Many of Marsha's professional clients change their costumes three or four times each year, and ranked amateurs usually get new clothes yearly. Many of her clients who do only local competition, showcases or demonstrations and are not seeking national recognition can wear a well designed and constructed costume for many years, and Marsha's experience in viewing the constantly evolving style changes can help in choosing classic lines that will not be "out" before you've gotten on the floor.

Last months newsletter featured a photo of the "On Your Toes School of Dance Formation Team", wearing Made for Movement costumes. Bernie Osborn, along with Celeste Gibson, found a dress in a catalog they thought was a good starting point. Bernie says "We knew we needed help from someone who understands dancing, and working creatively with Marsha we were able to meet our movement requirements, stay within our budget, incorporate Jeff's ideas and please all six women... no small feat!"

Michele Kielsa came to work last year for Made for Movement, and now handles much of the actual dressmaking. Michele

taught Apparel Arts at Minneapolis Technical College for ten years and then tailored clothing for Prince at Paisley Park Studios before joining MFM. Marsha had stopped doing men's wear a few years ago as the demand for women's costumes exceeded the time available to produce it. Now with Michele's tailoring expertise available, Marsha has resumed construction of tailsuits, and latin costumes. One of their latest creations is a short formal jacket, in lieu of traditional tails, for national professional competitor Nathan Daniels, who says, "The reaction to this new style of garment has been nothing but positive. Everyone is totally impressed with the craftsmanship, look, and attention to the finest of details."

Marsha says the most important lesson she has learned in her ten years of "making for movement" is that looking great is not enough. "I have really learned to respect my clients gut level feelings about their designs. Even when I'm quite confident that a gown will be spectacular, if I sense any question on my clients part, I now back up and listen carefully. I have come to believe that dancing requires a supreme trust in your own abilities, and looking "right" to yourself is an integral part of the confidence that leads to success."

Made for Movement is usually booked about three months ahead, so call (428-7693) well in advance of the date you'll need your costume to reserve space on the calendar. If you are looking for a used costume, or need something immediately, she is happy to direct you to clients ready to sell. Studio hours are from 1:00 pm to 5:00 pm weekdays, and weekends and evenings by appointment. Marsha says "I offer a one hour complimentary design consultation to all new clients, and look forward to meeting you!"

Dancing USATM

ROMANCE OF BALLROOM DANCE

Want to work for a national dance magazine in the north metro area of Coon Rapids?

Dancing USA magazine is seeking customer service/circulation person full-time. Experience required. Must have computer skills for data entry or fulfillment program even better. Great phone customer service skills required. You will talk to people everyday about dance all over the US.

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Upcoming Dance Demonstrations

by Yvonne Viehman

09/17 Pre-Kick-Off to National Ballroom Dance Week, Rotunda at Mall of America

Remember this is the "Dancing through the Ages" program so pick your era -- 1920's, 1930's, 1940's, 1950's... and your dance, costume and partner and call me to reserve your spot on the floor as people are already signing up! (Pro/Am couples also welcome).

12/31 A Capital New Year

At the Landmark Center, St Paul - More information to follow.

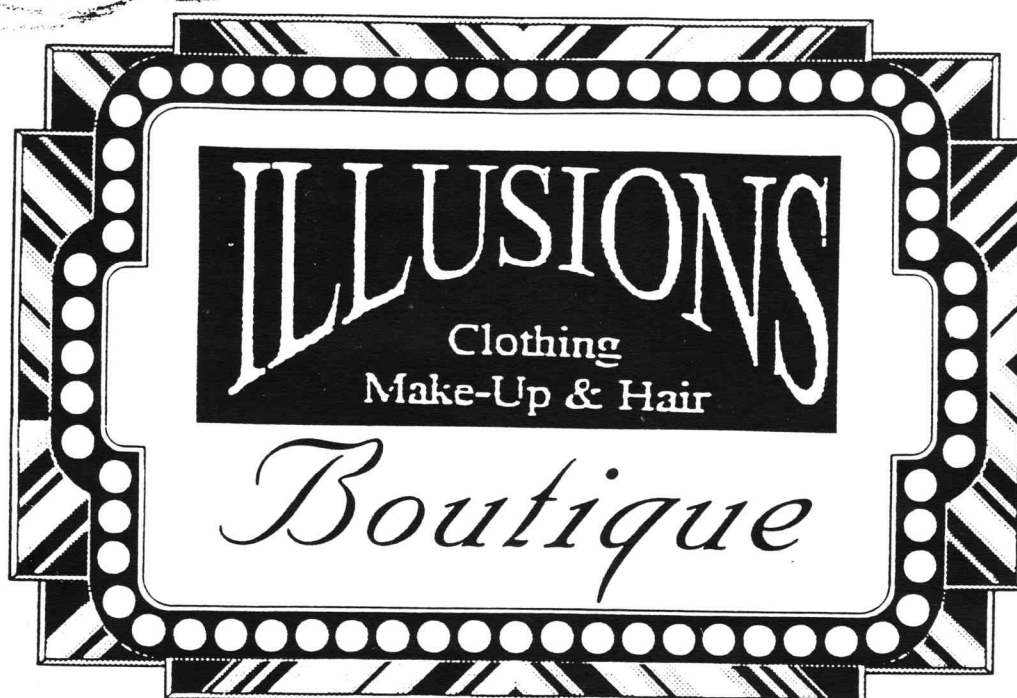
Please call Yvonne Viehman at 553-1202 (one less phone call I have to make!) and identify which demo, which dances and with whom you'd like to dance.

Keep on dancin'!

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ADVISE FROM THE PROS

How to Choose a Pro

by Donna Edelstein

Before turning pro last November I had been a social dancer, then a competitive amateur and pro am dancer, then a serious competitive pro am dancer winning three US titles. I have worked with seven pro am teachers and numerous coaches over the past ten years. Here are the criteria I have used in selecting a pro for competitive dancing.

Demonstrated ability as a professional competitor in the styles/styles you want to dance-

If you like the way a person dances with their professional partner, and they are continuing to receive training for themselves you know you have a serious pro. However, none of us are equally adept at all styles. Pick a pro that is competing professionally in the style you want to dance. Try out a few teachers before you make a decision.

Discuss all costs involved before you start- You are the consumer of dance lessons. Be informed. Ask what lessons cost per hour. In the Twin Cities they can be anywhere from \$40.00 to \$95.00 per hour. Find out if it's a 40, 55, or 60 minute hour. How does your pro charge for competitions if you are dancing pro-am? Typically there is a pro fee plus expenses. What does the pro fee generally run? This can vary from hundreds to thousands of dollars. Ask so you know what to expect.

Pay by the lesson. - Don't get embroiled in contracts or huge blocks of lessons. Pay as you go. It's easier for you and easier accounting for your teacher.

What kind of students has your pro produced? If you want to be a champion look for a teacher who has produced champions, or desires to produce champions. Not every teacher competes regularly (at least once a month) and brings in coaches regularly. These are requirements for the teachers of a serious competitive student.

Make a commitment to one teacher per style you dance- When you choose a teacher stick with that person and that person only for at least once a week for one year. Results come from repetition and having a plan regarding your progress. Make a commitment to a teacher and they will make a commitment to your progress.

You and the pro must be compatible- You need to understand their method of communicating and make sure they understand you-what you are trying to achieve and when you do and do not feel comfortable with information and choreography.

In looking for a social dance teacher ensure your teacher has taught for over two years, passed professional examinations to at least the silver level, looks good when you watch them dance and feels good when you dance with them.

If group classes and parties are important to you ensure the studio or teacher offers them, however, USABDA dances and groups are a great way to brush up on your social dance skills.

-Donna Edelstein is a pro specializing in International Standard. She teaches social and competitive dance at the DanceSport Ballroom in Knollwood Mall.

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FULL CONTACT

by Greg Moore

Learning to dance is one of the many rites of initiation that mark our passage from childhood to adulthood. The act of clutching a member of the opposite sex and pacing methodically around a public space expresses, poetically, the joys and responsibilities of being an adult and getting along with other adults. Cooperation and etiquette, following procedures, sharing intimate physical space, adventure, competition---it's all happening out there on the dance floor.

My own initiation took place when I was thirteen. It was the tradition in my school to provide compulsory dance lessons to all eighth graders. In retrospect, I am grateful for this opportunity. At the time, however, it seemed a violation of my constitutional rights. At that age, just talking to girls was vaguely uncomfortable. Now I was obliged to spend one hour each week manhandling all twelve girls in my class. Once I had achieved the proper position and grip with each girl, I was supposed to pilot both of us through something called a "box step."

After a few weeks of this grim ordeal, the school put on a dance for us. The night of the dance we all arrived 20 minutes early, scrubbed and polished and starched. We lined up according to gender on opposite sides of the room, and waited for the carnage to begin. Nothing happened for the first couple of songs. The girls sat prettily while the boys stared at the clock. Then the teacher operating the Victrola switched from Frank Sinatra to John, Paul, George, and Ringo. Soon the boys were making forays into enemy territory, and the dance was under way. Quietly, cautiously, I approached my first partner candidate and asked her to dance. Without hesitation she said no thank you. Hmmm ... this wasn't covered in the class. Stubborn pride would not allow me to retreat in disgrace, so I turned to the next available female and repeated my invitation. This girl sprang from her chair like a cat, grabbed my hand, and led me out to the middle of the floor.

Her name was Denise. She was the smartest girl in my class. Spent her summers in Europe, spoke fluent French, wore tight clothing. Precocious, you might say. And she had her own ideas about dancing. I stepped up to her, assumed my best stance, and began my boxes. "Forget that stuff," she whispered. "Just relax ... rock back and forth with the music," she said, backleading me with surprising skill. Once I had mastered this footwork, we moved on to dance position. "You're too far away," she observed. "Move in closer." I paused, took a deep breath, and advanced an inch. "No, no," she said softly, "Like this..." Suddenly all space between us was annihilated. My face was in her hair, and her fuzzy pink sweater was all over my PermaPress shirt. In a single frightening moment we had achieved Full Contact.

Unfortunately, she never got around to explaining Full Contact protocol. Obviously, it worked best for slow dances. But should this be my standard slow dance position with every girl? Or just that certain girl? Or just Denise? Is Full Contact a romantic gesture, or simply effective dance technique? Who should initiate Full Contact---the boy or the girl? Will she think I'm a sissy if I don't, or a sexual predator if I do? New knowledge is always accompanied by a host of questions.

Thirty-some years later, when I returned voluntarily to dance classes, I still had not found answers to any of these questions. During one of the group sessions, a young man asked about Full Contact position: When, How, and Whom? The teacher explained that it's really a matter of Why: Full Contact makes dancing easier, and a partner who knows her stuff will not be offended. That made good sense, but did not address my feelings of alarm and panic. I'm OK with hugs and such, but Full Contact for 3-4 minutes at a time was a formidable concept for me. I was not yet ready for any such docking maneuvers. Guess I'm just shy.

A few months later, Janis and I partnered up. Sure enough, during our first lesson together, the issue of Full Contact was dragged out into the light and examined carefully, "Now that you've committed to this partnership," the teacher pronounced solemnly, "it's time to start dancing in full contact position." He then explained the subtle mechanics of Full Contact, and spent several minutes coaxing our bodies into the correct configuration.

At first I felt like I was back at that school dance, scared and confused. The person coaching us, however, was no teenage girl with a snug sweater and dubious intentions. This was a fully certified professional dance instructor. And he was dead serious. I was being re-initiated. I was being ordered to abandon my boyish fears and superstitions and start dancing like a man. From that point on, dance was no longer a frivolous social pastime. It was now a social art, and was to be treated with reverence.

Even with official sanction, Full Contact did not come readily for me. For many weeks after that crucial lesson, Janis and I danced with plenty of daylight between us. One teacher had us trying to keep a billfold pressed between us while dancing. It didn't work. But gradually, the more we worked on Full Contact, the faster our dancing improved. Leading and following became easier, and our movement became more fluid.

And yet, despite this progress, the old When, How, and Whom questions still pestered me whenever I danced with anyone besides Janis. I tried every approach, but couldn't find one that felt right. With one person I might be demure, maintaining a polite distance. Ten minutes later, I might have a death grip on some poor woman who didn't even know my first name. Then one day, a kindly teacher gave me permission not to worry. "As you take up your dance position," she suggested, "allow the woman to stand as close to you as she wants. Let her make the decision." This rings true for me. And it's probably what Denise would have recommended.

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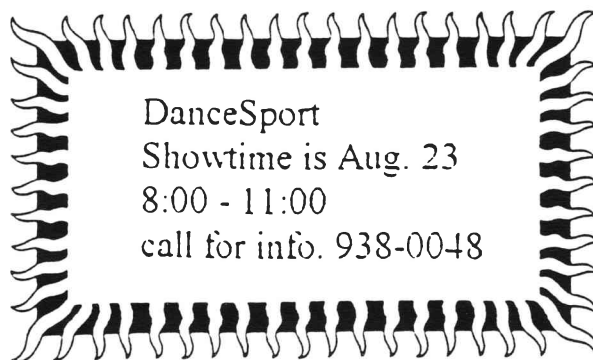
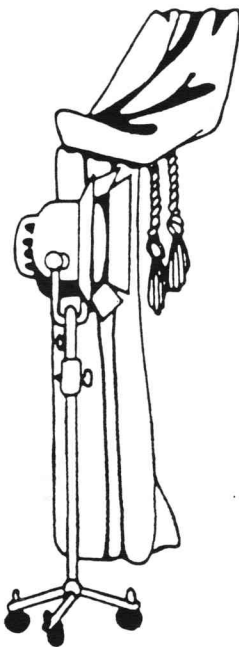
DANCESPORT PRESENTS

Back To

BROADWAY



DanceSport is proud to present their first annual Showcase of the year .
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DanceSport
Showtime is Aug. 23
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Tango with the Issues

Ballroom Competition Cancelled at the Star of the North
Editorial by Janis Livingston

"The purpose of the Minnesota Amateur Sports Commission is to elevate the social and economic benefits of sport to enrich the lives of all Minnesotans."
MASC mission statement

The MASC was created in 1987 by the Minnesota State Legislature to promote the economic and social benefits of sports. Since then, the MASC has made great progress toward accomplishing its goals and Minnesota is considered a national role model for its proactive methods in creating benefits from amateur sports. MASC is the founding agency for the Star of the North Games and for the last ten years has sponsored this Olympic style sports festival.

The inaugural Star of the North State Games was held in St. Cloud June 24, 1988. At that time over 4,300 athletes participated in 18 sports. Over the interim years over 90,000 Minnesota athletes have run, kicked, shot, pedaled, thrown, vaulted, swung, lifted, skated, bowled, swam and danced their way to medals or the thrill of just taking part in the joy of competition. 1993 heralded the first Ballroom Dance competition when SON was held in Rochester, Minnesota. About 40 couples participated in dance during that sports festival. Ballroom dance, country western dance, and west coast swing dance was available to competition participants at that time. The MASC felt it was a very successful venue and planned to continue the event of Ballroom Dance in upcoming Star of the North Games.

Unfortunately, this year at the 10th anniversary celebration in St. Cloud, Mn, with the sports venue for ballroom dancing at the Delwin Ballroom in St. Joseph, Mn and the efforts of our own Mark Tepley on the sports advisory committee, the event did not get enough participation to get off the ground. Much to the dismay of the 10 people who signed up to compete--yes, only five couples--the event was cancelled five days before it was to be held. Ten people... not enough to hold a competition...ten people who had prepared, planned, and practiced to present their stuff to the judges were incredulous. How did this happen? Why didn't people sign up to do this? A special mailing was sent to USABDA members to encourage participation so that it would not be cancelled, but was it just too late or was there too many other conflicts? The cost was only \$19.00 to do three dances with a \$3.00 fee for each additional dance. Certainly not expensive.

With ballroom dancing attempting to become an Olympic Sport in the future should we not show some grass roots support of this idea by participating? I have learned from the office of the Star of the North Games that they plan to go ahead and hold a competition for dance in the 1998 games in Brooklyn Park. Yes, a Twin Cities suburb. So close and now you have plenty of warning. Get ready! I would encourage those of you wanting but not doing to really think about supporting the event next year by participating. Find a partner for one or three dances and give it a try.

No costume is required (unless you are advanced level) and it is strictly am/am. It doesn't mean you have to have a permanent partnership, a huge commitment, a costly investment--it just takes a little planning ahead of time. Plus, they plan to revamp the format to make it easier to place competitors in the correct level of competition. Mark Tepley tells me that it has always been alot of fun and very low pressure. People have done this just to be apart of a very exciting event.

When Star of the North was held in Burnsville a few years ago, I participated in the opening ceremonies entering the stadium under the Roseville Banner along with my daughter (a figure skater) and other Roseville athletes. We marched around the track waving and laughing amongst the cheers of the crowd and took our places on the infield just like at the real Olympics. We posed for the TV crews and felt the thrill of the anticipated competition. Everyone was "psyched-up" to experience the warmth and jubilation of the athletes from all over Minnesota. It was almost a contest to see which sport or city could generate the most response from the gathered crowd. Sky-divers parachuted in, bands played and speeches were given. It was awesome!

Even if ballroom dancers don't participate in the opening or closing ceremonies it is still a great way to "get your feet wet" in the competition spotlight --- low-key, no costumes, totally am/am, totally "Minnesota nice."

The statewide office of SON thinks the local USABDA chapter has a strong base of commitment and cooperation to enable the competition to be a success next year. They have enjoyed working with our local volunteers and say we do not have to lobby them to encourage the event not to be cancelled all we need are competitors - dance athletes.

Get ready! Start planning! Wouldn't it be great if we could get 20 new partnerships to contend along with our local favorite experienced competitors. SON will be contacting our local USABDA chapter this fall to provide volunteers to organize the event. We can do it. Let us show the state of Minnesota that we are a sport and not just a social activity. When the Star of the North Games come to Brooklyn Park in 1998 will we be there? I hope so.

Janis Livingston



USABDA NATIONALS

The USABDA National Championships will be held the weekend of August 8-10 at the University of Delaware. The Minnesota chapter is pleased to send many fine couples to this event. Wish them luck when you see them (probably on a practice floor). We'll tell you next month how USABDA-MN fared against the rest of the nation!

Swaplines

Elegant Petite Standard Gown, Sz 2-6 Gold and White with fashionable dropped waist and unpleated skirt. Bodice shimmers with gold beads and AB stones. Removable cape allows dress to be worn with gloves for American smooth or shows. Asking \$1000. Call Donna 932-9449.

Elegant American Gown Sz 4-6. Stunning red gown with sheer gathered bust and lace bodice. AB stoning throughout dress. Includes long red gloves. Worn only a few times. \$1750. Call Lisa 922-8667.

Show Me the Money! Sz 4-6. 2-piece latin gold coin outfit w/short leather skirt. Moves great, showstopper! Brand new. \$550. Call Lisa 922-8667.

Hot and Slinky Sz 6-10. 2 piece neon cerise latin with AB stoning. Halter bra top with long panne velvet and pleated sheer skirt. Excellent price. \$650. Lisa 922-8667.

Child's Interchangable Ballgown & Latin Sz 4-8. Gorgeous neon orange panne velvet body suit includes chiffon ballgown skirt with orange feathers and long rhythm skirt. Beautiful. \$500. Call Jennifer at 938-0048.

Child's American Ballgown Sz 4-6. Baby pink and blue lace with chiffon skirt & gloves. Adorable! Worn once. \$100. Lisa 922-8667.

Purple Fringe! Sz 6-12. 2-piece rhythm. Funky purple fringe with soft blue stoning. Beautiful contrasting colors. \$300 or best offer. Lisa 922-8667.

Electric Pink Rythm! Sz 8-12. Pink bodice with silver beaded fringe. moves great! \$300 or best offer. Lisa 922-8667.

Exotic White Rhythm! Sz 4-6. Full length sheer design, stones throughout, leather trim with gold buttons, one arm bare. An elegant showstopper from all angles. \$450. Call Theresa at 490-1669.

Championship white mini rhythm, Sz 2-4. Pale blue and silver stones throughout, beaded fringe on skirts adds to movement. Incredible shine on the floor. \$350. Call Theresa at 490-1669.

Exquisite Doré ballgown, Sz 4-8. Elegant black gown w/halter style bodice, drop waist, black sheer gloves, latest trend from Blackpool. Worn only a few times. \$2300. Nels, 784-5179.

Swaplines is a monthly feature offering members the chance to sell their dance merchandise. Advertisements for partnerships are not published in this newsletter.

Notes from the Staff

Historically the newsletter becomes rather lean in the summer months, let's make this summer different. There are many dance activities happening, so a few paragraphs and some pictures from the event will let other USABDA members know what you are up to and help make our newsletter a success! So please, as you go dancing this summer, don't forget to tell your dancin' buddies about your experiences through the Dancin' Times!

Don't forget to send your pictures and articles to: Janis Livingston 2354 Matilda St. Roseville, MN 55113. To get your event in the Dancer's Nite Out, contact Dorothy Jones and for advertisements please call Jim Baker.

Our deadline is the 10th of each month.

Send Submissions to:

Janis Livingston
2354 Matilda St.
Roseville, MN 55113
481-1017

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Weekly Dance Opportunities...

Wednesday

- Free West Coast Swing Lesson, Camp Snoopy, Mall of America, 10:00-11:00 am.

Thursday

- Four Seasons Dancing, Salsa lesson 7pm, Argentine Tango lesson 8 pm, and FREE Practice Party 9-10 pm, Mpls. 342-0902.
- Medina Ballroom, 8pm, bands vary, 478-6661.
- Big Band Night, Wabasha Caves, 215 Wabasha St, St. Paul, Lesson 6:30pm, Dance 7-10pm, \$5, bands vary, for directions see Dancer's Nite Out, 224-1191.

Friday

- Shakopee Ballroom, 8:30pm, bands vary, 445-0412.
- Four Seasons Dancing, 8:00pm, Ballroom Lesson and FREE ballroom party, Mpls, 342-0902.
- Everett McClay VFW, Bloomington, 8pm, bands vary, 561-0206.

MINNESOTA

Dancin' Times

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MEMBERSHIP APPLICATIONS

Celia Mullen 612-228-9174

USABDA HOTLINE
612-483-5467

E-mail address: smith206@maroon.tc.umn.edu
<http://www.arc.umn.edu/usabda>

LEARN WITH THE PROS

David Aanestad, Minneapolis 504-1403
Scott & Amy Anderson, Plymouth 509-0995
Arthur Murray School of Dance, Edina 920-1900
Arthur Murray School of Dance, Minneapolis 333-3131
*Pearl Bailey, Burnsville 890-5104
Fred Beilke, Stillwater 426-9258
Harry Benson, Minneapolis 420-5665
Paul Botes, Minneapolis 870-7710
*Constantine Dance Center, Minnetonka 476-4044
Country Western Fever-Sam Stinson, Minneapolis 755-3879
*The Dancers Studio, St. Paul 641-0777
*DanceSport Ballroom, Minneapolis 938-0048
Nathan Daniels, Minneapolis 375-0642
Donna Edelstein, Minneapolis 932-9449
Fred Astaire Dance Studio, Inver Grove Heights 451-6300
Fred Astaire Dance Studio, Roseville 639-1544
Robert & Jennifer Foster, Minneapolis 938-0048
*Carol Fritchie, St. Paul 429-4785
*Four Seasons Dancing, Minneapolis 342-0902
Donna Latture Frykman, St. Paul 777-5447

*Loren Greenberg, St. Paul 774-5516
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Charlie Hardcastle, Minneapolis 938-0048
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*Timothy & Michelle Mason, St. Paul (By appt) 292-8463
Jane McEvers, Minneapolis 688-7988
Deanne Michael, Minneapolis 933-1893
*Jim & Kay Mondo, St. Paul 770-1651
*Alice Monson, Minneapolis 461-2966
*Craig Morris, Minneapolis 561-0206
Jeff & Cindy Nehrbass, St. Louis Park 928-7803
*Northwest Health Clubs, Minneapolis 546-6554
*On Your Toes School of Dance, St. Louis Park 928-7803
Eric Remsen, Minneapolis 724-3156
Denise Rondano, Minneapolis 822-8966
Carol Turner 703-0138
Rebeca Trost, Minneapolis 342-0902
U of M Ballroom Dance Lessons 649-4505

*Call for group class information

Inside this issue...

- ✓ "The Complete Package"
by Janis Livingston
- ✓ "Full Contact"
by Greg Moore
- ✓ "How to Choose a Pro"
by Donna Edelstein

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