

MINNESOTA

# Dancin' Times



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

August 1998

## DANCERS NITE OUT

**Medina Ballroom (Thursdays, 8pm) 478-6661**  
**Shakopee Ballroom (Fridays, 8:30 pm) 445-0412**  
**Wabasha Street Caves (Thursdays, 7:30pm) 224-1191**  
**MN West Coast Swing Club 731-9768 or 730-4468**  
**Rebels Swing Dance Club 941-0906**  
**Rendevous Ballroom 728-3792**  
**The Manor (Fridays, Saturdays, 8:30pm) 690-1771**  
**The Front (Tuesdays) 378-5115**

**Sat 8/1** Dancer's Studio Summer Spectacular. Macalester College, 7 p.m. - 11 p.m. Tickets in advance: \$17, at the door \$20, 641-0777

**Sun 8/2** Rebels Swing Dance Club, Riverboat Cruise. For ticket availability call 941-0906

**Sat 8/8** Swedish Hustle/Disco & Ball Room Dance Contest: Best imitation of ABBA (Details: See ad) Twin Cities Ballroom, Hustle Group Class 8:30 pm. Dancing 9-12, \$10 at the door, Student with ID: \$5, 523-0364 or 292-8463, Contest Participants Free

**Fri 8/14** MN West Coast Swing Club - Regular Dance, B-Dale 2100 N. Dale St., 731-9768 or 730-4468

**Sat 8/15** USABDA Dance - On Your Toes School of Dance. Lesson 7:30 p.m., Dance 8:30 p.m. 5023 Excelsior Blvd, Miracle Mile Shopping Center, 928-7803, 483-5467

**Fri 8/21-** Rebels Swing Dance Club, Workshops with Robert

**Sun 8/23** Cordoba & Debra Svekely, Everett McClay VFW, Bloomington, 3127 E. 78th Street, 941-0906

**Fri 8/28** MN West Coast Swing Club - Regular Dance, B-Dale 2100 N. Dale St., 731-9768 or 730-4468

**Sat 8/29** Salsa to Swing, Ballroom/Latin Dance, 7pm, Twin Cities Ballroom, Samba Group Class 8:30 p.m., Dancing 9-12, \$10 at the door, Student with ID: \$5. Small Pasta Buffet included, Call Heidi at 870-9189

**Fri 9/4** Rebels Swing Dance Club, Dance at Medina Ballroom, Lesson before performance. Call 941-0906

USABDA-MN Presents:

## A Summertime BBQ Dance

On Your Toes School of Dance  
5023 Excelsior Blvd  
Miracle Mile Shopping Center

Lesson  
\$3

Students  
\$5

Quickstep  
Lesson taught  
by Jeff  
Nehrbass.

Members  
\$7

Nonmembers  
\$10

Remember, floor squares will be available for sale at this dance.

**Saturday, August 18<sup>th</sup> 15<sup>th</sup>**  
**Group class 7:30 - 8:30 PM**  
**Dance 8:30 - 11:30 PM**

Remember the Grand Ball is coming up in September, get your tickets now. Call the Hot Line for more details. Sunday, Sept. 27.

**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 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 by 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:

Carol Post Stroick 3600 France Ave South, St Louis Park, MN 55416-4735

### 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 subscribers. Dance merchandise only.

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

### DEADLINE

**All materials due the 10th of each month.**

All questions regarding the newsletter should be directed to:

Editor-in-chief: Janis Livingston (612)481-1017  
Copy Editor: Greg Moore  
Newsletter Layout: Julie Chase  
Newsletter Ads: Jim Baker (612) 476-4843



Send address changes to:

Membership  
3600 France Ave  
St Louis Park, MN 55416



## Notes From the Board

by *Melanie Helvig*  
USABDA Chapter Secretary

There were 15 members present at the July 7, 1998 meeting of the USABDA board. It was held in a great new location --- Dan Viehman's place of employment --- Teacher Federal Credit Union in Golden Valley. Thanks Dan!

\* TCO: The membership rule has long been in existence and it applies only to amateur partnerships. It seems that many new partnerships were formed as a result of The Star of the North DanceSport Competition. We have a new and very positive situation on hand!

\*Membership: We continue to gain new members at an average of 10 per month. Also, we are in the top of the nation for renewal of memberships. We currently have 310 members. The newsletter subscription is separate from the membership fee for the national organization. It costs \$15 annually. Don't let your subscription expire!

\*Volunteers: People are needed to help with National Ballroom Dance Week. Contact Dorothy Jones (788-4272) or Doris Pease (422-4841) if you can help. Thanks go to the 20 enthusiastic last minute volunteers that showed up to assemble our new dance floor. Ellen extends her hearty thanks to those who provided the marvelous spirit of cooperation, teamwork and energy in the production of the first "floor formation team."

\* USABDA-MN will have a new website address. We'll keep you posted. Watch for it!

\* Grand Ball tickets are available. Get yours soon and don't miss the fun.

\* Newsletter: A computer may be on the horizon so Janis won't be "Gone With The Wind" (a little inside joke... sorry). Thanks to all of you who have offered to help. As you know, the newsletter needs today's technology to get out.

Next Board meeting: Tuesday August 4, 1998, 7:30 p.m., Teacher Federal Credit Union, Golden Valley, MN

## Competitor's Column

*Includes regional and USABDA events*

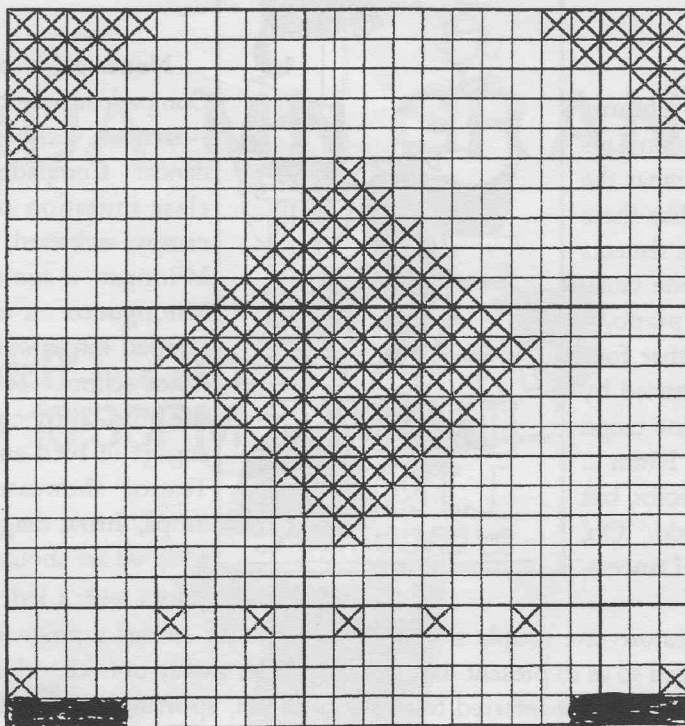
### USABDA National DanceSport Championships

August 14-16. Indiana Convention Center, Indianapolis.  
For info - Rachel Hunter - 317-773-0558, hunterra@indy.net

### Star of the North 1999

March 19-21. First Trust Center, St Paul. See Julie Chase or Steve Vespested for information. 228-1557

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



Above is a representation of our new dance floor. Purchased by USABDA to be used at some of our major events (ie The Grand Ball, Star of the North, and possibly New Years Eve .) It consists of 544 squares measuring 3 ft by 3 ft. It can be set up to be 50' x 100' or 60' x 80' or any smaller combination. We ask that you consider purchasing a square to offset the cost. It is \$55 per square (completely tax deductible), however any contribution is invited.

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Floor Contribution Form

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

# of squares \_\_\_\_\_ x \$55 = \_\_\_\_\_

contribution \_\_\_\_\_

Please make checks payable to USABDA - MN

Please send checks to Joyce Thompson

P O Box 13873

St Paul, MN 55113



## FOREVER TANGO

by Greg Moore

Greetings from the Orpheum Theatre, where the curtain is about to rise on Luis Bravo's *Forever Tango*. Let's see what the program has to tell us. It looks like there are as many musicians as there are dancers in this production: two violins, one viola, one cello, one double bass, a piano, a rhythm synthesizer, and no less than four bandoneons, the accordion (invented by Heinrich Band) that gives Argentine tango its plaintive, honky-tonk quality. Hmm ... there's a musical arranger and director, but no choreographer. That seems odd. Oh, wait --- choreography is by The Dancers. Very democratic.

Most of the dance numbers feature one couple at a time. The performances are arranged so as to present the history of Argentine tango. Actually, it's not referred to as "Argentine tango," but simply "tango." And, since Argentina invented this dance, I guess they can call it whatever they like. Maybe "invented" is the wrong word. Harry Fox invented the foxtrot. Chubby Checker invented the twist. Tango's origins, however, are not so easily traced.

At the end of the last century, men throughout western Europe were leaving their disintegrating farms and villages and heading off to find work in the Americas. Many of them landed in the slums of Buenos Aires, the orilla, toiling by day in the meat packing houses and factories, boozing and brawling by night in the saloons.

Women were in short supply, and the waiting line at the local bordello was always long. So customers started dancing, maybe to pass the time, maybe to catch the eye of a certain fille de joie, or maybe just to show off. It was a liberal mix of Latin dances, such as Flamenco, Habanera, and Fandango, powered by Spanish, African, and Creole rhythms. Originally danced among men and without music, the tango soon included ladies (guess who) and adopted the bandoneon as its official accompaniment. And presto! we have a dance that (1) can be performed on a teensy patch of floor, (2) uses an intimate, often cheek-to-cheek embrace, (3) requires absolute immobility above the waist and lightning-quick agility below, and (4) expresses a bittersweet blend of lust, melancholy, and arrogance that echoes the hard life of the orilla.



Next: a bit of tango vocabulary. *Compadron*: the tough guy of the orilla -- armed, dangerous, and a fabulous dancer. *Compadrito*: the 1920's middle-class imitation of the *compadron* --- campy, awkward, and a snappy dresser. *Milonga*: a social tango dance scene. *Milonguero*: a tango master who has learned tango socially, rather than in a dance school. *Tanguera*: any woman of the mid-20th century who dared to engage in such an un-ladylike dance. *El Teatro*: showcase tango, featuring lifts, drops, throw, drags, lunges, and so on --- what we are about to see.

The show opens with a lyrical piece, a tango ballet. The orchestra croons a poignant little tune as a giant bandoneon slowly unfolds. A man emerges from the bandoneon, sporting the *fungi* (a wide brimmed hat pulled down over one eye), white neckerchief, and short jacket of the *compadron*. He is the spirit of tango. He calls forth his dream girl, a pouty little wench dressed in a few scraps of silver lycra, a gaudy, bangly necklace, and titanium heels. They flirt, they embrace, they spin and twirl across the stage. Then, just as he's about to nail her, she slithers from his grip and disappears into the darkness. He gives chase.

This theme of longing, encounter, and loss reappears during most of the numbers that follow. In "*Quilombeando En El '90*" patrons of a bordello test-drive their ladies and duke it out with each other. In "*S.V.P.*" an elderly, elegantly dressed man (imagine a slimmer Orson Welles) and a dark, young beauty are caught in the grip of forbidden lust; after a brief but intense encounter, they reluctantly part company. They return later in "*A Evaristo Carriego*," and this time he seduces her. "*La Tablada*" features the *compadrito* and his filly, mugging and coquetting their way through a Fred & Ginger-esque romp. The dance numbers are interspersed with stunning performances by the orchestra. From delicate and mournful, to hard and driving, these guys do it all.

It is a rich banquet for the eyes and ears. *Forever Tango* celebrates the brooding charm of this steamy little dance, as well as the culture that brought it to life. Even the tuxedos and gowns do not disguise the sadness and passion that makes the tango so enchanting.

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# AUGUST DANCE AT DANCESPORT



SATURDAY, AUGUST 8TH  
GROUP CLASS AT 8:00PM  
DANCING BEGINS AT 9:00PM  
ADMISSION \$10

CALL 938-0048 FOR MORE  
INFORMATION

DANCESPORT IS LOCATED IN KNOLLWOOD MALL,  
ST. LOUIS PARK  
HWY 169 AND HWY 7



## THE FLOOR IS HERE

By Ellen Ardery

The call went out and the line dance began... assembly line, that is!

On July 7, twenty wonderful people showed up at the First Trust Center with gloves, tools, energy, enthusiasm, efficiency and a great sense of humor. The crew formed partnerships and, with precise technique, waltzed and cha-cha'd with 9 1/2 tons of pre-fab dance floor and dollies that had just arrived from the factory in Arkansas.

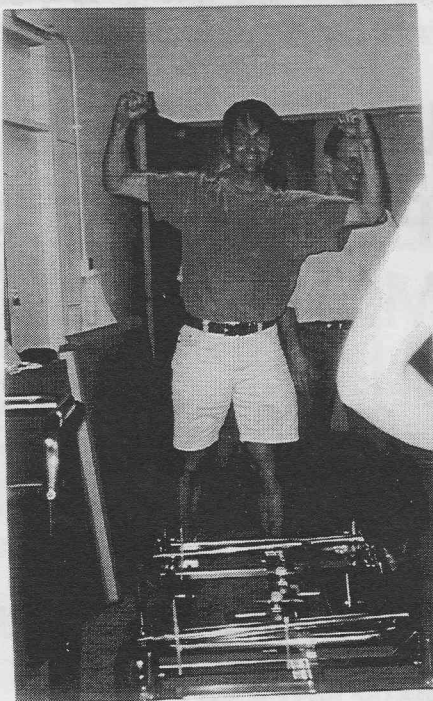
Over 250 cartons were slashed and two 35-pound floor sections per carton were loaded onto carts.

Two hours later, the team had unpacked 544 sections of lustrous floor and loaded them unto 23 gleaming dollies, cued up and waiting for their baptism of dance at the Target Center, where Worldance '98 would be held four days later.

The first USABDA dance on the new floor, which measures approximately 60' X 80', will be the Grand Ball on September 27, 1998, at the First Trust Center in St. Paul.

Thank you!

Elaine Barrett  
Mark Vollmer  
Carol Post-Stoick  
Kris Sanders  
Renee Anderson  
Jack Cain  
Scottie Koefod  
Sue Zeller  
Gordon Lee  
Ellen Ardery  
Wes Barris  
Bonita Bartholomew  
Gary Stroick  
David Schmit  
David Anderson  
Uwe Kortshagen  
Tom Lanzatella  
Mike Youngdahl  
Greg Moore  
Don Ardery



What a great formation team... floor formation, that is!



Above: Jack Cain slices open a box of flooring. Watch that knife, Jack!

Left: Showing his form Mark Vollmer is ready to wrangle a cart.

Below: The women knew right what to do! Elaine and ? putting together a cart that holds floor sections.



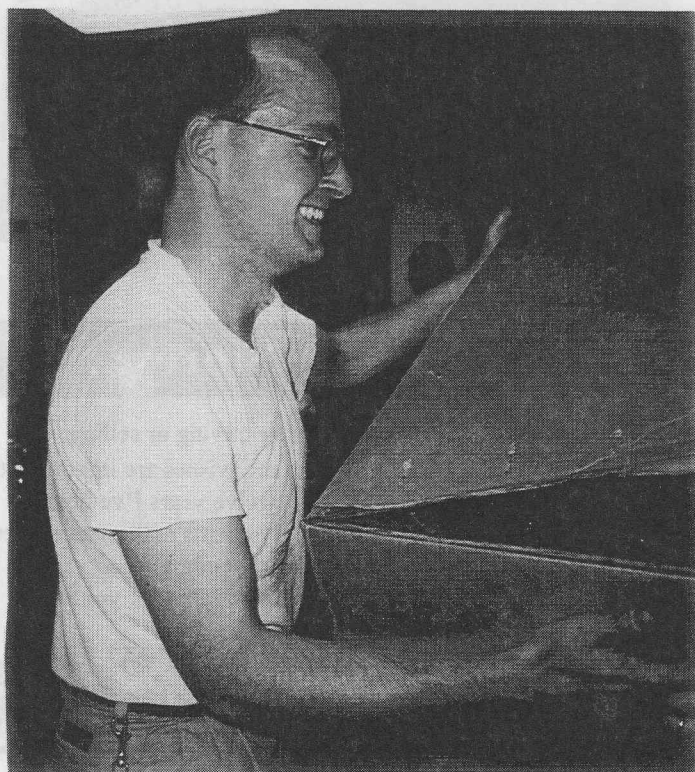
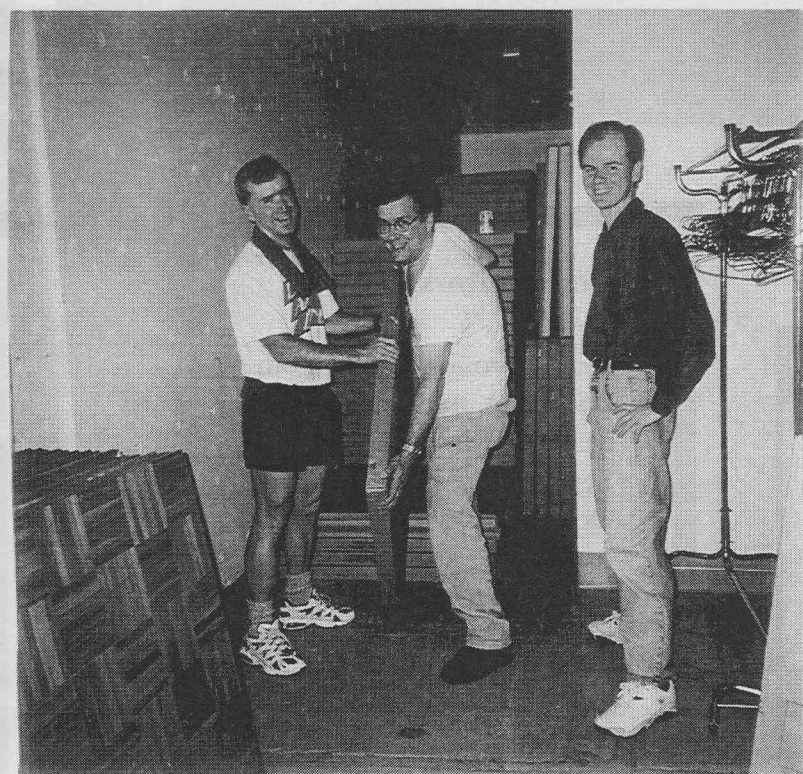


Above: The "floor formation team" A hardworking group of dedicated dance volunteers.

Below left: Three crazy guys using their muscles . . . er . . . Scott using his brain.

Greg Moore, Don Ardery, and Scott Koefod

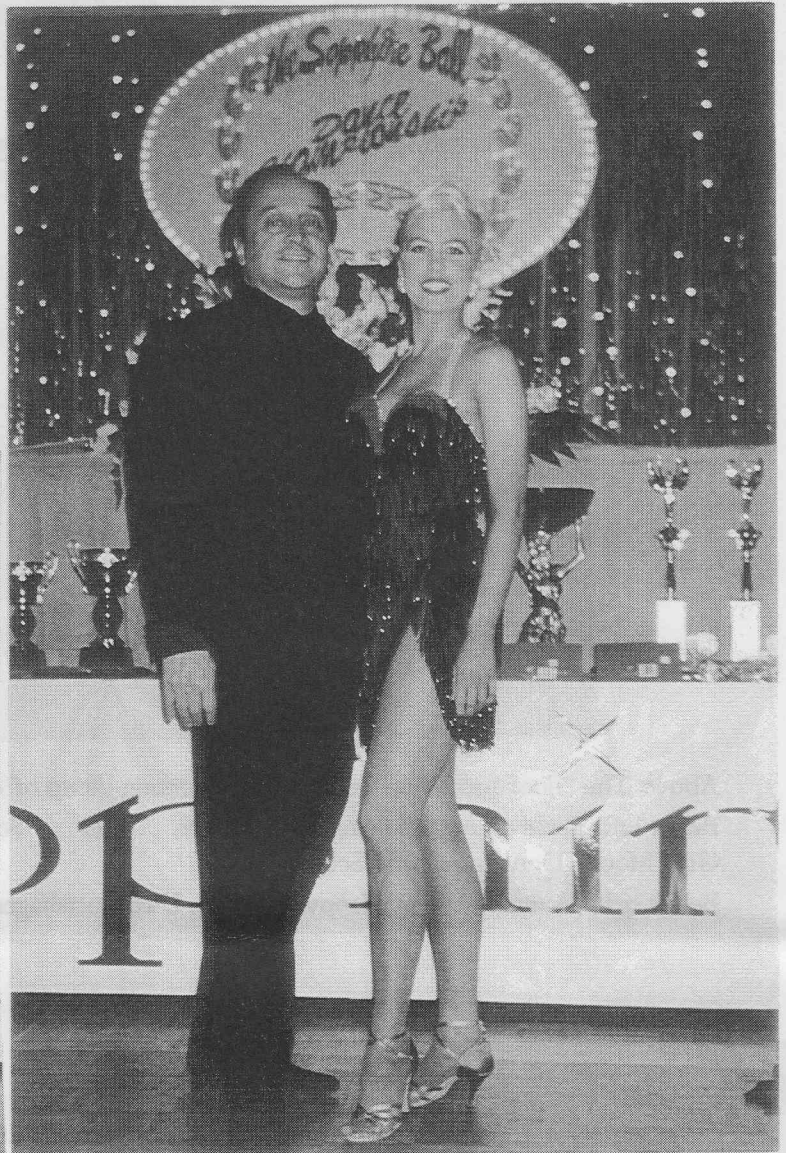
Below right A muscle man? Happy at work is Uwe Kortshagen.





Right: After winning the Sapphire Ball, Sam Sodano tells Theresa that she was great as usual.

Below: Then Sam tries to convince Nels that there is a joint below his shin and above his foot that he should consider using.



## Never-ending Storey...



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**Sanae Storey**

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## Competitors,

Send in your pictures from USABDA nationals. The deadline for submission is September 10th for the October newsletter. Also, if one of the attendees could write a brief summary of placements it would be appreciated.

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## BALLROOM HISTORY

background retrieved from the internet by Elaine Barrett  
condensed by Janis Livingston

### Waltz: An English Scandal?

When we are first learning our basic 3/4 time, with strong accent on the first beat and a basic pattern of step-step-close, we are probably not worrying much about how immoral this dance is. We are pondering our feet and watching to see if they are moving forward or back as the case may be. Our "closed" hold is keeping the partner at arms distance and our minds are carefully counting "ONE-two-three, ONE-two-three."

Eventually, as we advance in our proficiency, we find ourselves approaching some semblance of "full-contact" here and there, our arms become a "frame" of sorts, and we may not be looking at our feet anymore. And when we have spent a little time ... er... a lot of time with a dance coach, we soon find the "full-contact zone, lead with our centers, develop a top-line, articulate the feet and knees, and glide effortlessly across the dance floor getting down in the knees, rising together, and striding as far as possible with a smile and a confident air." (Of course at this point you may, absolutely, NOT look at your partner.) So, you may ask ... what is so scandalous about the Waltz?

The Waltz can be traced back to the 17th century and ballrooms of the Hapsburg court, but it was a dance born in the suburbs of Vienna and the alpine region of Austria. Simple peasant yodeling melodies became an accepted high society 3/4 rhythm by the end of the 18th century. Dancing masters saw the waltz as a threat to the profession. The basic steps of the waltz could be learned in a short time, whereas, the minuet and other court dances required considerable practice to obtain suitable postures and deportment. Religious leaders almost unanimously regarded it as vulgar and sinful on the grounds of its closer hold and turning movements.

In England, (a land of strict morals), the waltz was resisted even more strongly. The Prince Regent gave a ball in 1816 which included a waltz. A blistering editorial in *The Times* a few days later stated: "We remarked with pain that the indecent foreign dance called the waltz was introduced at the English Court on Friday last... it is quite sufficient to cast one's eyes on the voluptuous intertwining of the limbs and close compressure on the bodies in their dance, to see that it is indeed far removed from the modest reserve which has hitherto been considered distinctive of English females. So long as this obscene display was confined to prostitutes and adulteresses, we did not think it deserving of notice; but now that it is attempted to be forced on the respectable classes of society by the civil examples of their superiors, we feel it a duty to warn every parent against exposing his daughter to so fatal a contagion."

Even as late as 1866 an article in the English magazine *Belgravia* stated: "We who go forth of nights and see without the slightest discomposure our sister and our wife seized on by a strange man and subjected to violent embraces and canterings round a small-sized apartment - the only apparent excuse for such treatment being that it is done to the sound of music - can scarcely realize the horror which greeted the introduction of this wicked dance."

Somehow, as history has shown, this opposition by the press only served to increase the popularity of the waltz.

How inevitable! It seems typical of human nature to me. We are attracted to that which is the latest fad and if it is a little disreputable all the better! The wonder of it all is that over the last two centuries we no longer view the waltz as a scandalous, immoral dance. Actually, it is considered gentle, domesticated, civilized, cultivated and a sensitive dance done with a lot of decorum. Can you imagine our current ballroom "dance masters" still teaching the minuet? Here's to my English forefathers and their "strict morals." If it wasn't for them we might never have known the smooth 3/4 rhythm that takes us "wickedly" around the floor ... "ONE-two-three, ONE-two three."

## Upcoming Dance Demonstrations

08/26 Senior Resource Center Luncheon, 36th and Bryant, Minneapolis. 1:00 - 1:45 pm; 2 Smooth couples and 2 Rhythm couples needed.

09/16 Pre-Kick-Off to National Ballroom Dance Week at the Mall of America Rotunda; 7:30 - 8:30 pm ; LOTS of dancers needed - bring your best showcase pieces to perform.

09/24 State Conference for DAPE (Developmental Adaptive Physical Education - a group of teachers who work with handicapped kids); Camp Courage, Maple Lake (just west on Hwy 55); 7:00 - 8:00 pm; 3 Smooth couples and 3 Rhythm couples needed - sign up now - a great cause to support.

*Please call Yvonne Viehman at 553-1202 and identify which demo, which dances and with whom you'd like to dance.*

## Keep On Dancin'!

## MEMBERSHIP

We welcome the following new members to USABDA and subscribers to the newsletter:

Teri Jones, Cheryl Grogan, Nancy Crossan, Susan Reuter, Adam Soltysinki, Cathie Coats, Lorrie Morse, Kent Carlson, Joyce Marley, Susan Freeman, Barb Hickock, Leif Bjornstadt, and Karen Boole.

Glad to have you join our dancin' enthusiasts.

## Next newsletter deadline is August 5th!!!

The next issue of Dancin' Times will feature TCO and World Dance! We are interested in your views: What did you think about this first ever World Dance? Were you a competitor at TCO and down on the floor or were you watching from the nose-bleed seats? Your opinion is important; let's hear it. And send us your pictures asap. Call Janis at 651-481-1017 or mail your comments and pictures to 2354 Matilda St., Roseville, MN 55113.

## Get the Facts. It's your Money. It's your Future.

The "Facts on Saving and Investing Campaign." is a national effort to encourage investor education. It represents many of the values that Waddell & Reed has strongly supported for over 60 years.

- Americans need financial education.
- It's never too early to begin estimating your retirement needs.
- It's important to set realistic expectations.
- We should teach our children to save.
- Start small, think big and know your rights and responsibilities as an investor.

Get the facts to make the most of your financial future.

For more information call your local Waddell & Reed financial advisor.

## Waddell & Reed

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# USABDA-MN GRAND BALL

SUNDAY SEPT 27th  
6:30PM TO 10:30PM

FOOD

DANCING

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## Dance Notes:

\* EXTRA! EXTRA! The deadline for August (the September newsletter) is the 5th. Your editors will be going to USABDA Nationals so EVERYTHING needs to be in, including ads, by August 5. Any questions call Janis at 651-481-1017.

\* Those of you who have just become am/am competitive dancers need to update your social USABDA status to competitive. TCO and Minnesota Open Competitions complied, as set forth by the current rules, and checked all am/am partnerships upon registration or entry to their competitions. This has been an NDCA rule along with USABDA nationals for quite some time, however, previously, it has not been enforced. This rule does not currently apply to pro/am. There is talk of putting that into effect for 1999 despite strong opposition. Status will be checked at USABDA Nationals.

\* Gift idea: Subscription to the Dancin' Times for your favorite dance friend. Call Carol Post-Stroick for details.

\* Don Ardery has volunteered to be Dancin' Times official photographer. Thank you, thank you! He will get many of the shots we need but everyone can send in pictures. If we use your shot we cannot return the picture because many times we have to crop the picture. Please send us a self-addressed stamped envelope for return of any pictures that we don't use.

\* If you would like to be involved in National Ballroom Dance Week --- planning or participation or volunteering --- call Doris Pease (422-4841) at Dancing USA or Dorothy Jones (788-4272).

\* Patti Johnson has been appointed to replace Wade Warford on the USABDA board. Thanks Patti and congratulations.

\* Thanks to all subscribers who send in pictures and information and articles by the 10th of each month. You make life much less complicated here in the "newsroom." Articles are welcome. We reserve the right to edit for length and clarity.