

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

August 2012



Photo from our July dance by Nic Westlake

Inside this month's issue:

Stories from the Gumbo DanceSport Championships, how to accessorize your ballroom attire, and more!

Join us for the USA Dance

August Monthly Dance

Saturday, August 18th

7-8 pm Tango Lesson

Instructor: Jeff Nehrbass

8-11 pm Variety Dance

Music DJ: Caroline Olson

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Dancers' Night Out

Fri 8/3 - White Sidewalls; Medina Entertainment Center, 500 Hwy 55, Medina; Doo Wop / Rock-a-Billy / Rock 'n Roll; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sun 8/5 - Free American Tango Group Class; Dance With Us America - 10 Southdale Center in Edina, MN; Instructor Gene Bersten.

Mon 8/6 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Sat 8/11 - Tim Patrick "Swings Sinatra;" Medina Entertainment Center, 500 Hwy 55, Medina; Lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sat 8/11 - Café Bailar Dance; Tropical Ballroom, 1750 Weir Drive, Woodbury; Lesson at 7:30, dance 8:30-11:30; \$10 or \$8 for CB members; call 651 414 0644 or visit www.tropicalballroom.com

Sat 8/11 - Tango Society Milonga; Retro Ballroom, 5810 West 36th Street, St. Louis Park; Lesson at 8:30, dance at 9:30; \$12 (\$8 for TSM members); call 612-224-2905 or visit www.mntango.org

Sun 8/12 - Free American Tango Group Class; Dance With Us America - 10 Southdale Center, Edina, MN; Instructor Gene Bersten.

Sun 8/12 - Jerry O'Hagen; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Big Band / Variety / Swing; lesson at 6:15, dance 7-11; call 651 699 5910 or visit www.cinemaballroom.com

Mon 8/13 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Sat 8/18 - USA Dance; Retro Ballroom, 5810 W. 36th St., St. Louis Park; Tango lesson with Jeff Nehrbass at 7, dance 8-11; \$10, \$7 USA Dance members

Sun 8/19 - Free American Tango Group Class; Dance With Us America - 10 Southdale Center, Edina, MN; Instructor Gene Bersten.

Sun 8/19 - Jerry O'Hagen; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Big Band / Variety / Swing; lesson at 6:15, dance 7-11; call 651 699 5910 or visit www.cinemaballroom.com

Mon 8/20 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 8/24 - The Del Counts; Medina Entertainment Center, 500 Hwy 55, Medina; '50s-'60s Rock 'n Roll; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sat 8/25 - Jerry O'Hagen; Medina Entertainment Center, 500 Hwy 55, Medina; Big Band / Variety / Swing; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sun 8/26 - Free American Tango Group Class; Dance With Us America - 10 Southdale Center, Edina, MN; Instructor Gene Bersten.

Sun 8/26 - Jerry O'Hagen; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Big Band / Variety / Swing; lesson at 6:15, dance 7-11; call 651 699 5910 or visit www.cinemaballroom.com

Mon 8/27 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 8/31 - Scott Anderson's Dance-A-Palooza; Medina Entertainment Center, 500 Hwy 55, Medina; Ballroom Variety; 7-11pm; \$10; call 763 478 6661 or visit www.medinaentertainment.com

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USA Dance – MN Chapter #2011 Board Minutes

The Board did not meet in July.

Next Meeting:

6:00 p.m.
Tuesday, August 7th, 2012
Quixotic Coffee
769 Cleveland Avenue
St. Paul, MN 55116 ■

Photo from our July dance by Suzi Blumberg



USA Dance: Who Are We?

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

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

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

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

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

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

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Advertising

DISPLAY ADS: To advertise your event or professional service, submit a digital file (**300 dpi pdf or jpeg format ONLY**) or camera-ready artwork to Suzi Blumberg (email: suzi.b@usfamily.net phone: 612-869-4416) along with payment to **USA Dance MN**. Advertising for charge cards, insurance, or travel cannot be accepted. Payment to accompany ad.

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DEADLINE FOR ALL MATERIALS:
10th OF EACH MONTH

From the Editor

by Mary Beth Beckman

It's August, the last month of weekends too full of invitations to fun-sounding events.

July for me involved making a lot of decisions, choosing between different great events. For the 4th of July, I saw fireworks and had a delicious venison and pea pod stir fry with friends. My youngest niece turned two early in the month, and we celebrated with raspberry cheesecake. I got lunch at Birchwood Café with a college friend and took a stroll by the river. If you like local, sustainable, largely organic food, I recommend Birchwood. My friend got the chai latte and thought it was excellent. If you like sushi, I highly recommend Wakame. Their happy hour prices from 9:30 to 12:00 are excellent, the ambiance is surprisingly pleasing, and they have a parking lot. Win on all fronts.

Late in the month came a April Sackett's farewell party, which was full of delicious food and fun people. Have fun in San Diego, April! The next day was the wedding of Tracy White and Bryan Frazee, which was lovely. It was a very well-planned event, the weather was beautiful, and the reception was a blast.

A full month, to be sure.

In this month's issue, learn how to accessorize for different dance events, find the intersection of technique and passion, and consider new ways to approach your partnership. We have two accounts from Louisiana's Gumbo DanceSport Championships and the first photo from the 2012 Twin Cities Open!

Did you go to TCO? Send me some photos and a few words on your experience there! Have something else to say? I'm always looking for new and interesting content for the *Dancing Times*.

Enjoy your August, and we'll see you in September!

To solicit Mary Beth's editing services, ask questions about the newsletter, or submit content, contact her at newsletter@usadance-mn.org. ■



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The President's Corner

Social Dance Rewards

By Sue Zeller

When looking back over the years I've attended USA Dance Minnesota social dances, it's the people at dances that I've met that seem to come to mind the most. It was my first or second monthly dance when I found out from a dancer about ballroom dance shoes. It was the other dancers that I met that helped me get the courage to go to group classes. Once I really had the dance fever, I started taking private lessons, and although I was sure I couldn't afford it, I found a way to do it. I have a wealth of dance friends. What we all have in common is the desire to have fun dancing.

Once I was taking lessons, social dances were a great way for me to see my progress on the dance floor—learning how to follow while creating my own energy for dancing and taking the right steps for each dance style I was learning or expanding on. It was great when I would get feedback that my dancing had improved. The encouragement that we all give each other is important. Dance friendships for me have gotten stronger once I started volunteering for USA Dance Minnesota. Volunteers who work on committees or on the board have developed some lifelong friendships.

For dance friends who find a great connection as dancers, dance partnerships are developed. Some dancers end up in romantic relationships. Social dancing is great for everyone, single or committed. Dancing can enhance our own lives and our significant relationships.

One of the finest rewards of dancing is that it is enjoyable exercise. We can unleash our creativity and lift our spirits through the music and the dance movements. Dancing is great exercise that is so much fun. We've had a good workout when we have left a dance and had a lot of fun also.

In addition to all our chapter's amazing volunteers, I'd like to extend a thank you to Zhuojing Liu, who schedules our monthly dances, and to Craig Hagensick, who is there at the desk to greet us and collect money for the dances. We are also fortunate to have our USA Dance Minnesota Treasurer, Jane Phipps, who makes payments and handles money for monthly dances.

Beyond our love for dance, we also share the other things we have going on in our lives, such as our work and families. The support of my dance friends has been great to have in my life. Thank you all for your friendships that have enriched my life.

Happy dancing! ■



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Elizabeth Dickinson is a dancer and life coach in the Twin Cities. She can be reached at <http://elizabethdickinson1.wordpress.com>

The Dancing Life

Control and Abandon

By Elizabeth Dickinson

Someone said somewhere that dance is a relationship between control and abandon. Others have said it's a balance between technique and passion.

I've been mulling that over recently, since it's a relationship/balance that seems quite hard to achieve in dance. When I was an actor, it was more easily achieved. You do the work beforehand, and then you forget the work in performance. The actor Sir John Gielgud said that when he went onstage he had to forget rehearsal, forget technique, and move forward "on a tide of emotion." When experienced fully, I can vouch that it's something akin to transcendence.

In dance competitions, however, it's an elusive concept. I can usually achieve some degree of control by concentrating on my goals for the competition. But when I do that, dancing with abandon goes out the window. However, when I abandon myself to the pure joy of movement, sometimes the technique fails. And it's made more elusive by the fact that I'm moving in concert with my dance partner, so achieving the balance between control and abandon is not mine alone.

At Twin Cities Open, I had new choreography in smooth, so I was as mentally tense as I can get. I knew I had been able to integrate only some of the choreography into my body memory, so I had to cut myself some slack. Luckily, on the following day, the choreography for standard was unchanged. My teacher said, "Why don't we make the goal to make these dances as easy and effortless as possible?" It was just the right thing to say and to adopt. I found I had a much greater sense of ease, was not as out of breath, and enjoyed the dances much more, including the demanding slow foxtrot.

However, it was only possible for me in standard because I didn't have to engage my conscious mind on behalf of the choreography. The Olympic gold figure skater Scott Hamilton said his best work was done when he was "skating stupid," when his conscious mind was not involved. I still have to accept that there's no way to rush my body memory/body memorization for choreography/technique. If my conscious mind is still involved in questions (as in "What step comes next?" or "Is that the lead for...?"), then I know my body still doesn't know the choreography or cues. It simply takes time.

In life, the closest dance relationship between control/discipline and abandon/passion I can come up with is developing habits/discipline that lay the groundwork for joy/enjoyment. I have a life-coaching client who's been struggling to find time to do what's most important for her. I asked her, "What's the daily habit you would be most excited to adopt?" For her, it is simply making a list at the beginning of the day, including on the list the one thing that is most important to her.

Simple steps done over and over until they are habit on behalf of what we most want until we don't have to think about the steps anymore. The foundation for joy/enjoyment of all kinds. May we all find our own. ■

A Complete Dance Extravaganza

By Suzi Blumberg

Last year, I was planning to attend the Stardust Dance Ballroom Weekend in New York but couldn't because my high school class reunion was the same weekend. This year, I can't wait!

I'd like to invite you to come, also! Please join me for a dance weekend September 14-16, 2012. It's Stardust's 91st Ballroom Dance Weekend at the new Honor's Haven Resort and Spa, located on a 250-acre private estate with spectacular surroundings and glorious views of the Shawangunk Mountains in the Catskills of New York.

In the March issue, I wrote an article about the wonderful Caribbean dance cruise I attended with Stardust Dance Productions in January with over 220 dancers from all over the world. Stardust gave us a wonderful, top notch, full dance experience. I'm expecting this to be the same!

Stardust weekends are meticulously planned productions that offer all meals, continuous dance music, over 50 dance workshops, contests, cocktail parties, and professional

dance entertainment. In essence, it's a complete dance extravaganza!

Dancing is available in four separate rooms dedicated to ballroom, Argentine tango, Latin, and hustle/west coast swing, and the best is yet to come! Appearing onstage is SonSublime, a ten-piece Charanga Latin Band.

From start to end, the music will play. The melodic strains of ballroom fill one room, and a Latin beat reverberates in another virtually around the clock thanks to four DJs and our great band. Even lunch and dinner become dance venues with wood floors in the dining room. Each magical day, an ordinary place becomes extraordinary. Every gentleman is Fred Astaire, every lady Ginger Rogers, and everyone looks forward to yet another stellar dance experience where you really "could have danced all night" and probably will!

For more info, email me at suzi.bdancer@gmail.com. Hope to see you there! ■



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

Look Your Best

Are You Agonizing over Accessorizing?

By Deborah J. Nelson

You have chosen your perfect costume or gown, so now, what do you do about accessorizing?

There is currently a popular saying, *go big, or go home*. Can this apply to ballroom dance costuming? Absolutely! The key word here is *costuming*. When you are performing your ballroom routine, whether it's for a competition or a performance, you should follow the norms for a performance costume.

You should be wearing a costume that suits you and the type of dance you are performing, and you should be made up and coifed accordingly. Your hair and make-up may be over the top compared to what you might wear while properly attired for your job, at church, or out to a social event. Similarly, your jewelry and other accessories should also be over the top compared to your everyday accessories.

Less is more is not the mantra for ballroom performances. If you wear subtle, minimized earrings, necklaces, or hair adornments with your extravagantly bedazzled gown, it doesn't work. Choose jewelry that is bold.

Remember that you are being judged (either by actual judges or by audience members) from a certain distance. Your audience should be able to see your jewelry from this performance distance.

When you are dressing for a social ballroom dancing experience, you should stick to the *less is more* mantra, as you are only performing for your partner. More conservative attire and accessorizing should be considered. Choose a tasteful dress or an outfit that would be acceptable at any festive occasion. Your audience is whoever gets up close and personal. This is when you wear your dainty, beautiful jewelry.

But for your dance performance, no one will notice those dainty earrings from twenty feet away. You need to accessorize for this distance. So *go big, or go home* is very appropriate for your ballroom accessories when you are putting on a performance.

When you accessorize, you should always strive to be tasteful. Know that *tasteful* in the ballroom world is a whole different animal. Big and bold are tasteful for performances. But follow the rules of visual flow—you want to accent your body, not decorate everywhere.

Visualize a sparkling decoration in your hair, earrings, necklace, bracelets, and sparkles on your shoes. Can it be done tastefully? Yes, it can. Can it be too much? Of course! If you are wearing an open neckline, a necklace can be a beautiful addition. A more simple (by ballroom costume standards) pair of earrings will work better when worn with a necklace. Worn with a necklace, the movement of dangle earrings might interfere with your overall look, especially if you are wearing your hair down, which causes more movement.

Bracelets are currently very much in fashion, both for street apparel and for ballroom costuming. When you choose bracelets, consider whether they coordinate with your outfit or distract from your outfit. Does their movement distract from your outfit and dance movements, or does it complement and add to your overall

look? These are questions you will need to ask yourself when you are deciding on your accessories for your ballroom performance costuming.

Most likely, your accessories will include rhinestoned items. Keep in mind that you can mix and match different colors and crystal/clear, but generally you shouldn't mix crystal/clear with aurora borealis (AB) rhinestones.

Swarovski rhinestones give off the most sparkle, so whenever possible, I would recommend using these rather than lesser-quality stones. There are currently lesser-quality

glass rhinestones on the market, generally manufactured in China or Korea. Be aware that these do not sparkle as much as Austrian rhinestones, but they are better than acrylic stones, which give off very little sparkle.

So follow design rules, but be aware that there is a difference in the boldness for performance costumes. Keep in mind that your choice of accessory depends on your venue—whether you're dancing socially, where less is more, or in full-out performance mode, where big and bold is your friend. ■



Andy with his plaque of appreciation at the June USA Dance.



Thank You, Andy!

Andy Trawick, long-time volunteer for USA Dance Minnesota and friend to many, has left Minnesota for the sunny state of Texas. Andy is probably best known for his work as volunteer DJ, but he has served in many other capacities for the chapter, always happy to lend a hand.

Thanks, Andy, for all you've contributed. We'll miss you! All the best for your new endeavor. ■

Dance Soup

Local amateur dancers Bryan Frazee and Tracy White were married in a lovely outdoor ceremony on July 22nd. During the reception, Bryan and Tracy treated their guests to two beautiful showpieces: a tango and a Viennese waltz. There was much laughter and dancing throughout the evening.

Congratulations to Bryan and Tracy! ■

Danceland

Chapter 19

By Lester Martin

Unlike the Tri-State Open, the Starlight DanceSport Classic was sanctioned and partly financed by the national association for amateur dancers. The only professionals at this show would be on the judging line.

The venue was the gymnasium at the old Central High School, which had become the Central Recreation and Community Center after its student population was dispersed to the newly built, ultramodern East and West High Schools.

I picked up our admission packet at the ticket office and went inside. The spectators were enjoying a little social dancing during the lunch break. The maple floor still bore the basketball court markings and the logo of the now-extinct Central High Commodores.

I found Jessica sitting in the bleachers with Todd and Melinda.

"We're so glad you and Jessica decided to sign up for Starlight," Melinda said. "You're gonna look just great out there!" Jessica and I exchanged nervous smiles.

"When are you on?" Todd asked.

I opened my program and flipped through it until I came to our event: senior 1 bronze standard. "It says 3:45 p.m.," I replied, showing him the page.

"Hmm, that's the final," he observed. "There should be a semifinal somewhere. Aha! Here you are at 3:10 p.m."

I looked at the page again, and what I saw there made my breath catch. I showed it to Jessica. Her mouth opened but no words came out. I

turned to Todd. "There are fourteen couples listed here."

"So you'll get to dance twice today. No extra charge for that."

"Fourteen couples? We've never danced with more than *three* other couples at the studio. And everyone was doing the same choreography! Forget about the *final*. We'll be lucky to make it through three dances without getting trampled!"

Then I felt something on my arm. It was Jessica's hand, and she was giving me a look I'd never seen. Grave, but also affectionate—the way you look at a terrified child on his first day of kindergarten. "It's okay," she said softly. "This floor is much bigger than the studio."

"Good point," Melinda chimed in. "Just pretend you're in the studio all by yourselves. Have fun together."



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For some unimaginable reason, everyone but me was quite confident about this. I looked back at our event. Something on that enormous list of names had caught my eye. It was the line right after ours. "Doctor Myron Ackroyd," I read aloud, "and Ruth Ackroyd. Brain surgeon, is he?"

"Chemist," Todd answered flatly. "Works for some paint manufacturer. He and the missus have been winning open-level titles in American smooth for years. But now Myron is having knee problems and Ruth isn't as flexible as she used to be. So they've moved into standard. In fact, they won this event at Seattle. I would have expected them to sign up for silver."

Oh, wonderful. A barracuda swimming with the guppies. What next?

Jessica studied her watch. "It's 1:30 now. The program says we should check in with the deck captain thirty minutes before our event, so that gives us a little over an hour to warm up and get changed." She smiled at me. "And I have a little surprise for you."

We headed over to the cafeteria, where the tables and chairs had been folded and stacked along a wall. A dozen other couples were waltzing, tangoing, and swinging their way across the ancient linoleum floor, which had been mopped, scoured, and buffed until its color was no longer identifiable. Ned and Ilsa were standing in the middle of the floor. Ned was explaining something to Ilsa and drawing helpful diagrams in the air.

We changed our shoes and found a corner of the floor that wasn't too

busy. People were dancing and chattering all around us, but our warm-up went fairly well, despite the fact that my brain was going in a million directions and my stomach was grumbling like an old washing machine. Then we found our way to the boys' and girls' locker rooms to dress for battle.

Fifteen minutes later, when I emerged in my black slacks, white shirt, and black necktie, Jessica was waiting for me. She was wearing a sleeveless, knee-length party dress cut from a satiny fabric of deep violet that clung nicely in all the right places but could still be described as modest.

"Well," I said, "one of us certainly looks like a winner."

"Thank you! I bought this for an ocean cruise," she said, fluffing out the skirt, "but David got sick and we decided to cancel out. So tonight is the maiden voyage." She had another garment draped over her arm. She held it out to me. "I borrowed this from one of David's suits."

I took it from her and unfurled it. It was a black pinstriped vest. I blushed and smiled as I buttoned it on. It was a bit long but fit nicely in the chest. I raised my arms to dance position and turned slowly.

"There," she said. "Now we both look like winners. Where's your number? I'll pin it on."

We reported to the deck captain at the appointed hour. She found our names on her clipboard and checked us off. "They switched a few events, so you're on next. Go ahead and line up."

We found our place in the middle of the pack. A very tall and dignified couple stepped back and made room for us. Ned and Ilsa were at the front of the line. Of course. Out on the floor, a group of six couples were slogging their way through preteen bronze standard. Three judges were watching them and scribbling on their score pads.

"I just love these homey little competitions," said the very tall lady behind Jessica.

"Mm," her very tall partner responded. "Very relaxing."

"Remember Philadelphia last summer?"

"What a madhouse. Quarterfinals in every event."

"Is this floor really forty by sixty feet? It looks very small."

"I'll just leave out a figure here and there. We'll manage."

"I don't recognize any of these judges. Do you?"

Clearly, the good Doctor Myron Ackroyd and Lady Ackroyd were determined to impress and intimidate the rest of us ignorant peasants. Or maybe they were just compulsive blabbermouths. I glanced over at Jessica. She appeared to be ignoring our chatty opponents and was concentrating on the dancers. I decided to follow her example.

At last, the preteens finished their quickstep and scurried off. The MC announced our event and began



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reading off our numbers. I took Jessica's hand, held it up high, and marched onto the floor, gazing up into the nonexistent balcony. I led her toward the nearest corner, expecting to begin on the long wall, as we had been taught. But Ned and Ilsa, along with a few other couples, had the same plan, and that corner had already filled up. Okay. So I changed course and made a beeline for the opposite corner. We arrived just as the music was starting. *Jeepers, what's the hurry?* Well, I guess they had their schedule, and we had ours. We calmly took our places about ten feet apart and just looked at each other for a few seconds. Then the movement and music around us faded into the background, and I was back in the studio, watching Jessica as she and Brian rehearsed their acrobatic routine. *This is a very brave lady, I thought. I need to be brave, too.*

I stepped forward, raised my hand, and Jessica came into textbook closed position. As I shifted her onto her left foot for the prep step, I heard her gasp. Suddenly something large and heavy crashed into me from behind, causing me to bodyslam my partner. I turned around just in time to see the USS Ackroyd steaming majestically past us. Lady Ackroyd was looking at us over her left shoulder, twiddling her fingers and mouthing the word "sorry." Whatever the ballroom equivalent of road rage is, I was now firmly in its grip. Fortunately, Jessica stepped into my line of vision, and her lovely smile was enough to soothe the snarling beast within me. We got back into dance position and continued our waltz without further mishap.

During the tango, we kept crossing paths with Ned and Ilsa in the center of the floor, mirroring each other's figures. *Oh, look! It's the Happy Feet Precision Tango Team!*

For quickstep, I decided to play it safe and chose a starting position directly behind the mad paint scientist so we wouldn't get rear-ended again. For the first minute or so, Jessica and I were clipping along nicely. Then we went into a half natural, and I spotted the Ackroyds coming up fast on our tails. I hadn't accounted for their height advantage, which gave them an unusually long stride, and they had already lapped us. I did our spin turn and back locks, hoping to avoid another crash, but Myron made the same moves and was now back locking straight for us. Suddenly Jessica yelped and looked down as one of her shoes went skittering across the floor. In a flash she scooped it up, slipped it back on her foot, and resumed dance position as if nothing had happened. The Ackroyds were miles away by now, and we continued dancing until the music faded.

There was scattered applause as we all walked off the floor. Except for Doctor Destructo and his bride, who stayed behind to take a few extra bows. I considered going out there and putting my knee in his groin. What difference could it make? He'd already ruined our chances of making it to the final.

But Jessica had a firm hold on my arm and was towing me over to the water table. She poured water into two paper

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cups and shoved one into my hand. "Here. Drink this. I thought that went pretty well."

I swallowed my water greedily, surprised at how thirsty I was. Then I crumpled the cup and threw it at the garbage can. It missed and bounced onto the floor. "Can you *believe* that guy?" I sputtered. "You know, I'm almost glad the bastard shut us out of the final. If I had to share the floor with him one more time, one of us wouldn't make it out alive!"

"Lower your voice," someone behind us said. I turned around. It was Roger, and he was looking directly at me. "The judging doesn't stop when you leave the floor. They're always watching." Then he turned to Jessica. "Are you okay?"

"I'm fine," she replied. "He just clipped my shoe; that's all."

"Don't worry about the bumps and scrapes. Happens all the time. What counts is how smoothly you recover. You both looked very good out there. Just relax for a few minutes." Then he turned and walked away.

Now I felt like a total jerk. I looked at Jessica. "I'm so sorry about this. We probably bombed, and it's all my fault. Are you sure you're okay?"

"Yes, I'm fine. How are you doing?"

I didn't know how to begin answering that question, so I just shook my head and stared at the floor. *Maybe I could crawl into one of those cracks down there.*

"Let's go sit down," she suggested. So we did.

After a few minutes of small talk, my blood pressure was below redline again, but I still hated myself. I stood up and started taking off the vest. "Tell David thanks," I said as I handed her the vest.

She didn't move. "Let's just wait 'til they post the results. I'm curious where we wound up."

Then Roger appeared at my side. "Are you feeling better?"

"No, but thanks for asking."

"Well, blow your nose and pull up your socks, my young friend. The judges would like to have another look at you two."

Jessica jumped out of her chair and gave me a big kiss on the cheek. "I knew it!" Before I could think of something to say, she had grabbed the vest and was slipping it over my

arms. Then she took my hand and we returned to the on-deck area.

Once again, the Ackroyds made room for us as we took our place in line. Ned and Ilsa also made the cut. Maybe those diagrams really worked. Myron put a big, bony hand on my shoulder. "Sorry about my bad driving," he said sternly. "I'll keep out of your way this time."

I gave him my David Niven smile. "Not a problem. Happens all the time."

As we walked onto the floor, Jessica squeezed my hand. "Remember," she said. "It's just you and me out here."

"Just you and me," I replied. In fact, it did feel like we had the whole floor to ourselves. And our last round was our best round ever.

As expected, the Ackroyds took first place. A very handsome Asian couple came in second. Jessica and I placed third, just ahead of Ned and Ilsa. Todd and Melinda came over to congratulate the four of us and shower us with praise. Todd complimented me on my vest. I wanted to laugh and cry all at the same time. Jessica and I kept looking at each other. She seemed to be having a similar problem. ■



The Twin Cities Performance Dance Team, coached by Scott Anderson and Deanne Michael, performed a Charleston/Peabody Formation at TCO on the evening of Friday, July 13th. Pictured are team partners Ellen and Don Ardery, Karen and Lance Boole, Bonnie Burton and Ed Soltis, Lori and Jeff Goldstein, Mary Mack and Ha Tuong, Bernie and Scott Osborne, and Cheri and Art Rolnick.



Julie Delene is the founder and principal of Move As One, LLC, helping individuals, groups, and organizations to co-create astounding results. Call her at 612-598-5355 or visit her website at www.move-as-one.com.

Dance into Your Best Life

Embodied Leadership - Part Four: Partnership

By Julie Delene

When there is an engaged and equal partnership, the energy is synergistic, multiplying the effect. Engaging others in a partnering experience is the fourth principle of an embodied leader.

Many partnerships and teams struggle with communication, feeling out of alignment and out of sync. In business, poor communication can create and increase a gap between values, mission, and strategic direction.

How do you successfully partner? An ongoing process and conversation that aligns daily activities with shared objectives is essential.

Again using ballroom dance as a model, the partnership forms best when there is clear communication and connected movements. A sense of harmony develops between the two.

A few reasons why it works well in ballroom dance:

1. Roles are clear. You know who is the leader and who is the follower. Each role has a different art in its expression. Both roles are equally important and must be balanced in their power.
2. There is a common structure that joins the two. This structure includes two parts: the language of the style of dance with prescribed movements, such as foxtrot, waltz, tango; and the actual frame of the upper bodies that holds a structure so that communication can happen more effortlessly.
3. There is an equal and cooperative connection between the two as they dialogue in the present moment. As they translate the music together, their dynamic conversation becomes a fulfilling dance experience.

So taking the lead from this dance when establishing your other partnerships, identify clear roles and a common structure in which to connect. Next look to create cooperation on both sides for that engaged, equal, and dynamic interchange.

At work, dynamic conversations and supportive structures evolve in well-facilitated planning sessions. When partners and team members are hosted equally, the meetings become a dance. First, they achieve clarity about what they want to accomplish together. Second, they meet regularly to evaluate success in terms of momentum, commitment, and engaged action. New strategies and goals emerge as they align with their dynamic motion.

A key to success is to celebrate accomplishments as each member commits and contributes, while also observing together the obstacles that can keep them stuck. Individuals begin to sense positive peer pressure and appreciate the co-creative atmosphere of their dynamic conversation.

It is my belief and experience that as you apply all four principles of embodied leadership—presence, passion, purpose, and partnership—a greater partnership unfolds: your relationship to each other as divine presence and passionate beings.

Best wishes. ■



Gumbo!

By Bonnie Burton

What better way to escape the early July 100° heat than to attend the USA Dance Gumbo DanceSport Championships in Baton Rouge, Louisiana? My husband, Ed, and I love to ballroom dance. We're also competitive and slightly driven people who recently discovered the fun of amateur ballroom dance competitions. Competitions provide us with a goal to work toward and give focus to our lessons. So we prepped and practiced and worked hard with our coaches, Scott Anderson and Paul Botes, to get ready to do our best.

Gumbo was held the weekend of June 29 to July 1, 2012, and was the second such competition we've attended. It's an amateur USA Dance National Qualifying Event, which means if you dance well and place highly enough, you will earn the opportunity to compete at the 2013 National DanceSport Championships to be held in Los Angeles next April.

Gumbo is extremely well organized, and the legendary southern hospitality was plentiful—warm, welcoming, and gracious, with volunteers that were experienced and considerate. Even the invigilator was pleasant but firm when a competitor was reminded that the gentlemen's smooth and standard costumes require a tie, along with a recommendation to borrow or buy one before the next heat.

What fun to cheer on our fellow Minnesotans! There were five Minnesota couples who competed at Gumbo this year: Ed and me, CJ and Lorie Hurst, Nels Petersen and Theresa Kimler, Terry and Rita Russell, and Leland and Leslie Whitney. There were many first, second, and third place-ments in the various categories and events. Ed and I were called back numerous times. While we would have liked to have placed higher than we did, we were happy to make the finals (usually six couples) in all our dances, scoring

third, fourth, or fifth, depending. It felt good to be amongst the top six out of eighteen, twenty-five, or thirty couples in our division.

A highlight of the event for me was watching Nels Petersen and Theresa Kimler dance in the adult smooth championship (waltz, tango, foxtrot, Viennese waltz) on Saturday night. I've seen them perform dance demos that are really good, but in competition, their performance was incredible! They brought extra energy and precision to an amazing partnership that is mesmerizing to watch. Their first-place winning performance was delivered with energy, grace, charm, and superb technique that was a joy to watch.

We've learned that setting goals is useful when competing. Our coaches recommend goals that are not contingent on the judges and their subjective opinions. First, attend the competition! If you have managed to get yourself there, participating, dressed in your dancewear, and on the floor, that is huge. 90% of success is showing up. Next, perform your routines with confidence and without significant mistakes. Finally, gain experience and stay poised in traffic. It is easy to get rattled and panic in a smooth or standard semifinal with twelve couples dancing big in a heat. We've especially worked on floor craft options for our bronze standard routines, where we're less experienced. This time, we were much more poised: pausing, smiling, posing in our picture line, waiting calmly, and then dancing through.

Competition tips that may be helpful:

Stay hydrated! If you're dancing lots of heats, you'll need it, though I know there's a fine line between dehydration and constant bathroom trips. I also find that mini-snacks (a bite of banana, a handful of nuts) between heats helps the energy level and focus to stay high.

Get conditioned! I estimate that with all the callbacks (quarterfinals, semifinals, finals) in all the divisions we entered, Ed and I danced some thirty-plus times in about two hours. And this was full-out competition-style, adrenaline-fueled dancing. Our last final was a gold smooth Viennese waltz, and we were feeling pretty wiped out. We told each other we had the rest of our lives to be slugs, but for the next two minutes, we were going to dance with energy, finesse, joy, and grace. We reached deep, did our best, and

managed to score third place, which for us, felt good. Conditioning is important for all dancers, but especially at our age, which is, ahem, senior I and senior II.

Get video! If you can afford it, get your heats on DVD, or ask a friend to do it for you. There is no more immediate and irrefutable feedback of your performance (good, bad, or ugly) than video! It's a fabulous learning tool that will help you understand exactly what your coach means when they tell you,

"Stretch! Elbows up!" We've found it useful to share the video with our coaches for analysis and correction. You'll also have a great little souvenir that you can upload to YouTube, if that's what you like to do.

Have fun! Meet other dancers, go shopping at the vendors, watch some of the best amateur dancing there is, and when it's your turn to compete, dance with the joy and beauty and appreciation that this sport inspires! ■



Photo by Bonnie Burton

On the Road to the Gumbo DanceSport Championships

By Leslie Whitney

Lee and I backed out of the driveway at 12:30 on Tuesday, June 26th, headed for Baton Rouge, Louisiana, to compete in the Gumbo DanceSport Championships. We had the luxury of driving the 1,200 miles, really enjoying the countryside, small-town diners, and seeing the corn get taller as we traveled south.

We arrived at the hotel in Baton Rouge shortly after noon on Thursday, unpacked, and went down to the ballroom where we were warmly greeted by the Gumbo organizing committee and volunteers. Ann Durocher, chairperson and organizer, and her team are dedicated to the promotion of dancesport and the love of ballroom dancing. Competitors come to know that this is a weekend of a high-quality dance experience framed by southern hospitality and filled in with over 350 athletes and \$7,500 in scholarship awards.

Lee and I spent the late afternoon practicing and visiting with friends whom we have come to know and respect over the last four years of competing. Second to the joy and discipline of dancing is the opportunity to meet interesting, gracious fellow dancers, sharing dance, job, and family life stories. This also holds true for the many friendships made in the Twin Cities as a result of our dancing life.

The Gumbo opened at 10:30 on Friday morning with the playing of the national anthem. The judges took their positions, and the first heat began with rhythm competitors, including newlyweds Ed Soltis and Bonnie Burton. Terry and Rita Russell from Rochester were also competing in rhythm, smooth, and standard. I was able to enjoy watching on Friday morning because we weren't dancing until 1:00, and my false eyelashes were already in place, my short hair coiffed and plastered with hairspray. That afternoon, Lee and I danced five rounds of rhythm. Every competitor was cheered on by the clapping and shouts of encouragement from the spectators that filled the ballroom. Later that afternoon, we joined the spectators in watching Christopher and Lorie Hurst, who danced in Latin, smooth, and standard during the weekend.

Saturday was a very good day for Leland and me. We began with a round of rhythm, competing in senior III nine-dance. We followed this event with six rounds of smooth—four of them danced consecutively. (It's a good thing Marsha's dresses can be tossed in the washer and dryer. Though when dancing in the South, women don't sweat; they glisten.) The biggest surprise of the weekend

was that we competed head-on with the current senior III championship smooth couple and placed first in all four dances.

Immediately after smooth, we danced five rounds of standard. In one of our events, in which the floor was particularly crowded, two couples fell to the floor. They picked each other up and quickly resumed dancing. Even at the senior III level, ballroom dancing is a contact sport in more ways than one.

On Saturday evening, the Louisiana Chapter 5031 hosts a banquet, competition, and show for all competitors. In the majestic ballroom, we were served dinner and enjoyed the company of dancers from all over the nation. As an audience, we were thrilled to watch the best in the nation dance amateur adult standard, smooth, rhythm, and Latin. We were so proud of our Minnesota couple Nels Petersen and Theresa Kimler because they were so warmly greeted by the audience and cheered on as they danced their way to first place. It is impossible for me to convey the joy of being a spectator of this level of dance in all styles. The music, costumes, the wild cheering, and the skill level of the competitors who play to the crowd are beyond words of description.

On Sunday, we watched seventy young people compete in smooth and rhythm. One cannot keep from smiling (at times suppressing kindhearted laughter) while watching these upper-elementary and middle-school students dance. Chapter 5031 partners with Dancing Classrooms, an

arts-in-education program that "teaches life skills wrapped up in ballroom dance." You can learn more about this program at www.whistlestopkids.com.

Lee and I left Baton Rouge Sunday afternoon and headed home with a few stops at antique shops and Dairy Queen (no costumes to fit into). We were eager to return home and celebrate July 4th with our families.

Over the next few weeks, we will review our competition DVD with our teachers, Marcy, Shinya, and Gordon. After all, as Lee says, "The beauty of dance is that we'll never get it right."

Results:

- Senior II Gold Rhythm - 1 of 5
- Senior II Novice Standard - 1 of 5
- Senior II Novice Rhythm - 2 of 9
- Senior II Pre-Champ Standard - 4 of 8
- Senior II Pre-Champ Smooth - 3 of 8
- Senior II Championship Smooth - 2 of 3
- Senior III Gold Rhythm - 1 of 4
- Senior III Novice Standard - 1 of 6
- Senior III Novice Rhythm - 1 of 4
- Senior III Pre-Champ Standard - 1 of 5
- Senior III Pre-Champ Smooth - 1 of 6
- Senior III Championship Smooth - 1 of 3 ■





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August Dance Schedule

Dances Every Tuesday at 1:00 PM

<p>Dance Lessons Every Monday and Tuesday</p>	•Aug. 3, 2012 7:00 PM Whitesidewalls	•Aug. 10, 2012 7:00 PM Echos of Elvis	•Aug. 24, 2012 7:30 PM The Delcounts	<p>6,500 Sq. Ft. Air Cushioned Dance Floor</p>
	•Aug. 4, 2012 3:00 PM Squeezebox with Mollie B & Gary's	•Aug. 11, 2012 7:00 PM Tim Patrick	•Aug. 25, 2012 7:00 PM Jerry O'Hagen	
	Ridgeland Dutchmen	•Aug. 18, 2012 7:30 PM Sweet Siren	•Aug. 31, 2012 7:00 PM Dance-A-Palooza	



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John S. Munday is a writer and lawyer who lives in Isanti County, Minnesota, with his wife Fran. Together they found ballroom dancing at Cheek To Cheek Studio. Jack is a student of Monica Mohn. Jack's new book, *Beauty In Partnership, A Memoir of Ballroom Dancing*, is available at www.johnsmunday.com and at several dance studios.

Gentlemen Lead

By Jack Munday

Learning to dance, and then dancing, has been said by others to be like a staircase with no end in sight. If increased ability to lead or follow is what the staircase implies, all steps are up, though some stair steps, like competition, are much bigger than, for example, a quiet dance onboard a cruise ship like Fran and I attended recently. Drilling to learn new choreography to perform is more intense than dancing in a waterfall at the USA Dance Minnesota monthly dance.

When I was writing my book, *Beauty in Partnership*, I wanted to experience competition. Monica obliged, and she drilled me to get me ready. I remember the first time I competed, taking Monica onto the dance floor with some very good gentlemen bringing their ladies out. Then the music started, and it seemed like we were the only ones out there.

After my book came out, I retired from competition. I hadn't caught the competition bug or glamour addiction, probably due to my age. Still, Fran and I danced in showcases, and we will continue to do so, with each other and perhaps again with professionals as we have done a number of times. The idea of being an even better dancer, able to lead more patterns more smoothly, is driven by my passion for dancing. Our passion, actually.

At a lesson recently with Monica, I asked her to refine an amalgamation of waltz patterns that Fran and I had learned in a group lesson earlier in the week. I said the lesson was at the silver level and got out my notebook with each three-count broken down. It started with a simple twinkle.

For most of my dancing life (just over five years), I have focused on the bronze patterns. Early on, Monica told us how she began dancing trying to learn from the silver syllabus so she and her partner could compete sooner. She said it was a mistake, and they had to go back to the basics to get the fundamentals. In time, dancing as a member of the Cheek to Cheek smooth formation team, we began to dance some silver patterns. (Watch our latest routine, a Viennese waltz to flamenco music.)

My concern at this lesson was to properly lead the patterns in the amalgamation, because Fran and I won't be in the closed position for most of the dance. Monica explained that silver-level dancing is an extension of bronze, showing me how one goes through the bronze step on the way to the silver position. Using the simple twinkle, she showed how the first step is the same and the second step is in the same place but is preparing for the brush as part of the continuity. "The gentleman has to feel where the lady lands her weight as the couple shifts in and out of bronze. The main feature is that one pushes beyond the bronze step while going through it." I tried it, and it worked. ■

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Competition Calendar

Sep 22, 2012

Quest for the Best

Hosted by the Seattle, WA USA Dance Chapter #1004. Will not accrue proficiency points and may not follow all rules in the rulebook.

Sep 28 - 30, 2012

New England DanceSport Championships - NQE

Hosted by MASSABDA USA Dance Chapter #3002 in Danvers, MA.

Oct 5 - 7, 2012

Carolina Fall Classic - NQE

Organized by Wayne & Marie Crowder in Greensboro, NC. Qualifying event for USA Dance 2013 Nationals.

Oct 12 - 14, 2011

Chicago Harvest Moon Ball Championships

Organized by Keith Clinton, Peter Minkov, & Yulia Kornilova to be held at the Intercontinental Chicago O'Hare in Rosemont, IL. www.chicagoharvestmoon.com

Oct 27 - 28, 2012

Northwest DanceSport Championships - NQE

Hosted by Seattle, WA USA Dance Chapter #1004. Qualifying event for 2013 Nationals.

Nov 2 - 4, 2012

Chicago DanceSport Challenge - NQE

Hosted by the Chicagoland USA Dance Chapter #2001. Qualifying event for 2013 Nationals.

Jan 11 - 12, 2013

The Snow Ball DanceSport Competition

DoubleTree Park Place Hotel Minneapolis, Minnesota. Contact Donna Edelstein: (612) 910-2690, thesnowballcomp@msn.com.

Jan 18 - 20, 2013

Manhattan Amateur Classic - NQE

Hosted by Greater New York USA Dance Chapter #3004 at Manhattan Center. Qualifying event for 2013 Nationals.

Jan 19, 2013

Royal Palm Winter Frolic DanceSport Extravaganza

Hosted by Royal Palm USA Dance Chapter #6016 in Coconut Creek, FL.

Feb, 2013 - Date TBA

USA Dance Southwest Regional - NQE

Hosted by Orange County USA Dance Chapter #4018 in CA. Qualifying event for 2013 Nationals.

Feb 16 - 17, 2013

Mid-Atlantic Championships - NQE

Hosted by MidEastern USA Dance Chapter #6001 in Bethesda, MD. Qualifying event for 2014 Nationals.

Apr 5 - 7, 2013

2013 National DanceSport Championships

To be held at JW Marriott, Los Angeles at LA Live.

May 11 - 12, 2013

Columbia Star Ball - NQE

Organized by Mark W. Tabor and Tiffanie Rhodes to be held in Portland, OR. Qualifying event for 2014 Nationals.

Jun 28 - 30, 2013

Gumbo DanceSport Championships - NQE

Hosted by Louisiana Gumbo USA Dance Chapter #5031 in Baton Rouge, LA. Qualifying event for 2014 Nationals.

Jul 27, 2013

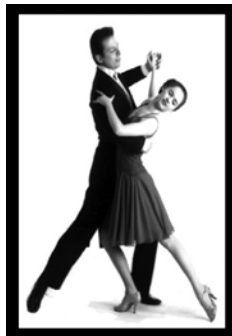
Southern Star Mid-Summer Classic

Hosted by Southern Star USA Dance Chapter #6038 in Tampa, FL. Will not accrue proficiency points and may not follow all rules in the rulebook.

Aug 10 - 11, 2013

2013 Heartland Classic - NQE

Hosted by Heartland, IN USA Dance Chapter #2022. Qualifying Event for 2014 Nationals.



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ASK DR. DANCE

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

Q: If I don't plan on dancing competitively, are private lessons a waste of money?

Donna Said:

As someone that began dancing with an interest in social dance, I think that private lessons and group classes were both very helpful. Groups are perfect for learning figures and timing, reviewing what you have learned in privates, and simply helping you get a dance vocabulary going. Private lessons let you delve into the technique of leading or following, plus help you develop the elements that give each dance its character, such as Cuban action in rhythm, staccato weight transfer in tango, rise and fall in waltz, etc.

As a teacher and coach, I've found that many adult men in particular do not like learning in a group setting until they have a comfort level with the basics in each dance and an understanding of how to transmit direction through leading. It can be counterproductive for adults to start with groups only and feel like they aren't keeping up. It's also very helpful for social dancers to learn how to create comfort in a partnership.

Children, high school students, and college students tend to enjoy the group setting, and since they are in constant learning mode in their lives, groups seem to be natural for them. With that said, in order to gain a feel for dancing—how much tone is just right, what a relaxed leg action feels like, etc.—at some point, privates will be beneficial.

It's just like playing golf or tennis. You don't have to compete in either sport to benefit from coaching. You'll simply be better at what you do when you have knowledge that is tailored to your skill set.

The Dance Medic Said:

It depends.

A goal everyone has in their dancing is to enjoy themselves every time they dance. Beyond that, we set different goals for the quality of our dancing. Whether or not you compete, you hold yourself to some standard that you want to achieve with your dancing. Start by thinking about what that standard is for you. Do you feel that group classes and social dancing alone have gotten you to where you want to be? If so, then private lessons probably aren't for you.

But if you'd like to improve at a rate or in ways that group classes aren't working for you, private lessons can be a tool that helps you achieve that goal. While you're still wishing to advance your dancing and want to find a private lesson teacher, shop around. If you're unhappy with a teacher or how much you're learning, move on. But if you have private lessons that leave you feeling that you've learned and enjoyed yourself with every lesson, that can be a good investment.

I encourage you to be honest with yourself about what your goals are for the quality of your dancing. If at any point you find you are perfectly happy with the quality of your dancing, you should not feel obligated to continue attending any particular lessons, classes, or seminars.

Dance because you enjoy it. If private lessons increase your enjoyment of dance, then they may be a worthwhile investment. If you don't enjoy them or the cost is prohibitive, then don't do them.

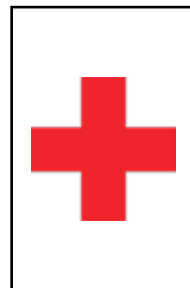
Paul Said:

If you are not planning on becoming a concert pianist, are private lessons a waste of money?

If you are interested in learning anything, private lessons are the best way to accomplish that, period. If you want to be the person that looks uncomfortable on the dance floor because you are not learning the proper technique in private lessons, be my guest. Don't be surprised, though, if at dance events you find yourself in the position of the wallflower. ■



Donna Edelstein is a coach, judge, and organizer of the Snow Ball DanceSport Competition. donnaawrites@msn.com 763-557-6006



The Dance Medic is a member of the Minnesota dance community chosen each month based on his or her unique insight on the question.



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

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Latin, rhythm, salsa Dress, Size 0-6, brand new, piquant red color, sensual fringes show movement, open back with straps that can tie into various patterns, built in bra. \$380, negotiable.

↪ **Contact Cheri at 763-544-6724 or artncheri@aol.com**

Size 2-6 prices \$500-\$700 American smooth gowns. Contact Cheri for details and pictures.

↪ **Contact Stacie @ 612-251-8108 or SPIERSON0081@yahoo.com**

Purchase, rent to own or weekend rental available. Pictures available. **Seafoam green latin/rhythm dress.** Short playful skirt. Includes matching bracelets, choker and ear-rings. Sizes 0-6. \$1,950.

Black latin/rhythm dress with bugle beads and Abs. Dress worn on Dancing w/ Stars and in Take the Lead. Size 0-6. \$1,850.

Black Lace with peach underskirt smooth gown. Entire dress is lace, long sleeves, open back. Skirt slit in back. Worn on dancing w/ Stars. Size 0-6. \$3,150

Deep Purple rhythm/latin dress. Skirt has some movement. Sexy but covers your sides. Size 2-8. \$2,750

Fusia Smooth Gown. High slight on side, open back. Including jewelry. Worn on Dancing w/ Stars. Size 4-8. \$2,350

Blue latin/rhythm dress. Full flowing skirt. Matching jewelry. Made for a larger chest. Size 6-8. \$2,450.

Black and Rose Print Standard Gown. Full sleeves, large floats. Size 0-4. \$2,950

Lady Supadance latin shoe, 2.5" heel, fits an American 5 ½-6, never worn, style #1066, sell for \$151 asking \$75.

↪ **Contact Theresa Kimler at theresakimler@yahoo.com or 612-414-3099.** Call or email for photos. Most dresses also for rent for \$250-\$300.

Size 2-8: Marilyn Monroe inspired Ballgown. White gown with gold waist accent that is shaped perfectly to create a slim silhouette. Truly amazing visual effect. Silk skirt, slit on right leg, mid-height backline, armbands. Made by Doré. \$3000.

Size 2-6: Shiny Gold Ballgown. Super shiny fabric with multi-shaped/sized rhinestone design. This dress is best on someone who wants to stand out in a crowd. Classic design meets the latest trend in fabrics! Includes super sparkly armbands. \$2800.

Size 2-8: Championship White Ballgown. One long sleeve and one bare. Diagonal gold rhinestone design for slimming effect and 8-godets of silk for the ultimate skirt. Made by Doré. This dress is a must-see...classic and elegant. SALE \$2400.

Size 2-8: White & Black Couture Ballgown. Designed by Chanel... brought to life by Jordy. Look for the signature "crossing-C" design in the black bodice. White skirt, long sleeves. Mid-height backline. Great for standard or smooth. SALE \$2400.

Size 2-8: Black Elegant Smooth Gown. Black mesh peeks through an intricate velvet pattern overlay. Cobalt blue rhinestones, necklace, and earrings. Long sleeves, one arm with fox fur cuff. Made by Doré. SALE \$2000.

Size 2-8: Rhythm Dress - Black with Red Scarves. Jet stones on body, silk chiffon skirt, 3/4 length sleeves, sweetheart neckline, mesh back. Includes bracelet, earrings, hair decoration. Made by Doré. SALE \$1500.

Size 2-8: Grace Kelly-inspired Rhythm Gown. Black stretch velvet bodice with matching belt. Multi-layered silk skirt that ends at knees when still. A great dress for the classic, movie-star type dancer. Effortless wear. Made by Doré. SALE \$1500.

Size 6.5 to 7 Closed-toe Elegance Shoe Company court shoes. Satin taupe color, elastic along sides of the shoe allow you to point your foot. New Queen Flexi. \$75.

Size 35.5 (US 6.5) Dance Naturals tan satin rhythm shoes. 2-1/2" heel. Brand-new. \$75.

Size 5EU (US 7 to 7.5) Supadance 1026 Beige leather practice shoe. Worn once. \$75

↪ **Contact Janie @ 763-797-5230 or janienordberg@comcast.net**

Georgious Peach Championship Gown. This dress is one of a kind! Beautiful open back, stretch satin skirt with godets add fullness to movement. Fully stoned bodice and elegant gloves to match! Like new! Made by Marsha Weist Hines. Size 2-8. Asking \$1200. Pics available. **Newly Offered! Beautiful Pink/Metallic Gold Smooth Gown.** Very feminine look with lace trim on neckline, bodice, long sleeves and hems. Full coverage in AB multicolor stones! Like new - worn only twice! Size 2-8. Asking \$1100. Pics available.

Elegant Black Championship Gown, luxurious maribu boa on hem & neckline. Beautifully designed with open back and long sleeves, shows off curves. Covered in AB multicolor stones. Size 2-8. \$1100 obo. Pics avail.

Black Gown with Hot Orange & Yellow Accents. Stunning gown has fiery orange and yellows accents drapes on long sleeves, bodice and chiffon layers of skirt, sexy slit shows off legs, beautiful color rhine stones. Size 2-8. \$800 obo. Pics available.

Sexy Pink & White Rhythm Dress! This stunning dress has tons of stones, beautiful pearl beading & flirty skirt! Bracelets, necklace, and accessories included. A showstopper! Size 2-8. Asking \$700. Pics avail. More gowns available to purchase and rent. Payment plans accepted.

↪ **Contact Joan @ 6123864174 or jdazer@comcast.com**

FOR SALE: 1 pr DANSport t-strap rhythm shoes, size 3 1/2 European; 2" flare heel worn approx. 10 times. Price: \$40.00; original price \$145.00.

1 pr Kelaci Eminence 3 rhythm shoes, size 5 1/2 European; 2

1/2" flare heel worn once. The Kelaci shoes are very very flexible. Price: \$75.00. Original price \$155.00.

Also one pair of nude court shoes with clear bands, size 7 or 7 1/2

American; 2". Worn less than 10 times. Price: \$50. Original price \$150.00.

FOR SALE: Designed by Doré. Beautiful Royal Blue Smooth Gown.

Size 6-10. Bodice is encrusted with blue and green AB stones. Long sleeves. Skirt has godets and moves very elegantly. The skirt is royal blue with a green underskirt. Earrings included. Original price of this gown was \$3800. Price slashed to \$1400.

↪ **Contact janislivi@msn.com for the following:**

Super sale on many ballgowns. Under 5'3" and 130 pounds? try these:

The Millenium Gown, Silver sparkle all over, white sheer netting on sleeves with AB stones, peridot stones, and crystal stones scattered. Zipper entry. hand washable. asking \$300.

The Tangerine Dream Gown, neon tangerine color stretch lycra, swimsuit entry, AB stones, floats, hand washable. Asking \$125.

The Genesis Gown, neon yellow, orange roses, yellow stoning, yummy to wear, swimsuit entry, smooth/standard floats. hand washable. \$125. May sell Pink Champagne Gown for the right price.

↪ **Contact Shannon xin9264@hotmail.com (651)230-8901(c)**

Design Dress by Vesa, One-of-a-kind dress yellow stretch velvet drapes elegantly in front and back. Covered in crystal and citrine rhinestones.

Large citrine rhinestones and other decorative beads accent shoulders and panel at front and back, beneath the waist. Also large gold pallettes on the panel. A fringe skirt in front and back creates movement. Sides open to show off lines. Matching wristband, headband, feather hair accessory inc. Worn once by British prof rising star. Fit 0-6, 5'1"-5'5". Asking \$950.

↪ **Wanted: Tailsuit.** College student looking for a used men's dance suit or tail coat set, 6'0" 150#, approx. size 37L. Contact Andreas at 651-983-5348 or amantius@comcast.net

↪ **Contact Sherri Earley at 651-271-7690 or wwp2005@gmail.com**

Red salsa or Latin beginners dress. Can fit anywhere from a 2 to 6.

Adorned with black, silver & gold disc bangles. Comes with matching earrings & arm bands. Email for photos. \$75/obo.

Black beginners Smooth gown. Fits a ladies size small/2-4. Skirt is 3 layers. Red and silver stones. Optional black gloves can be included, \$10 extra. Email for photos. \$75/obo.

↪ **Contact Janet @ 763-389-9038 or kneadmyspace@yahoo.com for photos** **Gently used International latin dance shoes, size 7.5,** dyed beige strappy heels. Great deal at \$40 plus will throw in a free pair of fishnet tights!

↪ **Champion dance dresses, Jennifer Foster at 952-938-0048**

↪ **Contact Lisa Wu at 651-278-4434 or lisa_wu_us@yahoo.com**

Green & blue rhythm dress sz. 4-10 green body & skirt with blue belt, lots of rhinestones all over, matching arm/wrist bands. Great for new competitor! \$300 nego.

Purple & white Smooth Gown. Sz. 6-10, \$300

New Latin & Ballroom Shoes for sale, sz. 7, 8 & 9 \$40

↪ **Contact Bernice at 952.936.2185 or 952.545.2989**

DANCE SHOES FOR SALE: ladies' smooth-dance closed-toe pumps, size 8 or 8 1/2, flesh-colored, worn once, Capezio DanceSport brand, \$50, also some RHINESTONE JEWELRY available for sale

Swaplines is a monthly feature offering members and subscribers the chance to sell their dance merchandise. Advertisements for partnerships are not published in this column. Submit Swaplines ads to newsletter@usadance-mn.org. Please include your area code when submitting advertisements for Swaplines.

Arthur Murray Dance Studio.....(651) 227-3200
534 Selby Avenue, St. Paul, MN. Salsa for beginners and advanced on Wednesday 8:15 pm/\$15. Date Night variety class for beginners on Friday 6:45 pm/\$25/couple.

Black Dog Cafe & Wine Bar..... (651) 228-9274
308 Prince Street, St. Paul Argentine Tango night every 3rd Saturday. Lesson at 7:30 pm, dance from 8-11 pm/\$3.

Blue Moon Ballroom.....(507) 288-0556
www.BlueMoonBallroom.net 2030 Hwy 14, East Rochester, MN;
Fridays: Latin Night, 7:30 pm - 12:30 am; Saturdays: Live Bands!

Cafe Bailer Dance Club..... www.cafebailor.com
2nd Saturdays at Tropical Bllrm, Valley Creek Mall, 1750 Weir Drive, Woodbury, MN 55125. 4th Saturdays at Retro Bllrm, 5810 W 36th St, St. Louis Park, MN 55416. Lesson 7:30-8:30 pm. Dance 8:30-12 am. \$10, or \$8 members. Membership \$20/yr. www.cafebailor.com or tricia@cafebailor.com

Cheek to Cheek Ballroom.....(763) 755-3644
www.cheektocheekdancestudio.com 11415 Foley Blvd. NW, Coon Rapids. Harry Benson.

Cinema Ballroom.....(651) 699-5910
www.cinemaballroom.com 1560 St. Clair Ave., St. Paul, MN, Dancing Fridays to DJ music and Every Sunday to Live music. Lesson 8-9 pm; Dance 9-12 am. See website for details or e-mail info@cinemaballroom.com

Classic Ballroom.....(763) 519-1314
www.classicballroomdance.com 4228 Lancaster Lane No, Plymouth 55441 (Four Seasons Mall - Cty Rd 9 west off Hwy 169) Dance parties: 1st & 3rd Friday of every month: 7:10 pm - two group classes (1 for newcomers; 1 for bronze level and up); 8-9 pm party follows! Cost: \$15/group & party, \$10/party only.

Club Salsero @ Cinema Ballroom.....651.699.5910
1st Friday Latin Dance Party, \$15 for lesson & party; students with ID receive discount at door.

Dancers Studio.....651-641-0777
www.dancersstudio.com 415 Pascal Street North, St. Paul, MN 55104

E.R.V. Dance Studio.....952-303-3339
816 Mainstreet, Hopkins, MN 55343, www.ERVdancestudio.com

Fred Astaire Dance Studio.....651-451-6300
5300 S Robert Trl, Inver Grove Hts, MN 55077, www.FredAstaireMN.com, invergrovemn@fredastaire.com

Loring Pasta Bar
www.loringcafe.com/pastabar Sunday nights have tango or other latin music from 6-9 pm.

Medina Entertainment Center.....(763) 478-6661
www.medinaentertainment.com 500 Hwy. 55, Medina 55340.

MN West Coast Swing Dance Club (651) 487-6821
www.mnwestcoastswingdanceclub.com B-Dale Club, 2100 N. Dale St., Roseville. Dances 2nd & 4th Fridays. Lesson 7:30 pm, Dance 8:30 pm. \$5/WCS members, \$8/non-members.

On Your Toes School of Dance.....(952) 928-7803
www.onyourtoes.org and info@onyourtoes.org 5810 W. 36th St., St. Louis Park, 55416. Jeff and Cindy Nehrbass.

Rebels Swing Dance Club.....(952) 941-0906
www.tcrebels.com New location for dances: Social Dance Studio, 3742 23rd Ave. S., Minneapolis; 1st & 3rd Sunday Dances; 7-10:30 pm; \$7/members; \$11 non-members.

Rendezvous Dance Studio.....(612) 872-1562
711 West Lake Street, Ste B, Minneapolis, MN 55408 www.theplacetodance.com

Social Dance Studio.....(612) 418-4046
www.socialdancestudio.com 3742 23rd Ave. S., Minneapolis, 55407

Suburban-Winteret Dance Club.....(952) 894-1424
www.suburbanwinteret.com

Tango Society of Minnesota.....(612) 224-2905
www.mntango.org 2nd Saturday dances: lesson 8:30 p.m., dance 9:30 p.m. - 1 a.m.; \$8 members, \$12 non-members

Tropical Ballroom.....(651) 414-0644
www.tropicalballroom.com 1750 Weir Dr., Woodbury, MN 55125 (inside Valley Creek Mall); James & Tricia Wood.

Universal Steppers Dance Club.....651-783-6619
www.universalsteppers.net MLK, 271 Mackubin Street, St. Paul 55102. Thursday class 6-8 \$5. Tuesday practice 6-8 pm. Donations accepted.

Dance Contacts

Studios/Instructors

American Classic Ballroom, Chanhassen	952-934-0900
Paul Botes, Andreas Mantius, Natalie Palmer	
Arthur Murray Dance Studio, St. Paul	651-227-3200
Scott Anderson	612-816-4446
Ballroom & Wedding Dance Studio, Minneapolis	612-371-0300
Harry Benson	763-843-2285
Gene Bersten	763-234-8656
Klaudyna Borewicz	612-203-9123
Champion Ballroom, Minneapolis	952-922-8316
Robert and Jennifer Foster	
Cheek to Cheek Studio, Coon Rapids	763-755-3644
Cinema Ballroom, St. Paul	651-699-5910
Jonathan Chen, Dustin Donelan, Michelle Hudson, Eric Hudson, Kristina Lee, Kirsten McCloskey, Nadine Messenger, Shane Meuwissen, Martin Pickering, Douglas Wallock	
Dahl Dance Center, Rochester	507-252-1848
Dance with Us America	612-564-5483
Gene Bersten, Elena Bersten, Andreas Mantius	
Dancers Studio, St. Paul	651-641-0777
Christine Hallberg, Jeff Halverson, Gordon Bratt, Kathryn Bratt, Bonnie Inveen, Chris Kempainen, Troy Lerum, Maria LaNave-Johnson, & Russell Hunter	
Nathan Daniels	763-545-8690
Joy Davina	612-353-4445
Jennelle Donnay	651-357-2060
Donna Edelstein	612-910-2690
E.R.V. Dance Studio	952-303-3339
Elicier Ramirez-Vargas, Rebecca Dahlquist-Eckhoff, Rachelika Baruch, Will Weaver, Soodi Pessian, Alex Spencer	
Four Seasons Dance Studio	612-342-0902
Rebecca and Bruce Abas	
Fred Astaire Dance Studio	651-451-6300
Esther Granbois	612-872-1562
Lindsey Rebecca Hall	612-940-9546
David Hanson	218-722-0742
Julie Jacobson	651-261-6442
LaDanza Dance Club Stillwater	651-439-3152
Mark or Wanda Bierbrauer	
Jay Larson	651-387-3886
Tom Larson	612-371-0300
Deanne Michael	612-508-9255
Monica Mohn	612-874-0747
Jeff & Cindy Nehrbass	952-928-7803
Mariusz Olszewski	612-242-5159
On Your Toes, St. Louis Park	952-928-7803
Jeff & Cindy Nehrbass, Elly Mae Toupin, Julie Delene	
Todd Paulus	612-353-4445
Rendezvous Dance Studio	612-872-1562
Mary Rosenstiel	612-720-2584
Social Dance Studio, Minneapolis	612-418-4046
Joy Davina, Todd Paulus	
StudioJeff, St. Cloud, Jeffrey Ringer	320-266-4137
Tropical Ballroom, Woodbury	651-414-0644
Services	
Made for Movement: costume design, production, tailoring (Marsha Wiest Hines)	952-595-0003
Oh Sew Special: tailoring, alterations, redesign (Susan Richardson)	952-746-5539
Satin Stitches Ltd.: custom designed dancewear (Deborah J. Nelson)	763-323-9507 or 1-800-48SATIN
Clubs	
Aqua Gliders Dance Club	612-869-3062
Café Bailer	www.cafebailor.com
LaDanza Dance Club, Stillwater	651-439-3152
Linden Hills Dancing Club	952-412-7230
MN West Coast Swing Dance Club	651-426-8658
REBELS Swing Dance Club	952-941-0906
Tango Society of Minnesota	612-224-2905
Universal Steppers Dance Club	651-783-6619
USA Dance, Minnesota Chapter	651-483-5467

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