MINNESOTA August 2014 Leland and Leslie Whitney mesmerize the crowd at 2014 Gumbo DanceSport Championships, Baton Rouge, LA Photo by Yang Chen, President, USA Dance, Inc. Official publication of USA Dance Minnesota Chapter #2011

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AUGUST Saturday, August 16

7-8 pm lesson: Bolero Instructor: Jay Larson 8-11 pm Variety dance music

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Balance Pointe Studios 5808 W 36th St, St. Louis Pk, MN

SEPTEMBER

Saturday, September 20

7-8 pm lesson Instructor: Gene Bersten 8-11 pm Variety dance music

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Dance With Us America Ballroom 10 Southdale Center, Edina, MN

OCTOBER

Saturday, October 18

7-8 pm lesson Instructor: Eliecer Ramirez 8-11 pm Variety dance music

\$7 USA Dance members \$10 non-members

Costa Rica Ballroom 816 Mainstreet, Hopkins, MN

DANCER'S NIGHT OUT

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

Fri 8/1 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, www.dancelifeballroom.com

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

Sat 8/2 DanceLife Ballroom First Saturday Variety Dance Party, 7–10, 6015 Lyndale S, Mpls, www.dancelifeballroom.com

First Saturday Swing Dance at Social Dance Studio, 7:30–12:30, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Sun 8/3 USA Dance Minnesota Foxtrot Lesson; 2:00 PM; \$5 or FREE to USA Dance Members! DanceLife Ballroom, 6015 Lyndale Ave S. Mpls, www.usadance-minnesota.org

First Sunday Dance at Tapestry, 6–9:30, \$7–\$10, Argentine Tango lesson, Eliecer Ramirez, 3748 Minnehaha Ave S, Mpls, www.tapestryfolkdance.org

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

Mon 8/4 Social Dance Studio West Coast Swing Social, 9:30–11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Wed 8/6 Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, www.cinemaballroom.com

Dancers Studio WCS Party 9-10, 415 Pascal St N, St Paul, www.dancersstudio.com

Thu 8/7 Dancers Studio Dance Party 8–9, 415 Pascal St N, St Paul, www.dancersstudio.com

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

Fri 8/8 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, www.dancelifeballroom.com Mill City Ballroom Dance Party, 8-10, 2382 Hampden Ave, St Paul, MN, www.millcityballroom.com

Sat 8/9 Café Bailar Dance Party, 7:30-11:30, Balance Pointe Studio, 5808 W 36th St, St. Louis Pk, www.cafebailar.com

Social Dance Studio Club Swing, 7-11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Sun 8/10 USA Dance Minnesota Foxtrot Lesson; 2:00 PM; \$5 or FREE to USA Dance Members! DanceLife Ballroom, 6015 Lyndale Ave S, Mpls, www.usadance-minnesota.org

Mon 8/11 Social Dance Studio West Coast Swing Social, 9:30–11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Wed 8/13 Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Dancers Studio WCS Party 9-10, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Thu 8/14 Dancers Studio Dance Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

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

Fri 8/15 Cinema Ballroom Variety Dance, 7–11, 1560 St Clair Ave, St Paul, www.cinemaballroom.com

DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, www.dancelifeballroom.com

Mill City Ballroom Dance Party, 8-10, 2382 Hampden Ave, St Paul, MN, www.millcityballroom.com

Social Dance Studio Club Salsero, 7-11, 3721-23rd Ave S, Mpls, www.socialdancestudio.com

Sat 8/16 Monthly USA Dance, 7–11; \$7–\$10; Lesson: Jay Larson-Bolero; Balance Pointe Studios, 5808 W. 36th St, Mpls, www.usadance-minnesota.org

Sun 8/17 USA Dance Minnesota Foxtrot Lesson; 2:00 PM; \$5 or FREE to USA Dance Members! DanceLife Ballroom, 6015 Lyndale, Ave S, Mpls, www.usadance-minnesota.org

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

Mon 8/18 Social Dance Studio WCS Social, 9:30–11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Wed 8/20 Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, www.cinemaballroom.com

> Dancers Studio WCS Party 9-10, 415 Pascal St N, St Paul, www.dancersstudio.com

Thu 8/21 Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, www.dancersstudio.com

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

Fri 8/22 DanceLife Ballroom Variety
Dance, 8–9:30, 6015 Lyndale S, Mpls,
www.dancelifeballroom.com

Cinema Ballroom Salsa Fusion, 7–11, Cinema Ballroom, 651-699-5910, www.cinemaballroom.com

Mill City Ballroom Dance Party, 8-10, 2382 Hampden Ave, St Paul, MN, www.millcityballroom.com

Sat 8/23 Café Bailar Dance Party, 7:30-11:30, Costa Rica Ballroom, 816 Main St, Hopkins, cafebailar.com

Sun 8/24 USA Dance Minnesota Amer Foxtrot Lesson; 2:00 PM; \$5 or FREE to USA Dance Members! DanceLife Ballroom, 6015 Lyndale Ave S, Mpls, www.usadance-minnesota.org

Mon 8/25 Social Dance Studio WCS Social, 9:30–11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com Wed 8/27 Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, www.cinemaballroom.com

> Dancers Studio WCS Party 9-10, 415 Pascal St N, St Paul, www.dancersstudio.com

Thu 8/28 Dancers Studio Dance Party 8–9, 415 Pascal St N, St Paul, www.dancersstudio.com

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

Fri 8/29 Dance-A-Palooza Social Dance, 7-11, Scott Anderson, Medina Ballroom, Medina, MN, www.scottadance.com

DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, www.dancelifeballroom.com

Mill City Ballroom Dance Party, 8-10, 2382 Hampden Ave, St Paul, MN, www.millcityballroom.com

Sat 8/30 DanceLife Ballroom Fifth Saturday of the Month Variety Dance Party, 7–10, 6015 Lyndale S, Mpls, www.dancelifeballroom.com

Sun 8/31 Social Dance Studio Late Night Swing 10pm-2am, 3742 23rd Ave S, Mpls, www.socialdancestudio.co

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USA Dance: Who Are We?

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

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

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

For more information, call the USA Dance Minnesota Chapter 2011 HOTLINE: 651-483-5467.

The *Minnesota Dancer* is published monthly by the USA Dance Minnesota Chapter #2011, providing information and news about ballroom dancing.

Editors/Layout: Bonnie Burton, Leland Whitney

Advertising/Editing: Bonnie Burton 952-454-4620

Mailing: Committee member

Contributors: Paul Botes, Kate Bratt, Bonnie Burton, Elizabeth Dickinson, Donna Edelstein, Tim Harlow, Michele Madsen, Jack Munday, Deborah J. Nelson, Paul Stachour, Gary Stroick, Leland Whitney

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Leland Whitney, President, 651-690-9367 lrwhitney@msn.com

Bonnie Burton, Vice-President, 952-454-4620 bonnieburton@comcast.net

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

Leslie Whitney, Secretary, 651-690-9367 lrwhitney@msn.com

USA DANCE MINNESOTA HOTLINE

651-483-5467

www.usadance-minnesota.org

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



This month, Leland and Leslie Whitney competed at the 2014 Gumbo DanceSport Championship in Baton Rouge, LA. They qualified for the 2015 USA Dance National Championships in all 10 events that they entered.

PRESIDENT'S CORNER

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

SA Dance Chapters hold elections of their full board every two years. Our Chapter #2011 last held elections in fall 2012, so we will be holding elections this November 2014.

Elections help ensure the board will be representative of the dance community we serve and that the organization will be responsive to members' views and priorities. Elections also make it less likely that the board becomes stale, uninvolved or homogeneous in its participants.

To achieve a truly representative board, the chapter needs candidates that are representative of the dance community. Please consider volunteering to be nominated as a board candidate! Especially if you feel that our board has underrepresented a subset of membership that you may be part of. Application forms are available on the USA Dance Minnesota website. Download a form from www.usadance-minnesota.org, fill it out, and email or send it to an election committee member.

Throw your hat in the ring, it may be the start of a great adventure!

USA Dance-MN Chapter #2011 Board Minutes

There was no USA Dance Minnesota Board meeting held in July.

Next Meeting: Tuesday, August 12, 2014, DanceLife Ballroom, 6015 Lyndale Avenue S, Mpls., MN 55419



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Bonnie Burton is Vice-President of USA
Dance Minnesota #2011 and co-editor of
Minnesota Dancer Magazine. She and her
husband Ed Soltis are ballroom dancers
and will compete next at the Derby City
Championships, Louisville, KY, in August.

EDITOR'S COLUMN

By Bonnie Burton

In another lifetime (1980's), I was volunteer newsletter editor for a home computer user group. Back in the day, the only technical tool available to me was a primitive word-processing program. Every other aspect of newsletter production was done manually: traditional paper cut and paste, with scissors and glue, on layout paper with faint blue lines. It took me a week to get a 4-page newsletter 'just right' before I physically brought it to a print shop for production. Laborious, but it was a creative new hobby and I loved the process and my subject.

Nowadays, one can produce a 32-page Minnesota Dancer newsletter almost singlehandedly in the same amount of time. With the advent of desktop publishing, email, millions of fonts, hundreds of colors, and photo imaging software, the job is still complex and layered, in a way unlike the early days. But I'm still just as delighted when the finished product emerges from my laser printer, and we can pronounce it ready to 'ship'. I still love the creative process and my subject matter.

Dancing is a little like this. In the early stages, (the 1980's newsletter version, if you will) it's all so new. One learns what feels

like terribly complicated patterns. It may take a lot of work to master a simple waltz or foxtrot choreographed dance and perform it with some style, and if lucky, a little technique.

My husband and I have been dancing together about four years now. Our dance is finally becoming multi-layered, and it feels more complex than our early days of dancing. It's challenging, in a different way. We can (and have) spent an hour with a coach, perfecting just the right way to do a single pattern or movement, such as flip-flops, for example. Footwork, timing, direction, shaping, partnering, performance; there are so many elements to remember and consider.

It may take us many years before we reach the 32-page newsletter version in our dancing. No matter, we continue to enjoy the journey as we go. I hope you, too, continue to be challenged and thrilled with your dance, whatever level you're at and wherever you happen to be in the process.

This month's Minnesota Dancer has many tips and lots of inspiration for your dancing: take a look. And thank you for being part of the Minnesota Dancer family!

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Jane Phipps, 9650 Waterstone Pl., #402, Minnetonka, MN 55305 janep1951@gmail.com



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

Remember me? "Me" being this pyramid, of course.



Steps and Choreography

Here's what should happen:

- 1. You dance 5 steps or amalgamations... tops.
- 2. You dance down: Bronze in Silver, Silver in Gold.
- 3. You keep the first 4 levels of the pyramid in mind—and body.
- 4. You use steps from the dance you're dancing.
- 5. You dance the style you're dancing in.

A LITTLE EXPLANATION OF JUDGES' MARKS: STEPS & CHOREOGRAPHY

By Kate Bratt

Elaboration:

1. While you could have a routine that never repeats itself in the 1:10-1:30 you get to dance, your routine might repeat 2-3 times.

Benefits of less steps? You can pick the steps that you do really well and then work to make them even better.

2. While you could do difficult steps from your assigned level, you could do the easiest steps of that level, or EVEN the level below it.

Benefits of easier steps? First of all, it is easier to show a lot of technique performing less complicated steps. Secondly, it takes tremendous balls. So, super-props to that.

3. While fancy and more difficult steps are alluring, if you're slipping toward the left on any of these graphs, you are missing the point of dancing.

Benefits of keeping timing, posture, footwork, and characteristics of the dance in mind while dancing? To be blunt, without those things, you are not dancing.

4. While you could do a Cha Cha step in your Tango, it might be better to do a Tango step in your Tango. Benefits of sticking to one dance's syllabus? Many!

If a judge looks at you while you are doing your Cha Cha step and you haven't perfected it in its Tango form, that judge will think you are very confused and not mark you.

If an invigilator looks at you while you are doing your Cha Cha step, you may get called to the podium to be warned (embarrassing, and stressful if you don't know how to fix it) and eventually disqualified.

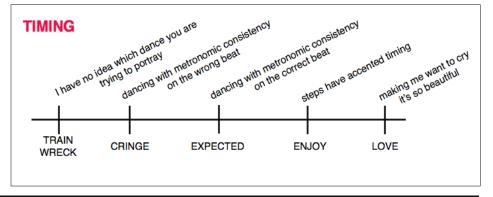
If you are social dancing and try your Cha Cha move on a partner, your partner might think you are ridiculous and not care to dance with you in the future.

If you are choosing steps from other dances to be creative, there are many variations on syllabus patterns that are fun, underused, and qualify for your dance.

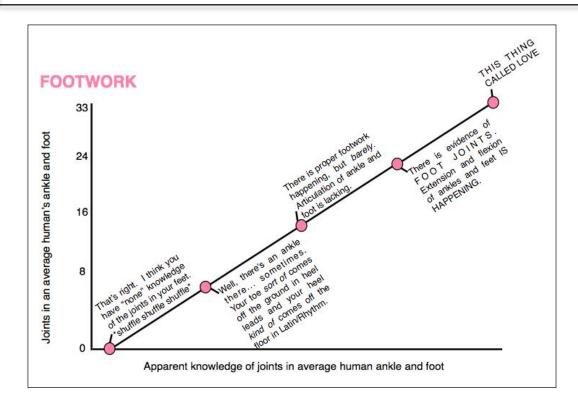
5. While you could enter American Cha Cha and dance many of the International Cha Cha figures, I could also bonk you over the head with my clipboard.

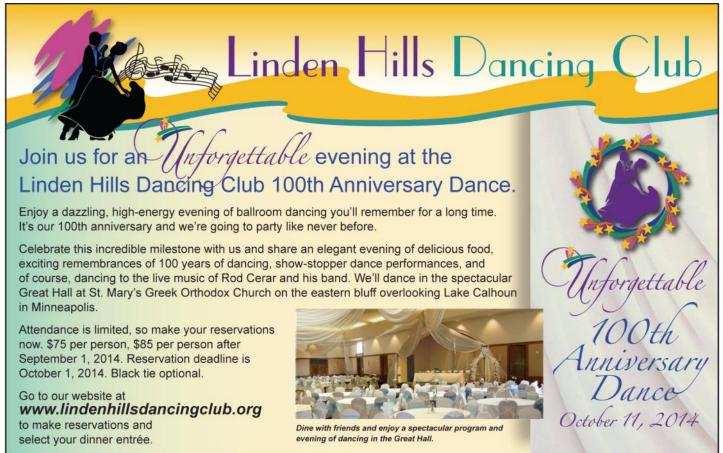
Benefits to dancing the correct style? Not getting under the judges' skin. One of the biggest irks from judges is watching a style being misrepresented. While Smooth is based upon Standard, they are not one and the same. Rhythm is not Latin, no matter how thin the line may be. While judges understand wanting to have lots of moves, dancing some fancy stuff, forgetting about technique and rocking out, and being creative, dancing the wrong style is annoying.

Next and last up? The unmentionables. Which I will mention. Next time. ■



"If you're slipping toward the left on any of these graphs, you are missing the point of dancing." ~ Kate Bratt







Beginner American Foxtrot

Classes with Shinya McHenry at



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Sunday, August 10th — 2:00 pm

Sunday, August 17th — 2:00 pm

Sunday, August 24th — 2:00pm

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Elizabeth Dickinson is a life/executive coach and amateur ballroom dancer. If you enjoy her writing and would like to receive her weekly emailed coaching newsletter, contact her at: elizabeth@pursueyourpath.com.

THE DANCING LIFE DANCE FACTS TO ROCK YOUR WORLD

By Elizabeth Dickinson

rere are some dance facts to rock your

- ♦ Dancing pre-dates speech.
- ♦ We are the only primates who possess a brain geared to "keep time", where an auditory beat elicits synchronized movement.

For neuroscience geeks, we are the only primates with a functional connection between the auditory and the dorsal pre-motor cortex. (However, unless you want to be mistaken as a 'Big Bang' actor, I discourage asking a potential dance partner, "Would you like to integrate with me in the functional connection between our mutual auditory and dorsal pre-motor cortexes?") Could lead to unpleasantness! But I digress.

So what does this mean? We are the only primates able to dance. And we were capable of doing this long before we were able to communicate with words.

Neuroscience also says that our brains go into ecstatic overdrive when several cognitive systems get fully synchronized, all firing in unison. (The long way to say dance can be enjoyable.)

It's also easier to remember things better when more than one sensory mode is employed (for instance, rhythm and rhyme of all kinds are easier to remember than nonrhyming speech.)

No wonder science considers dance, particularly partner dance, as the best exercise for preventing Alzheimer's. (The mother of the Greek muse Terpsichore or goddess of dance was called Mnemosyne, or Memory. Those Greeks knew what they were doing!)

The "muscular bonding" of moving to a beat (whether marching or dancing) also increases social ties, and lessens fatigue.

When a military commander revived marching drills in 1590 (after it had been neglected for 1000 years), it was such a success in bonding soldiers and reducing fatigue, that other commanders soon copied him.

How often have you kept dancing, long after you would have stopped any other sweat-inducing activity?

The effect of synchronized movement can also promote a spiritual connection by keeping a dancer in the "present" of the Big Mind, similar to meditation. It's very hard to stay in the Small Mind and to worry about the past or future when dancing. People often say they dance to forget their troubles. Dancing shamans and Sufis have also used dance as a way of entering trances and healing people.

So whether you dance socially or competitively, you are tapping into a deep reservoir of history, neuroscience, muscular bonding, positive psychology and even spirituality. All through the simple actions of moving your body rhythmically with a partner to music.

I have long believed there is something spiritual about dance. (When invited to present an archetype at a "Working with the Sacred" workshop, I chose the goddess Terpsichore, and led the entire group in a spontaneous, drum-driven dance.)

The Indian teacher Osho said, "To be creative means to be in love with life. You can be creative only if you love life enough that you want to enhance its beauty, you want to bring a little more music to it, a little more poetry to it, a little more dance to it."

So let us be creative and in love with life.

Let us dance!



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

To Buy, or Not to Buy, Your Costume from the Internet?

© Deborah J. Nelson/Satin Stitches Ltd.

e are always looking for a 'deal', aren't we? With anything we purchase, we want a good value. Top pricing for ballroom costumes will be for a one-of-a-kind, extravagant costume created by a big-name designer – wouldn't it great if we could all afford top of the line, with price being no option?

As with any purchase, we have options, from the exclusive to the mass-produced. We also have options for buying at a brick and mortar establishment, or online. If we read the news, we know that brick and mortar stores may be struggling, partially because online 'stores' have less overhead, as they may not have to pay for a customer-friendly, really nice environment for their products. They may have their wares in their basement, a huge warehouse (where rent is lower than a retail location) or they may not store any goods at all. Their products may be ordered 'per order' and 'just in time' for shipping to us.

If the wares that you are wanting to purchase can be determined to be exactly the same as in a local store, then the less expensive online option may be perfect for you, keeping in mind that you may need to pay for shipping. You may be able to avoid delivery charges at your local store, if you use 'cash and carry' – the old-fashioned term for 'take with you'.

Then your purchasing decision is based on convenience and price. But, if you are shopping online for products such as dance costumes, that you have not had the opportunity to see in person, you may need to be prepared to be disappointed.

I know that dancers have successfully purchased dance costumes online. And I have also heard some horror stories of getting subpar quality and of fit issues.

Here is what I suggest:

- ◆ Thoroughly read the guarantees and options for returns, in case your costume disappoints you in any way.
- ◆ Be aware of where the costume is shipping from, and if it comes from overseas how long is shipping time. Then consider the time it will take for any returns or exchanges.
- ◆ Study the posted photos and descriptions to determine exactly what is promised (do they post photos that are exactly the costume or sort of like the costume?)
- Be aware of what different fashion/ fabric/costume terms really mean, and figure out if the company is using those terms correctly.
- If it is from an online auction website, how reputable are they?
- Does the company ever send out costumes 'on approval' with an easy return policy?
- Does the company ever display or sell their costumes at an event, so you can actually see and feel their quality?
- Are there any options for testing the company's sizes?
- Do the size charts really represent what the sizes are, and how they fit?
- Be aware of your actual measurements (not hoped for measurements) when picking your size.
- ◆ Try and figure out if the costumes are expected to fit tightly or not, and be aware of your preference of how you like something to fit.

- ♦ Is the costume displayed on a person, on a dress form or just on a hanger? It is best to know what the measurements are, for the person or dress form displaying the costume.
- ◆ Ask your peers if they have tried (successfully) ordering from a website you are considering. Did they have a good or bad experience?
- Are there ratings or comments by customers? If there are, please read and determine if trying this company
- is a wise choice. Be aware that there may be negative comments that should be discounted. We've all read restaurant and/or hotel comments that could have been posted by competitors or people with unrealistic expectations.
- Develop your imagination as to how to jazz up a lack luster (in person) costume with adding features or lots of additional glitz (everything looks better with more rhinestones, right?)
- ◆ Have a plan B: have a talented alterations professional that you can call to 'fix' your costume. Or have another costume that you can wear instead, if your online choice doesn't work out.

I know there are a lot of fabulous costumes out there waiting for you to discover them, but I also know there are lots of 'turkeys' that you may not be happy with, so shop carefully and with caution, keeping in mind the downfalls of online shopping.



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TWIN CITIES OPEN 2014

Photos by Scott Anderson and Bonnie Burton

































TWIN CITIES OPEN 2014

By Amy Anderson

This year's Twin Cities Open provided many "firsts" for us as Organizers, and those who participated whether as a competitor or spectator.

HOTEL.... This was our first year (of many) to be at the newly renovated Hyatt Regency in downtown Minneapolis. Because many of our participants come from outside Minnesota, we believe it is important to show off our beautiful downtown and surrounding area. The brand new ballroom in the hotel provided a perfect backdrop for our event complete with gorgeous chandeliers! The food throughout the hotel is remarkably good as they pride themselves in special items and ingredients that are grown locally and unique to Minnesota. The setting for the Saturday Evening All Star Party was awesome with the outdoor patio showcasing beautifully lit buildings in downtown Minneapolis.

NEW LOOK.... As it was a new hotel, we put a lot of thought in the design and "look" of the ballroom. New banners, backdrops, lighting schemes, and head stage seemed to work well by the look of the pictures from our photographer Karin Lynn Rice. Graphics on the two huge video screens added the touch of pizazz we were looking for!

Our official hairdressers for the event were all in one room conveniently located just outside the ballroom. Also new this year was the "Glo on the Go" spray tanning option set up outside the ballroom as well.

JERSEY DAY & SNAP YOURSELF!...

The entire "theme" of the event encompassed the ALL STAR game and activities that were buzzing inside and outside the Hyatt. Friday at TCO was "Jersey Day" and it seemed like our visiting officials got into it more than anyone!!! For the second year now, we hired "Snap Yourself!" to capture the true "fun" of the event. Everyone got into the spirit – see all of the images on the Twin Cities Open Facebook page.

DANCESS CUP TOUR & WORLD DANCESPORT SERIES.... We are very proud to be a part of these two nationally respected "tour" of events, where students and teachers receive points throughout the year. The top point earners receive large amounts of prize money. In addition, the Dancers Cup Tour is a part of the "BEST" presentations at the Ohio Star Ball.

This year the Twin Cities Open also presented the Dancer Cup Tour ALL STAR awards to the top vote getters in both teacher and student categories. The Dancers Cup Tour All Star Students for 2014 are TOM SCHUBBE (Cinema Ballroom, St. Paul) and DEANNA DIKEMAN (Just Dancing, St. Louis). The All Star Teachers are NADINE MESSENGER (Cinema Ballroom, St. Paul) and MARKUS CANNON (Cannon Studios, Iowa)!

ALL STAR DANCING... We are truly lucky to have such a high standard of dancing here in the Twin Cities. The continued local support by the studios and independent teachers is what makes TCO a success. Dancers from all over the country love to come to Minneapolis and compete amongst the best here. We love to see new people at TCO like Antonio Conde and students from Texas; Ilya Reyzin and students from New Jersey; Golden Parker with his staff and students from Colorado; and Forrest Vance and students from Arizona.

It was great to have Kiril Arsov, from Florida here with his students. One of his students was in town for two reasons: Heather Radke, wife of Minnesota Twins Hall of Famer Brad Radke, was celebrating both ballroom and baseball over the weekend!

It is always inspiring to see semi and quarter finals in the Bronze level. Scholarship winners represented Minnesota and all parts of the country well.

(continued, next page)

TOP AWARDS... Top Awards for this year's TCO went to the following:

Showcase Champions

1 – "LeTep"; 2 – Dora Dolphin (Cinema Ballroom); 3 – Paris & Belle Brula (Superior Ballroom)

Top Formation – "Sexy Back" (Superior Ballroom)

Top Newcomer Competitor – Carolyn Keating (TX)

Top Bronze Competitor – Mary Cedarberg (Balance Point Studio)

Top Silver Competitor – Patricia Barrier (Dahl Dance)

Top Advanced Competitor- Randee Paster (Balance Point Studio)

Top Junior Competitor – Megan Ripley (Dance New York-Iowa)

Top Overall Male Competitor – Gary Friedman (MO)

Top Overall Female Competitor – Mary Cedarberg

Top Overall Amateur Couple – Ed Kadletz & Cathy Casey (MN)

STUDIO "SPIRIT" AWARD – Superior Ballroom/Duluth

Top Teachers

1 – Gary Dahl (MN); 2 – Jeff Nehrbass (MN); 3 – Kirsten McCloskey (MN); 4 – Nadine Messenger (MN); 5 - Dustin Donelan (MN); 6 – Steve Brockman (MO); 7 – Darren Franco (MN); 8 – Shane Meuwissen (MN); 9 – Aga Strojek (MO); 10 – Forrest Vance (AZ)

Top Local Studios

1 – Cinema Ballroom (St. Paul); 2 – Dahl Dance (Rochester); 3 – Superior Ballroom (Duluth)

Top Out-of-State Studios

1 – Just Dancing (St. Louis); 2 – Dance New

York Iowa; 3 – Get Out n' Dance (Wausau)

One thing unique to TCO is the "JUDGES PICKS" Awards. These are randomly chosen by the Judges for those who particularly stood out over the weekend:

Best in Show: Dora Dolphin (Cinema Ballroom)

Technical Perfection: Naomi Spektor (Rhythm Dancesport New Jersey)

Potential for Greatness: Spencer Loufek (Cinema Ballroom)

Triple Threat: Anna Gilbertson (Get Out n Dance)

An Inspiration: David Zaleske (Kristina Lee)

This year's 'UNFORGETTABLE AWARD' went to local dance favorite: Marty Faeh

ALL STAR PROFESSIONALS AND SHOW...

Once again, we were blessed to have some of the top professional dancers in the country come to compete at TCO. The results were:

OPEN SMOOTH

- 1- Mazen Hamza/Izabella (PA)
- 2- Sergey Barsukov/Maria Sindnjova (FL) Also Rising Star Champions
- 3- Adrian & Hanna Dydynski (IL)
- 4- Mark Short/Alyssa Kark (TN)
- 5- Sergey Smolin/Anna Tomasini (WI)
- 6- Ben & Cheryl Seifert (TX)

OPEN STANDARD

- 1- Anton Lebedev/Anna Borshch (Canada)
- 2- Matt Rivers/Maliwan Diemer (IL)
- 3- Dumitru & Christina Turcan (WI) Also Rising Star Champions
- 4- Eric & Deborah Gillitzer (WI)

OPEN RHYTHM

- 1- Andre & Natalie Paramonov (FL)
- 2- Slash Sharan/Meghan Anderson (WI)- Also Rising Star Champions
- 3- Jonathan Chen/Nadine Messenger (MN)
- 4- Jhondarr Lopez/Amber Osborn (TX)
- 5- Dustin Donelan/Kirsten McCloskey (MN)
- 6- Joel Thomas/Chloe Obrzut (IL)

OPEN LATIN

- 1- Mykyta Serdyuk/anna Krasnoshapka (WI)
- 2- Gene & Elena Bersten (MN)
- 3- Matt Rivers/Maliwan Diemer (IL)

The "ALL STAR SHOW" was one of the best we've ever had at TCO. Not only did it feature stand out performances from the Open Professional champions, but also special guests. Dora Dolphin & Dustin Donelan kicked the show off with a high flying number, complete in decked out baseball costumes! Also dancing were Ilya Reyzin with his wife Amanda, and a separate number with his niece Naomi Spektor. The All Star Group Number featured professionals from Cinema Ballroom and Fred Astaire and really rocked the house! One of the crowd favorites was a special tap performance by Galen Higgins & Nick Bowman of Rhythmic Circus. Galen has been a guest performer at several TCO Shows and now tours with this VERY exciting group. It was a treat to see them perform!!

AMERICAN STYLE CONGRESS... We ended on Sunday with a lecture series conceived by Eddie Simon and Sam Sodano and held yearly in New York City. It's now joined up with the Twin Cities Open, and for those of you who attended, it was fantastic! Lectures by Jonathan Roberts, Ilya and Amanda Reyzin, Eddie Simon, Linda Dean, Rufus Dustin, and Sam Sodano were filled with amazing information. We will be announcing more about our 2015 American Style Congress in the coming months.

Scott and I want to truly thank our "team" who always come through with their time and creativity to help us create a unique, fun event. Most importantly, for those who continue to participate in the Twin Cities Open, whether as a competitor, or spectator, or at the Congress, we appreciate your support more than you know!

Next year is our 25th Anniversary of TCO and we can't wait! ■



After watching dancers at TCO, how does a new competitor decide what level to start competing at? Does the teacher decide or the student? Do some people skip bronze and start out in silver? I've seen some newer dancers in silver and gold. What rules decide when you must move up, so folks don't stay in a level long after they've exceled in it, just so they can win? How does it work?

Donna says: The teacher is responsible for the student's progress, so the teacher or coach should decide which level is appropriate. There are certain technical elements that judges like to see mastered before moving up a level.

Some students insist on skipping levels and usually that causes problems due to gaps in their development. There are a few cases though, where someone has had a lot of dance training in other forms of dance and is really talented, and can skip levels without a problem.

Some competitions don't let you dance a bronze or silver level again once you have won a scholarship in an event with at least a semi-final or more. That can be tricky however, because sometimes a fairly new and talented person can win a level, but would not be ready to move up the following year.

With that said, certain teachers do seem to keep students in the same level for a very long time.

With the dancers that I coach, my recommendation is that you stay in your level until you are winning or making the finals at major championships, like the US Championships, Ohio Star Ball, Embassy, Emerald Ball, Millennium, and Holiday Dance Classic. If you win a US title or World title in a level, then it's time to move up for sure.

Some students do not have a goal of going to those large events. If you are primarily doing local/ regional events, a good rule of thumb would be to move up a level after winning a scholarship event two years in a row (where a semi final was danced).

Good luck with your dancing!

Paul says: Typically your teacher will advise you on these matters. Every dancer is unique, with their own set of abilities and challenges. As a general rule, everyone should start as a newcomer regardless of talent or ability. Should you choose to start in silver rather than bronze, the pitfall is that you may also skip some important fundamentals. This may come back to haunt you later

Some competitors do stay in a level beyond a reasonable time and it may be because they want to win. How satisfying, though, is a victory against competitors that are not as experienced as you are? As a true competitor I would think you want to be challenged and feel that your victory was hard earned and respected by your peers!

In pro-am dancing there are no rules that stipulate how long a competitor can stay in a level. USA Dance (the organization for amateur dancers) has rules that govern how long competitors can stay in a level before they have enough points to move up. They then have no choice in the matter.

As far as competitors dancing above their ability, just because you can does not mean you should. Remember that in judging it's always a comparison and the judges don't know that you are dancing above your ability. All they see is somebody being overshadowed by their peers and that impression tends to get stuck in their minds. You are doing yourself a disservice by allowing that to happen!

Enjoy the journey of learning in every level. That way you experience success when you're due and you feel the satisfaction of having earned your placements. Good luck!

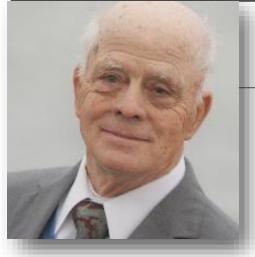




Donna Edelstein is a coach, judge, and organizer of the Snow Ball DanceSport Competition. www.donnawrites@msn.com or 763-557-6006



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



IN MEMORIAM: CHARLIE BETTS

By Tim Harlow

harlie Betts lived in Roseville, but his heart and home were on the ballroom dance floor. For nearly 40 years, night after night, the award-winning dancer struck up friendships at Twin Cities area dance halls, developed his famous solo showcase numbers and willingly shared the techniques and exercises he had learned with those just starting out.

"He was an ambassador for ballroom dancing," said Marcy McHenry, owner of Dancers Studio on Pascal Street in St. Paul, where Betts danced frequently.

Betts was never an instructor there, but "even as a student he'd act as the owner," McHenry said. "He'd greet people and make them feel welcome and special."

Betts was hit by a car and killed early Monday as he attempted to cross Snelling Avenue on foot at County Road B in Roseville. He was 79.

Although American rhythm was his favorite style, Betts danced to all styles of music. He'd match the music with creative choreography that sometimes broke the rules. The incredible amount of detail — everything from music to costuming — that he put into solo numbers, such as his medley from "West Side Story," netted him several awards and trophies at local and national dance competitions.

He won the "Unforgettable Award" at the Twin Cities Open Ballroom Championships in 2004. The award's inscription read: "In grateful acknowledgment of outstanding contributions to the art and sport of Ballroom Dancing in Minnesota."

"Without question, Charlie exemplified that," said Scott Anderson, a ballroom dance instructor with Megamarc Inc., which puts on the local ballroom championships. "When Charlie would perform at local studio events, or national competitions, he was always on time, courteous and dressed to the tee."

As successful as he was, Betts brought out the best in others, too, said Jana Merten, an instructor from North Branch. She worked with Betts for the past 10 years. Merten credits him with helping her get her teaching career launched after the two met at Dancers Studio.

www.tcrebels.com

"He put full trust in me and was my star student," Merten said. "He'd do the exercises and practice, then he'd go show other dancers what he had learned. He helped me develop my teaching methods."

Betts was born in New York and was a standout baseball, tennis and soccer player at Avon Old Farms school in Connecticut. He served in the Navy for eight years and worked as an accountant and surveyor in Arizona before arriving in Minnesota in 1972. He went through treatment at Hazelden and was a member of the center's Fellowship Club of St. Paul, said his daughter Sharon Stella Betts, of New York.

Charlie typically got up early to go out to breakfast, which might explain why he was out walking when he was struck at 5:10 a.m.

Stella Betts said her father was a benevolent man who donated to several charities. He also loved bowling and golf, and had a wide network of friends. "He was one of those people who made friends wherever he went, the bank, the diner, the dance club," his daughter said. "He had that kind of spirit."

Besides his daughter, he is survived by a son, Paul, and two grandchildren.

Services have been held.



(Originally published in the Star Tribune on 7/18/2014. Reprinted with permission.)

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18 MD / August 2014



My First Competition

By Michele Madsen

Shortly after my first lesson, I overheard

many of the dancers discussing "TCO." I

The dance studio buzzed with excitement

was told this was the Twin Cities event.

as students prepared for the upcoming competition. I had to be part of this! I decided my goal was to compete in 2014.

I spent the year focusing mainly on smooth and added rhythm in October. I wanted to learn as much as I could and quickly realized this was a lot harder than it looked on TV.

As time went by it started falling into place. One day, I realized I was gliding across the floor. Not effortlessly, like the couples on TV, but we were *moving*. I was starting to get it. I had my ups and downs, but each time I went out there, I made progress.

Head up, back down, chest up, stretch this that way and that this way. *What*?

Soon it was time to sign up for the 2014 Twin Cities Open Ballroom Championships. This was real! I was really going to do this! (I get goosebumps even now writing about it!)

The day arrived. My hair and makeup were all done. The ballroom was decorated beautifully. I felt glamorous, I looked glamorous, and I was shaking uncontrollably. Doug reminded me the main purpose is the experience and to have fun.

TWIN CITIES Date on championship

They called our heat and my heart skipped. Here we go! We stepped out on the dance floor and I forgot all of my worries - and my choreography. I'm not sure if I even remembered to breathe, I was so caught up in it all. Somehow, I went on auto-pilot and before I knew it the song was over.



Each dance was better than the last. As the day went on I felt more comfortable. The following day was even better. I knew I was dancing my best and I would be happy no matter the result. I was having the time of my life and best of all I was experiencing it with new friends and fellow dancers.

I've always had a passion for dance. But now, I'm a ballroom dancer.

(Editor's note: Michele and her partner Doug won several 1st and 2nd placements at TCO, including a 1st place in the Newcomer Smooth Scholarship. Congratulations!)

I 've always had a passion for dance.
Growing up, my friends and I choreographed routines in the middle of the street.
When I wasn't with my friends, I'd dance in my living room. I didn't want to play sports or participate in other activities; I wanted to dance... all the time.

I remember watching ballroom competitions on public television and being in awe of the dashing gentlemen and glamorous ladies in extravagant gowns, floating across the floor. My dream was to be like them someday.

As an adult, I continued to dance recreationally. But I thought my dream of dancing ballroom was long gone now that I had a family and responsibilities. I thought I'd missed my chance until a coworker mentioned she had taken classes at Cinema Ballroom. Excited to try it, I attended my first group class June 2013 and instantly knew I'd found my home.

During the first meeting with my instructor Douglas Wallock, I bombarded him with questions. Did people actually compete? Did he compete? I knew what a chasse was, but how do you do that with a partner? I knew nothing of ballroom other than watching it on TV. This was a new world to me.





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FROM TWO LEFT FEET TO BALLROOM CHAMP: MARTY FAEH

By Bonnie Burton, Vice-President, USA Dance Minnesota

Pive years ago, Marty Faeh was a different man: middle-aged and weighing over 300 pounds, he was in the midst of a mid-life crisis resulting from a very difficult divorce after a 20-year marriage. He was unhappy and was working with a counselor, searching for answers and changes. She suggested he try ballroom dance, and other activities, as a means to meet people and develop new interests. At the time, he laughed, saying he had two left feet and was always told he could not dance. The Nebraska farm boy, raised on football, motorcycles, and martial arts, didn't take the suggestion seriously.

Six months later she suggested it again. At her urging, he signed up for 'Guest Night' at a local Fred Astaire studio. Marty arrived at the studio on a snowy winter night and found he was the only one who arrived for the group class because of the blizzard. When he saw he was alone, he was so intimidated he ran out in a panic, after the instructor introduced herself! The instructor that night was Kristina Lee and she reached out the door, grabbed his hand, and promised, "Marty, I will teach you how to dance."

That fateful night, Marty launched his dance career and he's never looked back! Five years later, 100 pounds lighter, immensely happier, and having dance friends around the world, the unforgettable Marty Faeh is this year's recipient of the Twin Cities Open Ballroom Championships 'Unforgettable Award'. The award is given in grateful acknowledgement of outstanding contributions to the art and sport of ballroom dancing in Minnesota.

Less than a year after he started dancing, Marty entered his first dance competition: the Fred Astaire Regionals. Since 2010, he's participated in about a dozen pro/am and am/am competitions and a similar number of showcases, with a variety of partners. Marty always seems to do things in a big way, such as the year he danced over 120 heats in the Star of the North competition with four different amateur partners! He has worked with many different coaches; and says he cherishes each one for the new things each brought to his dancing. He dances three styles (smooth, standard, and rhythm) and at the 2014 Wisconsin State DanceSport Competition, he won the Men's Bronze Championships in both rhythm and smooth.



He also won the Men's Bronze Smooth Championship at TCO this year; and the Bronze Standard Championship last year. He and his coach Kate Bratt both agree he is now ready to progress to silver.

Marty's weekly dance schedule averages 1-2 private lessons; 2 group lessons; 4-7 hours of practice; and 6-10 hours of social dancing. Weekly. In addition to this ambitious dance schedule and competition circuit, he's organized dance related Meet-Up activities; has served as a member of the USA Dance Board of Directors; and he assisted for several years with Sunday Project Dance.

But the best part of Marty is his enthusiasm for dance that he shares with everyone he knows, whether in person or on social media. It's more than the competitions, the studios, the instructors, the social dances, his fellow dancers, the politics, the patterns, or the music. It's a passion that seems limitless.

He says he started dancing in order to meet people and forget his troubles and he fell in love with dance.

From two left feet to ballroom champ, Marty's enthusiasm and passion for dance has inspired others and made his 'Unforgettable Award' a well-deserved honor. Congratulations, Marty!



TCO 2014 with Coach Kate Bratt

DANCING IN WASHINGTON, DC

By Paul Stachour

hen one travels, it is sometimes hard to find dances at a place that is easy to get to. When I was in Washington, DC recently, I was limited by the availability of public transportation from my hotel to the venue and back. I began my search by looking at the local USA Dance website, found at usadancedc.org. Unfortunately, the DC chapter doesn't have a listing for a regular dance. The links there, however, took me to dcdancenet.com.

Finding Dances

Dedancenet.com is very comprehensive site; too comprehensive for what I needed. It lists mid-atlantic events, venues, and advertisement, with locations from Baltimore to Richmond and even further away. I discovered many of the listings were out of date. It was good I started checking websites early (some no longer existed) and sent emails (many emails bounced) asking if events were still active (many events had changed). There was also a section listing venues and directions to the venues. Unfortunately, most of the directions pertained to automobile travel.

I wanted a group class followed by a practice or general dance. An email to the contact at usadancedc@gmail.com netted a recommendation to try the west coast swing (WCS) group named "Boogie in Bethesda". I used the trip-planner at wmata.com/rider tools/ tripplanner to see that 12 metro stops via 2 lines would get me to the "Medical Center" station, with about 2/3 of a mile to walk. One has to walk though the National Institute of Health campus to get to the club's dance venue from the metro. That takes an NIH visitor's pass, as it is a gated area. Fortunately for me, the NIH entrance gate is open until 8pm, and I arrived around 7:30. The DC metro closes at midnight, so one typically needs to be in the metro station by at least 11:15pm, or risk being left a long ways from one's desired destination. There are few, if any, buses at that hour. Cabs can be expensive if you are some distance out.

Boogie in Bethesda

I went to WCS at Boogie on Tuesday night. It was \$15, including food, and it was a good



evening. The class data in dc.dancenet data is out of date; Boogie has only one advanced-bronze class at 8 now, instead of two classes. There were more leads than follows, so I took the class as a follow, as I dance both. There were about 55-60 at the dance itself. I was at the dance from 9-11, when there were about 30 people left. At the dance, I danced as lead, though there were 3 people who led me while I followed. One of those who did both lead and follow was from Minnesota, and we discovered that we had danced some Argentine Tango together back in Minnesota some time ago.

Dance Bethesda

On Friday, I checked out Dance Bethesda (DB). This time it was 11 metro stops via 2 lines to the "Bethesda" station. The metro station was about 2/3 mile from the dance studio. The dance floor was reasonably sized for the number of dancers they had, though a little small for my taste. It was also somewhat slick. The cost of \$18 for the class plus dance is more than anyone charges in Minnesota. And in Minnesota, anything \$12 or above usually comes with food of some kind, which was not the situation at DB (only water).

DB had two sessions, at 8pm, in two styles: tango and salsa, with newcomers and intermediates in adjacent spaces, as advertised. There was nothing new for me in the tango class, but

some new patterns for me in the salsa class. It appeared to me that the instructors were at least DVIDA bronze-level qualified teachers. There were 12 in the intermediate dance class and about the same for newcomers. The dance from 9-11 had about 45 people altogether, with a few more leads than follows. Many left by 9:30, though, and with numbers dropping quickly, I closed the place at 11, with only me, the DJ, and the gate-person there in last 10 minutes or so. Thus, the DJ and I (she was a good dancer) did some dances where we swapped roles, both doing lead and follow as we danced.

If the DB dance event had gone longer, I might have been caught by the maintenance shutdown at midnight. As it was, I caught the next-to-last train into central downtown about 11:35pm, after a 15 minute wait in the Bethesda metro station.

The weekend section of the Washington Post provides a very current source of dance information for partner-dancing venues. In the June 27th issue they listed 10 venues where partner-dancing would be held on the weekend. I would have tried those recommendations if I had had another night available.

Thus, if you travel to DC, I recommend that you try either Boogie (for Tuesday) or Dance-Bethsada (for Friday).



John S. Munday is a writer who lives in Isanti County, Minnesota, with his wife Fran. Jack is a student of Monica Mohn. Jack's book, Beauty in Partnership, A Memoir of Ballroom Dancing, is available at dance studios or from Jack at www.johnsmunday.com.

GENTLEMEN LEAD

By Jack Munday

Recently we watched a television show featuring the music of the 50s. While the program focused on the songs, and the artists singing them, it was amazing how often the word 'dancing' became part of the narration. In fact, we did dance to some of the songs in our living room. It was not ballroom dancing but the expression of dance so prevalent in that era. Energy and acceptance for young people was new. The television show *American Bandstand* generated a lot of encouragement for young dancers.

The songs, to us, did generate dancing. In our teenage years, with me in the Chicago, Illinois, area and Fran in Richmond, Virginia, we both went to what they called a sock hop. In my town, the high school had students come into the large field house with the basketball court in the center. We took off our shoes and danced on the court. The music came from what were then 45s, which are small records with one song on each side. *Rock Around The Clock* was one of my favorite songs and it was pre-Elvis and pre-Beatles. So were many of the songs of that time.

In 7th and 8th grade, I had taken dancing lessons that were quite formal. Suit and tie, with white gloves and bowing when asking a lady to dance. In high school that went out the window. Or maybe formal dancing was kept out by the quarter mile dirt running track that surrounded the basketball court.

How did we dance? I just moved left and right to the beat, like I saw on *American Bandstand*, and hoped I could lead the lady in a turn. I didn't know that all I had to do was raise my hand and she would turn. If she knew to do that. What I did looked like was I was stirring soup.

Fran also went to sock hops, but because her school didn't have them for some reason she went to sock hops at Bainbridge Junior High, on many Saturdays. Fran did the swing, either single step or triple step, depending on the beat. She said almost all her dancing was face to face. When I asked her what she would do if her partner raised his left hand, she said she would go under to make a turn.

That was then. We didn't know how to tango to *Tequila* by the Champs. Other favorites were *Peggy Sue* by Buddy Holly, *Your Cheatin' Heart* by Hank Williams, *Summertime Blues* by Eddie Cochran, *Tutti Frutti* by Little Richard, and *Johnny B Goode* by Chuck Berry. We were teenagers in high school, learning to interact socially with our friends. If someone danced really wild or fancy, we might form a circle around them and cheer or boo the dancers, depending on how they did.

This is now. We are still likely to hear some of these songs at some of the bars in our area. We can actually dance to them, and, I can't resist saying, get "that" feeling.

Save the Date! The Masquerade Ball October 18, 2014 Featuring: John Lindo and Jessica Cox Workshops on Saturday and Sunday, Oct. 18-19 More info: www.tcrebels.com, call 952.941.0906

Election Announcement: USA Dance Minnesota Board of Directors Positions

By Gary Stroick, Nominations and Election Committee Chair

Elections for board members for USA Dance Minnesota Chapter #2011 Board of Directors will be held on November 15th, 2014, at the chapter dance. This year's Election Committee includes Bonnie Burton, Gary Stroick, and Karen Tepley.

If you are interested in serving on the board, you may be considered for the ballot via one of two methods: 1) Any chapter member interested in running for a board position may notify one of the Election Committee members listed below; or 2) A chapter member may submit a petition to the Election Committee containing a minimum of seventeen (17) chapter member signatures which includes each signatory's USA Dance membership number and expiration date.

The deadline to apply is September 15, 2014. All potential candidates must complete and submit an application prior to this date. Application forms are available on the USA Dance Minnesota website: www.usadance-minnesota.org or from an election committee member. All applicants for the Board must participate in a brief interview by one or more of the Election Committee members prior to being placed on the ballot.

Election Committee

Bonnie Burton bonnieburton@comcast.net 952.454.4620
Gary Stroick gstroick@comcast.net 952.926.7648
Karen Tepley kktepley@comcast.com 952.926.2866



USA Dance Minnesota #2011 Application for Board Member Position



| Contact Information | | | | | |
|-----------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|
| Name | | | | | |
| Street Address | | | | | |
| City ST ZIP Code | | | | | |
| Phone | | | | | |
| USA Dance Membership # | | | | | |
| E-Mail Address | | | | | |
| Commitment & Availability | | | | | |
| USA Dance Board Member pos participate in board functions de | sitions are a two (2)-year term and require a willingness to actively uring this period, including attendance at monthly evening meetings and plunteer areas. Are you willing and available to honor this volunteer | | | | |
| Yes | No | | | | |
| Interests | | | | | |
| Tell us in which areas you are i | nterested in volunteering | | | | |
| Administration and finance | e (taking minutes; bookkeeping) | | | | |
| Special Events (Tea Dance | | | | | |
| Newsletter committee | so, denote competitions) | | | | |
| Website updates and maintenance | | | | | |
| Fundraising | | | | | |
| Monthly Dances | | | | | |
| Membership committee | | | | | |
| Volunteer coordination | | | | | |
| Other (specify): | | | | | |
| Special Skills or Qualificat | ions | | | | |
| Summarize special skills and qu | ualifications from employment, prior volunteer work, or other activities that od board member. Specifically, tell us about your interest in, and | | | | |
| | | | | | |

| Why do you want to be a Board Member? | | | | | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|--|--|
| Please describe why you want to be a USA Dance Minnesota board member and what you hope to accomplish? Attach additional pages if needed. | | | | | | |
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| | | | | | | |
| Agreement and Signature | | | | | | |
| By submitting this application, I affirm that the facts set forth in it are true and complete. I understand that if I am elected as a volunteer board member, any false statements, omissions, or other misrepresentations made by me on this application may result in my immediate dismissal. | | | | | | |

Submission Requirements

Name (printed)
Signature
Date

The application deadline is **Monday, September 15, 2014**. Please mail or email your completed form, along with a recent photo (head shot) and bio to: Gary Stroick, Nominating & Election Committee Chair, 3600 France Ave. So., St. Louis Park, MN 55416 or gstroick@comcast.net.

Applicants will be contacted shortly thereafter for a brief interview with the Nomination and Election committee.

The USA Dance Board Election will be held on November 15, 2014 at the November monthly dance. The term of office is January 1, 2015 – December 31, 2016.

Thank you for completing this application form and for your interest in volunteering with us.



DANCE PARTNER WANTED ADS

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

► Vee Hammond 651-206-9890 vee. hammond@comcast.net

Follow, 5' 2", seeks practice partner for bronze/some silver-level Latin and smooth styles. Takes private lessons periodically. Loves to perform. Possible lesson sharing, showcases, or competitions.

► Justin Sundberg 612-964-1741 justin@jdsundberg.com

Lead, 5'10", 28, seeks practice partner for smooth, rhythm, and WCS. Open to all styles and possible lessons or competition. 3 years' experience. Will provide floor time at a major studio.

► Jeff Ringer 320-266-4137 jeff@studiojeff.com

Lead/Follow, 5'10", seeks male partner for same-sex dance competitions such as the Gay Games, April Follies, and performance. Semi-professional, has own studio, takes coaching regularly. Will travel to Cities.

► Yeun Chou 651-738-1506 yeunchou 77@hotmail.com

Lead, 5'7", seeks practice partner for Standard and Latin, any level up to open gold, possible lessons or competition. 7 years' experience. Will provide floor time at a studio.

COMPETITION CALENDAR

Aug 1-3, 2014

Derby City DanceSport Championships - NQE

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

Sep 6, 2014

Kansas City Dance Classic

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

Sep 20, 2014

New England DanceSport Championships - NQE

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

Sep 20, 2014

Quest for the Best

To be held in Lynwood, WA.

Sep 20, 2014

Rocky Mountain Chapter 2014 Fall Competition

Hosted by Rocky Mountain CO USA Dance Chapter # 5006 in Denver.

Oct 3-5, 2014

Carolina Fall Classic - NOE

WDSF Senior I Standard & Latin

Organized by Wayne & Marie Crowder in Charlotte, NC

Oct 11–12, 2014

Northwest DanceSport Championships – NQE

Hosted by Portland, OR USA Dance chapter #1006

Oct 31-Nov 2, 2014

Chicago DanceSport Challenge – NQE

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

Nov 15, 2014

California State DanceSport Championships – NQE

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

Nov 22-23, 2014

National Collegiate DanceSport Championships

Hosted by USA Dance National, Columbus, OH

Jan 10-11, 2015

The Snow Ball DanceSport Competition

Hosted by Donna Edelstein, Minneapolis/St Paul, MN

Jan 18, 2015 (DATE NOT YET FINALIZED)

Manhattan Amateur Classic (MAC) – NQE

USA Dance Chapter #3004 at Manhattan Center in Manhattan NY

Jan 30-31, 2015

Southwest Regional DanceSport Championships –NQE WDSF Open Standard & Latin

Orange County CA USADance chapter #4018 in Culver CA

Jan 31, 2015

Winter Frolic

Royal Palm USA Dance Chapter 6016 in Coconut Creek FL

Feb 14-15, 2015

Mid-Atlantic Championships - NQE

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

Mar 27-29, 2015

2015 National DanceSport Championships

To be held in Baltimore, MD.

SUPPORT THE MINNESOTA DANCER!

The MINNESOTA DANCER is created every month by the volunteer efforts of people across the Minnesota dance community. Help us continue to distribute this publication by advertising in the DANCER or by donating to our printing fund. Contact Bonnie Burton at 952.454.4620 or bonnieburton@comcast.net to learn more about advertising opportunities in the DANCER.

DANCE CONTACTS

A collection of businesses and clubs of interest to Minnesota dancers.

If you'd like to be listed on this page, send your contact information to newsletter@usadance-minnesota.org.

STUDIOS

AMERICAN CLASSIC BALLROOM

550 Market Street, Chanhassen 952-934-0900 www.acballroom.com

ARTHUR MURRAY DANCE STUDIO

534 Selby Avenue, St. Paul 651-227-3200

BALANCE POINTE STUDIOS

5808 W 36th Street, St. Louis Park 952-922-8612 www.balancepointestudios.com

BALLROOM & LATIN DANCE CLUB

1103 W. Burnsville Pkwy, Burnsville 952-292-0524 www.ballroom-club.com

BLUE MOON BALLROOM

2030 Hwy 14 E, Rochester 507-288-0556 www.BlueMoonBallroom.com

CINEMA BALLROOM

1560 St. Clair Ave, St. Paul 651-699-5910 www.cinemaballroom.com

COSTA RICA BALLROOM DANCE STUDIOS

816 Mainstreet, Hopkins 952-303-3339 www.costaricaballroom.com

DAHL DANCE CENTER

4204 North Hwy 52, Rochester 507-252-1848 www.dahldance.com

DANCE AND ENTERTAINMENT

651-605-5784 tricia@danceandentertainment.com

DANCE WITH US AMERICA

10 Southdale Center, Edina 612-564-5483 www.dancewithusamerica.com

DANCELIFE BALLROOM

6015 Lyndale Ave S, Minneapolis 612-345-4219, www.dancelifeballroom.com

DANCERS STUDIO

415 Pascal Street N, Saint Paul 651-641-0777 www.dancersstudio.com

FOUR SEASONS DANCE STUDIO

1637 Hennepin Ave S, Minneapolis 612-342-0902

www.fourse a sons dance.com

FRED ASTAIRE DANCE STUDIO

1975 Seneca Road, Eagan, MN 651-451-6300 www.FredAstaireMN.com

MILL CITY BALLROOM

2382 Hampden Ave, St. Paul 612-562-2733 www.millcityballroom.com

NORTH STAR DANCE STUDIO

Bloomington, MN 612-799-4147 Facebook.com/northstar.dancestudio

RENDEZVOUS DANCE STUDIO

Minneapolis 612-872-1562 www.theplacetodance.com

SOCIAL DANCE STUDIO

3742 23rd Ave S, Minneapolis 612-353-4445 www.socialdancestudio.com

STUDIOJEFF

701 St. Germain St W, Suite 201, St. Cloud 320-266-4137 www.studiojeff.com

CLUBS

AQUA GLIDERS DANCE CLUB

612-869-3062

CAFÉ BAILAR

www.cafebailar.com

COTILLION DANCE CLUB OF STILLWATER

651-388-1231 paynter@charter.net Contacts: Scott and Maggie Paynter

LADANZA DANCE CLUB

Stillwater, MN 651-439-3152 Facebook.com/LaDanzaDanceClub Contacts: Mark and Wanda Bierbrauer

LAKESIDE DANCE CLUB

320-763-6432 danceclub@lakesideballroom.org www.lakesideballroom.org

LINDEN HILLS DANCING CLUB

612-285-7894

www.linden hills dancing club.org

MN WEST COAST SWING DANCE CLUB

651-487-6821 mnwestcoastswingdanceclub.com

REBELS SWING DANCE CLUB

952-941-0906

www.tcrebels.com

STARDUST DANCE CLUB

stardustdanceclub@gmail.com

SUBURBAN-WINTERSET DANCE

Woman's Club of Minneapolis, 410 Oak Grove Street, Minneapolis 952-894-1412 www.suburbanwinterset.com

TANGO SOCIETY OF MINNESOTA

612-224-2905 www.mntango.org

TAPESTRY FOLKDANCE CENTER

3748 Minnehaha Ave, Minneapolis 612-722-2914 www.tapestryfolkdance.org

UNIVERSITY OF MINNESOTA BALLROOM DANCE CLUB

bdc@umn.edu Is.gd/umnbdc

USA DANCE, MINNESOTA CHAPTER 2011

info@usadance-minnesota.org www.usadance-minnesota.org

SERVICES

LYNNE'S DANCE NEWS

www.organizeronduty.com Contact: Lynne Schulz Imsdance@gmail.com Services: Weekly listing of dance events

MADE FOR MOVEMENT

952-595-0003 www.made4movement.com *Contact:* Marsha Wiest Hines *Services:* Costume design, tailoring.

OH SEW SPECIAL

7300 South France Avenue, Suite 323, Edina 952-746-5539 www.ohsewspecial.net *Contact:* Susan Richardson *Services:* Tailoring, alterations, redesign

SATIN STICHES LTD.

11894 Round Lake Blvd NW, Minneapolis 763-323-9507 1-800-48SATIN www.satinstiches.com Contact: Deborah J. Nelson Services: Custom-designed dancewear

INSTRUCTORS

LISA Dance Membership Application

| Name 1. 2. | | | | Date of E | | | | | | | |
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| | | | | This form may be used by two people at the same address. Date of Birth (required for Athlete members) | | | | | | | |
| 2. | | 1. | | | | | Male [] | Female [] | | | |
| | | 2. | | | | | Male [] | Female [] | | | |
| Street Address | | | Apt | Apt. # City State | | | Zip Code | | | | |
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| Seasonal Address: Do you have a seasor Street Address: | al address | s? If so, e | enter be Apt. | | s ap | oplicable: From: _ City | | To State | Zip Code | | |
| Home Phone Work Phone | | Cell P | hone | | | Email Address | | | | | |
| 1. | | | | | | | | | | | |
| 2. | | | | | | | | | | | |
| Is this a renewal application? | Yes | | N | 0 | lf | Yes, Member # | | ,# | | | |
| Name of USA Dance Chapter I wish to be Name of College or Youth Club you are af | | 20.000 | aabla): | | | | | | | | |
| | illiated with | т (п аррп | cable). | | | W100 400 200 2 4 0 A 190 C 4 0 A 190 C | | 10.000.0 | | | |
| MEMBERSHIP CATEGORY Recreational: Social Ballroom Dancer | \$35 | \$ | | Dances for e | eniov | | AL INFORMATION DISTORTED TO THE PROPERTY OF TH | ON mpete. May include re | tired DS Athlete. | | |
| Recreational: Social Adult Dancer | \$25 | \$ | | | | eciates the physical, me | 7 | S | | | |
| Recreational: Social Youth Dancer | \$10 | \$ | | A social dancer under the age of 19. Often a family member or friend of adult member. | | | | | | | |
| Recreational: Social Dance Teacher | \$50 | \$ | An individual who is engaged in the teaching of social dance. | | | | | | | | |
| | | | | | | Note: Social Youth me | embers do not receiv | e the American Dancer | magazine. | | |
| DanceSport: Adult Athlete* | \$70 | \$ | | 100000000000000000000000000000000000000 | | ncer who is age 19 or a | | | | | |
| DanceSport: Student Athlete* | \$25 | \$ | | A competitive dancer who is age of 19 or above but below age 35 and is enrolled in school full time. A competitive dancer who is below the age of 19. | | | | | | | |
| DanceSport: Minor Athlete* | \$20 | \$ | | | | | | | | | |
| DanceSport: Professional Athlete* | \$75 | \$ | | | | | | | professional in competition. | | |
| DanceSport Official* | \$80 | \$ | | An individual who serves in an official capacity in the field of DanceSport and/or ballroom dance, i.e. judge, emcee, music director, invigilator, independent comp organizer, chairperson of judges, WDSF adjudicator etc | | | | | | | |
| DanceSport:Special Olympics Athlete DanceSport: Unified Sports ® Partner | \$10 \$25 | \$ | | Qualifies for participating in Special Olympics competitions only. Dance Partner of Special Olympics Athlete -for participating in Special Olympics only. This category of membership is designed for those who are not active competing athletes but who want to show support for the DanceSport initiatives of USA Dance. This would include former athletes, parents or other family members of athletes, and general supporters who would like their voice counted on DanceSport matters. | | | | | | | |
| DanceSport Supporter* | \$40 | \$ | | | | | | | | | |
| Other Misc. Fees | \$ | \$ | | This space f | or up | grades, and other misc | cellaneous fees. | | | | |
| Total Membership Fees | \$ | \$ | | | | | | | | | |
| Total Contributions & Donations | \$ | \$ | | Donations are used to help fund our many efforts to increase the quality and quantity of ball social and competitive level including youth outreach, raising public awareness of the physic social benefits of dance, development of chapters, increased social dance options, support and dancesport events. Thank you for helping us achieve these goals. USA Dance is a 5th corporation. Any donations in excess of value received are tax deductible. | | | | he physical, mental and support for our athletes | | | |
| TOTAL AMOUNT DUE | | \$ | | | | | | | | | |
| You may enroll on-line at www.usadance.org Or, you may mail your application and payment. Make check payable to USA Dance and send to: USA Dance Membership Director - PO Box 126 - Southampton PA 18966-0126 Central Office 1-800-447-9047 * Memberships for Adult, Student, Minor and Professional Athletes, DanceSport Professionals and DanceSport Supporters are on a | | | | | | | | | | | |

| Public Library: Donate American Dancers M | fagazine to your Public Library, o | nly \$9 for one year. Library Name: | | | |
|-------------------------------------------|----------------------------------------|---------------------------------------------------|--|--|--|
| Library Address: | | | | | |
| We are a volunteer organization. Can we | count on you?[] Yes | If yes, where? [] Chapter [] Regional [] National | | | |
| What is your area of expertise? | How are you willing to help USA Dance? | | | | |

10-27-10 rev 1-26-11, 4-20-12, 9/29/12, 11/16/12;



October 10, 2014

You are invited to join us for our 12th Annual Benefit Ball and Show Hosted by Dancers Studio. 415 Pascal Street North, St. Paul, MN 55104, 7:00 – 11:00 pm

Enjoy general dancing, a preview show of our upcoming performance season, a fabulous dessert bar, and silent auction. Proceeds from this event support our 2015 performance season and outreach programming.

Performances

February 5, College of St. Scholastica, Duluth, MN

February 6, Centennial Auditorium, Staples, MN

February 12, Free outreach performance, The Cowles Center, Minneapolis, MN

February 19, Student matinee performance, The Cowles Center, Minneapolis, MN

February 13-15, and 20-22, The Cowles Center, Minneapolis, MN







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Bill Dessert 651-633-4600