MINNESOTA

DANCER

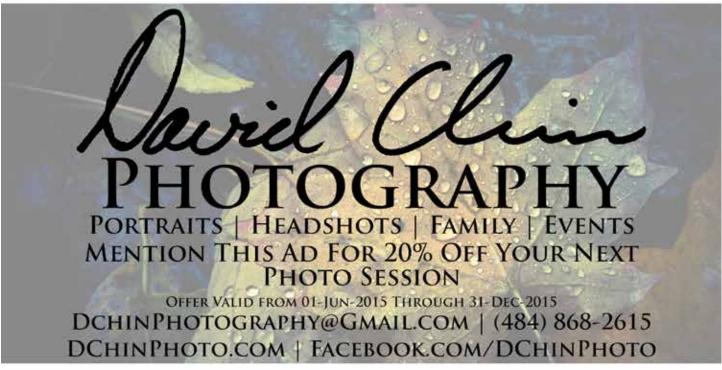
August 2016















DANCER

An Official Publication of USA Dance-Minnesota Chapter #2011



USA Dance: Who Are We?

We are a nonprofit organization that promotes ballroom dancing. The USA Dance Minnesota Chapter #2011 was formed in 1991. Membership in USA Dance is open to dancers of all levels. USA Dance Minnesota Chapter #2011 sponsors monthly dances and other special dance events. Members receive discounts on admission to monthly dances, as well as other benefits.

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

Executive Editor/Layout: Tom Crable Assistant Editor: Leland Whitney Advertising: Tom Crable

Contributions: Articles submitted may be edited for length, clarity, content. Photos should be high-resolution jpg, png, or pdf files. Email submissions to tcrable3s@gmail.com.

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USA CHAPTER MONTHLY DANCES

August Saturday, August 20

Costa Rica Ballroom 816 Mainstreet, Hopkins, MN

7-8 pm lesson - Waltz Instructor: Eliecer Ramirez 8-11 pm Variety Dance Music

September Saturday, September 17

Cinema Ballroom 1560 St. Clair Ave, St. Paul

7-8 pm lesson - Viennese Waltz Instructor: Martin Pickering 8-11 pm Variety Dance Music October Saturday, October 15

Dance With Us America 10 Southdale Center, Edina

7-8 pm lesson - Rumba Instructor: Elena and Gene Bersten 8-11 pm Variety Dance Music

\$ 5 Students under 25 with ID\$10 USA Dance Members\$15 Non-Members

USA Dance-MN Chapter #2011 Board Minutes

Tuesday, July 7, 2016

Submitted by Leslie Whitney

In attendance: Lee Whitney (President), Leslie Whitney (Secretary), Carol Post, Joyce Thompson, Karen Maldonado, Dan Fitzgerald and Tom Crable.

Absent: Ed Soltis, Jane Phipps.

Guest: Gary Stroick.

Location: Washburn Public Library, 5244 Lyndale Avenue South, Mpls., 55419.

Call Session to order:

- 1. Agenda A motion was made, seconded and unanimously approved to accept the July agenda.
- 2. Confidentiality Meeting discussions are confidential. Chapter minutes are posted in the Minnesota Dancer.
- 3. Minutes June minutes were amended and a motion was made, seconded and unanimously approved to accept June minutes.
- 4. Treasurer's Report Jane Phipps was absent and the board will wait until the August meeting to formally accept the treasurer's report.
 - a. The board will build into the budget money for the Nominations and Election Committee. Due to Jane's absence this will be formalized at the August meeting.
- 5. Appointment of chapter Nominations and Election Committee A motion was made, seconded and unanimously approved to appoint Karen Maldonado, Bonnie Burton and Gary Stroick to be on the chapter's Nominations and Election Committee. Gary Stroick will serve as committee chairperson.
- 6. Social Dance, Special Projects and Volunteer Coordinator Reports.
 - a. Monthly Dance.
 - i. August Costa Rica, waltz.
 - ii. September Cinema, v. waltz.
 - iii. October Dance With Us America, rhumba.
 - iv. November Cinema, hustle.
 - v. December N'Motion Dance Center, bolero.
 - b. Special Events.
 - i. The Chapter #2011 25th Anniversary Event will be held on Sunday, September 25th, Midpointe Event Center, Grand Ballroom.

- c. Project Dance.
 - i. August DanceLife Ballroom, east coast swing.
 - ii. September Dance With Us America, tango.
 - iii. October To be announced.
 - iv. November N'Motion Dance Center, salsa.
- d. Dancing Classrooms.
 - i. There is a continued need for classroom teaching assistants.
 - ii. 25 classrooms, 10 schools are committed to this program for fall, 2016.
- 7. Communications Coordinator Report.
 - a. Website, Facebook, Constant Contact Nothing unusual reported.
 - b. A display poster with the USA Dance logo will be designed and printed to inform dancers of Chapter #2011's website, mission, and activities. This will be placed in the studios. Tom and Carol will design this poster.
- 8. Membership Coordinator Report.
 - a. June 30, 2015 386 members.
 - b. June 30, 2016 327 members.
- 9. Abuse and Harassment Guidelines Gary led an on-going discussion.

Next Meeting: Tuesday, August 2nd, 2016

6:00 p.m.

Washburn Public Library

5244 Lyndale Avenue S

Minneapolis 55419

Grand Ball 2016 A Celebration of 25 years

Your invitation from USA Dance –Minnesota Chapter #2011

Join old friends and new ones along with members of the dance community in a celebration of 25 years of dance. Enjoy an elegant evening that includes a sit down dinner, entertainment and dancing. Dress to impress!



When: Sunday September 25, 2016

Where: MidPointe Event Center 415 Pascal Street N St Paul, Minnesota 55104

Time: 5:00-9:00pm Dinner served 5:45pm

Reserved seating-table of eight \$50.00 per person Reserved table seating- single tickets \$55.00 per person

Dance Only Reserved- \$20.00 per person
At door purchase- Dance only \$30.00 per person (as available)

For Reservations** contact Sharon Kennedy at sk.dance8@gmail.com or phone: 612-308-9022. Reservations can also be made at the USA Dance monthly dances.

**Dinner Reservations close on September 17, 2016





Beginner East Coast Swing

Sunday, August 7th — 2:00 pm

Sunday, August 14th — 2:00 pm

Sunday, August 21st — 2:00 pm

Sunday, August 28th — 2:00 pm



Classes with Shinya McHenry at

DanceLife Ballroom

6015 Lyndale Avenue South Minneapolis, MN 55419 612.345.4219

www.usadance-minnesota.org



USA Dance offers dance instruction to members for \$3. Members who joined for the first time in 2015 attend free up to their 2016 membership expiration date, after that they pay \$3. Non-members pay \$8. Become a member of USA Dance at membership.usadance.org. A different professional instructor teaches a new dance at a different location every month.

DANCER'S NIGHT OUT

USA DANCE

USA Dance – **Monthly**, 3rd Saturday Variety Dance, August 20, at Costa Rica Ballroom, lesson 7-8 pm and dance 8-11 pm. Lesson - Waltz. Instructor: Eliecer Ramirez.

Project Dance - Sundays August 7, 14, 21 and 28, DanceLife Ballroom, 2 pm to 3:30 pm, lesson: East Coast Swing with Instructor Shinya McHenry.

WEEKLY DANCES

Cinema Ballroom – Wednesdays, Practice Party, 8 – 9 pm.

Dancers Studio – Thursday, Variety Dance, 8-9:30 pm.

Costa Rica Ballroom – Fridays, lesson 7:30 - 8:15 pm and dance 8:15 - 10:00 pm.

DanceLife – Fridays, Variety Dance, lesson 7 - 8 pm and dance 8 - 9:30 pm.

Ballroom & Latin Dance Club - Fridays, lesson 7-8 pm and dance 8-10 pm.

OTHER WEEKLY DANCES

American Classic – Sunday Pizza Practice Parties, August 14, 7 – 8:30 pm.

Café Bailar Dance Club – Saturday Variety Party – August 13 and 27, at Costa Rica Ballroom, lesson 7:30 – 8:30 pm and dance 8:30 - 11 pm.

Cinema Ballroom – Variety Dance, August 5 and 19, lesson 7 – 8 pm and dance 8 – 11 pm.

Cinema Ballroom - Sunday Night Dancing with The Jerry O'Hagan Orchestra, August 14 and 28, 6:15 to 10 pm.

DanceLife Ballroom - 1st Saturday, August 6, lesson 7 - 8 pm and dance 8 - 10 pm.

Tapestry – Variety Dances, 1st and 3rd Sundays, August 7 and 21, dance 6 – 9:30 pm.

Twin Cities Rebels – WCS and Variety Dance, August 7 and 21, at DanceLife Ballroom, 7 – 10:30 pm.

OTHER DANCES

Costa Rica Ballroom - Saturday, August 6, Ballroom Showcase, 7:30 to 11:30 pm.

'nMotion Dance Center - Tuesday, August 25, Grand Opening Celebration for 'nMotion Dance Center - 5:30 - 8 pm, free. Free swing-hustle lesson at 7 pm. See www.awakeneddance.com for details.

'nMotion Dance Center - Thursday, August 27, Grand Opening Celebration for 'nMotion Dance Center - 5:30 - 8 pm, free. Free foxtrot lesson at 7pm. See www.awakeneddance.com for details.

'nMotion Dance Center - Saturday, August 29, Grand Opening Celebration for 'nMotion Dance Center - 2 - 8 pm, free. Includes free-lessons from 4:30 - 6 pm (pre-school, rumba) and free variety dance from 5 to 8 pm. See www.awakeneddance.com for details.

DANCE CONTACTS

If you would be liked to be listed on this page, send your contact information to tcrable3s@gmail.com

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

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 www.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

DE Studios 3701 W Old Shakopee Rd, Bloomington 952-392-9631 www.de-studios.com

FOUR SEASONS DANCE STUDIO 1637 Hennepin Ave S, Minneapolis 612.342.0902 www.fourseasonsdance.com FRED ASTAIRE DANCE STUDIO 1975 Seneca Road, Eagan, MN 651.451.6300 www.FredAstaireMN.com

MILL CITY BALLROOM www.millcityballroom.com

'NMOTION DANCE CENTER 7988 University Avenue NE, Finley 763-571-6180 www.nMotionDanceCenter.com

NORTH STAR DANCE STUDIO Bloomington, MN 612.799.4147 Facebook.com/northstar.dancestudio

RENDEZVOUS DANCE STUDIO Minneapolis 612.872.1562 www.theplacetodance.com

STUDIOJEFF 701 St. Germain St W, Suite 201, St. Cloud 320.266.4137 www.studiojeff.com

CLUBS

CAFÉ BAILAR www.cafebailar.com

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

LATIN DANCE CLUB OF UMN Email: latindc@umn.edu sua.umn.edu/groups/directory/group/3713/

LINDEN HILLS DANCING CLUB www.lindenhillsdancingclub.org

MN WEST COAST SWING DANCE CLUB 763.442.1618 www.mnwestcoastswingdanceclub.com

REBELS SWING DANCE CLUB 952.941.0906 www.tcrebels.com

SOCIAL DANCE CLUB 952-475-0586, billcarlson@usinternet.com

STARDUST DANCE CLUB stardustdanceclub@gmail.com

SUBURBAN-WINTERSET DANCE CLUB 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

DANCE INSTRUCTORS

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Scott Anderson	612.816.4446
Wanda Bierbraurer	651.439.3152
Rachel Damiani	612.718.6823
Nathan Daniels	763.464.1021
Jennelle Donnay	651.357.2060
Julie Delene	612.598.5355
Donna Edelstein	612.910.2690
Jennifer Foster	952.922.8316
Robert Foster	952.922.8316
Esther Granbois	612.872.1562
Lindsey Rebecca Hall	612.940.9546
Bonnie Inveen	612.978.9371
Julie Jacobson	651.261.6442
Lukas Klotzsche	561.502.2822
Jay Larson	651.387.3886
Kristina Lee	715.821.9039
Deanne Michael	612.508.9255
Monica Mohn	612.874.0747
Mariusz Olszewski	612.242.5159
Mary Rosenstiel	612.720.2584
Char Torkelson	612.709.6399
Lisa Vogel	651.208.0818
James Wood	651.242.2421

COMPETITION CALENDAR

Sep 10, 2016

Kansas City Dance Classic

Organized by Matt & Ellen Pansing, Overland Park, KS

Sept. 30 - Oct. 2, 2016

Carolina Fall Classic – 2017 NQE

Organized by Wayne & Marie Crowder, Charlotte, NC

October 28-30, 2016

Chicago DanceSport Challenge - 2017 NQE

Hosted by Chicagoland Chapter #2001, Hyatt O'Hare Hotel, Chicago IL

December 3, 2016

California State DanceSport Championships - 2017 NQE

Hosted by NorCal Chapter #4004, San Jose Civic - San Jose, CA

January 14 - 16, 2017

Manhattan Amateur Classic (The MAC) - 2017 NQE

Hosted by Greater New York Chapter #3004, Hyatt Regency, Jersey City, NJ

February 3 - 5, 2017

2017 Southeastern DanceSport Championships - 2017 NQE

Birmingham, AL

Lakeside Dance Club

Lakeside Ballroom • Glenwood MN

Live Music! 3-7 p.m.

Velvet Brass • Jan 10 Feb 7 Mar 13

Jerry O'Hagan • Apr 17

Adm: \$10 pp • \$5 17-30 yrs old

lakesideballroom.org

danceclub@lakesideballroom.org 320-763-6432

LYNNE'S DANCE NEWS

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

www.lynnesdancenews.com

Dance address book also on the website.



PRESIDENT'S CORNER

Leland and Leslie Whitney, having just completed a busy 2016 National Championship season in age categories Senior IV, III and II, took a break from practicing and lessons during April, but now are beginning to prepare for National Qualifying Events for the 2017 National Championships.

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

Please consider nominating yourself to serve on our local USA Dance Minnesota Chapter #2011 Chapter Board. If placed on the 2016 Chapter Board Election Ballot and you are elected this coming Fall, you may have the opportunity to serve in one of the following capacities:

- Chapter President
- Chapter Vice President
- Chapter Secretary

- Chapter Treasurer
- Communications Coordinator
- Membership Coordinator
- Social Dance Coordinator
- Special Events Coordinator
- Volunteer Coordinator

Even if you are not interested in becoming a local board member, consider volunteering to assist the officers and coordinators who volunteer to carry out the functions of our chapter.

Check out the next article about Election Announcement: USA Dance Minnesota Board of Directors Positions and Application for Board Member Position or see the usadance-mn.org website for nomination instructions.



Election Announcement: USA Dance Minnesota Board of Directors Positions

By Gary Stroick, Election Committee Chair

Elections for the USA Dance Chapter #2011 Board of Directors will be held this fall and results will be announced at the November 19, 2016, monthly chapter dance. This year's Election Committee includes Bonnie Burton, Karen Maldonado and Gary Stroick.

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 and submit an application; or

2) a chapter member may submit a petition to the Election Committee containing a minimum of twenty (20) chapter member signatures which includes each signatory's USA Dance Number and Expiration Date.

The deadline to submit an application for a chapter board position is September 1, 2016.

All potential candidates must complete and submit an application prior to this date. Application forms are available on the USA Dance Minnesota website: 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 Karen Maldonado Gary Stroick bonnieburton@comcast.net 952.454.4620 maldo032@umn.edu 651.472.1705 gstroick@comcast.net 952.926.7648

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	
0	
participate in board functions d	sitions are a two (2)-year term and require a willingness to actively uring this period, including attendance at monthly evening meetings and olunteer 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 financeSpecial Events (Tea Dance)Newsletter committeeWebsite updates and mailFundraisingMonthly DancesMembership committeeVolunteer coordinationOther (specify):	intenance
	ualifications from employment, prior volunteer work, or other activities that ad board member. Specifically, tell us about your interest in, and additional pages if needed.

Why do you want to I	be a Board Member?
Please describe why you accomplish? Attach addit	want to be a USA Dance Minnesota board member and what you hope to tional pages if needed.
Agreement and Signa	ature
if I am elected as a volun	ation, I affirm that the facts set forth in it are true and complete. I understand that iteer board member, any false statements, omissions, or other by me on this application may result in my immediate dismissal.
misrepresentations made	
Name (printed)	

The application deadline is **Thursday, September 1, 2016**. 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 results will be announced on November 19, 2016, at the November monthly dance. The term of office is January 1, 2017 – December 31, 2018.

Thank you for your interest in volunteering with USA Dance Minnesota!

A Picture is Worth a Thousand Words by the Grand Ball Committee

Would you like to see you or your dancing friends in pictures? The Grand Ball Committee could make that happen with a little help from you. We are beginning to collect pictures of people, activities and dance events of USA Dance (USABDA-MN) from 1991 through 2016. The pictures will be compiled as a visual history of the chapter. Especially needed are pictures for years 1991- 2004. Your photos will be scanned and shown at the Grand Ball on September 25.

Be part of this project by submitting your photos and join us at the Grand Ball on September 25.

To forward your pictures to:

Carol Post

email: carol.postinslp@gmail.com

mail: Carol Post, 3600 France Ave South, St Louis Park, Minnesota 55416

phone: 952 926 7648 (All hard copy pictures will be returned)







Deborah J. Nelson is the founder, President, and head designer of Satin Stitches Ltd.

With group costuming, you want everyone to look the same. What is 'the same'? It is when even though you have a variety of sizes, you want everyone's costumes to look proportionally the same. Specific design details, such as an applique, or even the lengths of a skirt can be problematic, if you get them wrong. When no attention is paid to proportions, someone (usually the tiniest or largest person) might stick out like a sore thumb. Similar hairstyles, similar makeup and jewelry will help with the illusion. If all performers have successfully been dressed in correctly proportioned costumes, you will not zero in on any one person, but you will see the group as a whole, no matter the diversity of their sizes.

At Satin Stitches, we are continually working with trying to create perfectly proportioned costumes. We always strive for seeing the group, not the individuals. Working with junior high aged groups are probably the most problematic, as the sizes of these kids can

Successful Group Costumes

Correct Fit is Very Important

by Deborah J. Nelson/Satin Stitches Ltd.

vary from child sizes to very large adult sizes. Another group that includes a wide array of sizes, is adult women's singing groups, such as Sweet Adelines. We have had the opportunity to costume many of these lovely ladies, and their sizes range all across the board.

When working with a limited range of sizes, such as for our high school dance teams or professional cheerleaders, we rarely need to make any proportional changes for style accents, such as appliques or color-blocked details, but with groups with a very diverse size range, these style accents may also need to become smaller or larger, to create a good proportion for all.

But, if we are needing to add sizes up to a 6-X or so, we might consider enlarging style details, as they may look 'lost' on a much larger size. And especially if we are working with our Child Sizes, dancers will be overwhelmed with a proportionally large design detail.

'Grading' is the technical term for creating proportional sizes, based on a Sample Size. All companies work with their own 'Grade Rules' for making the mathematical changes to pattern pieces to create all sizes needed for group orders. If you wish to see more of this, just go to satinstitches.com and find our size charts. You will see all the measurements that we have decided upon, for our full size run of Child XXS through XXL, Adult Women from XS through 6X and then our Men's sizes from 34 through 52.

The key for having all different sizes in a group looking uniform, is to have costumes that are correctly proportioned for all of the sizes. Additionally, they need to fit properly and not look boxy or too tight. An expensive costume, if not fitting correctly, will not look classy and expensive. Conversely, an inexpensive costume can look much classier, if it fits everyone well. If you are unable

to order correct sizes, make sure that you have someone available that can correctly tailor ill-fitting costumes. If you need larger costumes, be sure and purchase an extra costume to cannibalize (if matching fabrics are problematic to fine), to be able to add additional fabric to extend the largest size that you have available.

Lengths of skirts need to be proportional with the locations on the leg. If it is a really short skirt - then consider how the skirt covers the butt and where it hits on the thighs. If the skirt should finish, ideally around the knees - either slightly above or below, then the length from the waist to the knee is really important. If a skirt is 'tea length' then everyone's skirt should be hitting the same location on their lower calves and above the ankle (we generally reference the ankle, or specific distance from the floor). And of course if skirts are to finish 'floor length' or similar, the measurements should reference the heights of each dancer, down to the floor, with the dancer in their heeled dance shoes that they will be wearing.

If pants are worn, then the same parameters should be considered for pant lengths, as for the skirts. One of my pet peeves is when I see short ladies wearing a cropped or Capri pant that was cut to hit the area of the leg of a taller lady. How can you tell? Look in the mirror – does it look 'right' or would it look better, shortening a couple of inches. Your eye should

tell you.

I've seen many a Capri pant on ladies that creates a 'high water pant' look because it looks too short to be a long length, and too long to be a proper cropped length. Many times it is also a matter of how wide the Capri pant is. If it is too wide – this also creates a wrong proportion.

Yes, I realize that altering clothing can get expensive. But it can also make your clothes fit you better, and they will look more expensive and pleasing, rather than looking like you are wearing hand-me-downs from your taller sister!

The same can be said for those of us with long arms. We need to watch for long sleeves that look like a ¾ length sleeve, when they aren't. My personal, inexpensive fix? I roll up any sleeves that are too short. Since I am a warm person by nature, so it seems an excellent option. There is no good option for lengthening sleeves on an 'off the rack' garment, as most don't have hems that can be let down, so you must always check to see if sleeve lengths work for your long arms. (Conversely, toolong sleeves look sloppy.)

Other areas to be concerned with proportion besides skirt, pant and sleeve lengths, would be the natural waistline (at the smallest circumference or indentation) or empire waistline (under the bustline) or dropped waistline (set at the high-hip or hipline), if there are actual seamlines or accents at these horizontal dividing lines.

One thing that can be a big problem, is with working with a variety of bust (cup) sizes. At Satin Stitches, our 'Sample Size' fits a B/C cup well. Ladies with smaller bustlines generally employ Victoria's secrets for a great fit, but those with larger bustlines need their costumes to be adjusted to fit, especially with an empire seamline.

There is nothing as distracting as seeing an empire seamline hit way too high on ample-bosomed ladies. I personally haven't had that problem, but I have a sister, a cousin and a daughter that struggle with getting a good fit, in this area. At Satin Stitches, we alter our CAD patterns to accommodate D, DD and even larger bustlines, when needed. We also have the expertise for working with all different types of shapes that may not fit into the 'norm'.

So in summary, 'one size does NOT fit all'. One of the keys for fabulous group costuming is to pay attention to the details and make sure the details of your costumes expand or contract for fitting larger and smaller, plus shorter and taller dancers. And additionally, achieving great fit, is very important. Any costume looks much better, if it fits right, than any expensive costume that fits poorly.

Save the Date Mall of America Dance Showcase

Date: Wednesday, October 26, 2016

Time: 7:30 - 8:30 pm

Can you please let Yvonne know if you are interested in performing any numbers? We're looking for lots of dancers - such as formation teams, as well as couples to perform smooth and/or rhythm routines at silver level or higher to showcase the joy of dancing!

The venue is the wonderful Rotunda at the Mall of America! We ask that all dancers arrive and check in by 7 pm. If you want to forward to other dance friends, please feel free to spread the word as we want to fill the Rotunda floor with lots of dancers!

We are also looking for volunteers to assist with the following: photography, costume assistants and on-deck captains.

If you have any questions, please let me know. It's just three months away, so let's get ready to have some fun! Thanks so much for sharing in this event. All the best to you, Yvonne.

Yvonne Viehman USA Dance-MN Demo Coordinator Cell: 763.245.7936

A New Beginning

On May 31, 2016 Cotillion and LaDanza Dance Clubs officially merged and will use the LaDanza name going forward. We invite you to experience the most varied and exciting dance season of any ballroom club in the Twin Cities.

The 2016-17 season offers everything from casual barn and armory dances to elegant dinner dances in a variety of venues with some live and some DJ hosted music. With your participation we can create an exceptional social dance experience unlike any other dance club.

Please join us!

To request a membership application contact ladanzastillwater@hotmail.com or Summer Seidenkranz, 651,248.0752.

'nMotion Grand Opening

Tue, Aug 23rd 5:30 – 8, Thu, Aug 25th, 5:30 – 8, Sat, Aug 27th, 2 – 8
We've moved to a new location and invite you to join us for 3 nights of fun games, dance classes, dance demos and prizes including dance-lesson coupons for private and group instruction, ending the week with a free variety dance from 5 – 8 on Saturday night.

Free Group Dance Classes Schedule

Day	Time	Dance
Tue, 23 rd	7 – 8	Swing Hustle
Thu, 25 th	7 – 8	Foxtrot
Sat, 27 th	4:30 – 5	Pre-School class
Sat, 27 th	5 – 6	Rumba

The 'nMotion Dance Center offers top instruction by providing a full service dance studio teaching both Adults and Children.

For Ballet, Hip Hop, Jazz, Lyrical, Pointe, Tap, and Fitness classes: contact Sarah – 612-709-3344, sarah@nMotionDanceCenter.com

For Swing, Hustle, Waltz, Rumba, Foxtrot, Cha Cha, Tango, Night Club 2-Step, West Coast, Choreography, and Wedding dances: contact Jennelle – 651-357-2060, www.awakeneddance.com



'nMotion: Your Full Service Dance Center 7988 University Avenue NE, Fridley, MN 55432

Office: 763-571-6180

<u>www.nMotionDanceCenter.com</u> info@nmotiondancecenter.com



Author Suzi Blumberg is an avid social dancer and frequent contributor to Minnesota Dancer. She's active in her church including dancing with a Hebrew worship dance team, gardening and walking her two bichons.

Each year, one competitor in the Twin Cities Open is honored to receive the Unforgettable Award. The award is given to acknowledge outstanding contributions to the art and sport of Ballroom Dancing in Minnesota. This year the award went to Ha Tuong. Ha was shocked to win the award and didn't even know he was being considered! Two people did know, however - his wife, Carol and dance pro-partner, Julie Jacobson. It was their job to make sure Ha was present when it was awarded!



Ha and Carol

From Belly Dancer To Unforgettable Award Winner

by Suzi Blumberg

Ha's first dance award was won in 1975 at his first dance experience ever -- dancing and bumping with a belly dancer! He won the 'Most Sensual Man' contest at George's in Fridley Greek Restaurant in Columbia Heights. Five men were selected from the guests and asked to say something in the microphone. Ha was so embarrassed he couldn't say anything but giggle his heart out. The audience loved him and voted Ha the winner.

Ha started dancing in 1983. You wouldn't think an egg roll making party would be the beginnings of ballroom dance, but in Ha's case, it was! The party was at a friend's house and Ha was teaching how to make egg rolls. One of the guests was Rachel Lundstrom (deceased), one of the Twin Cities first independent ballroom in-

structors. She was talking about ballroom dancing and Ha perked up because he wanted to take lessons.

Back then, Ha was extremely, painfully shy. He had even gone downtown to the Arthur Murray Studio, but never made it inside the studio to sign up because he was so shy. But after meeting Rachel, he signed up for lessons with her. Rachel taught out of her apartment and later opened In The Mood Dance Studio in the old Minneapolis Marshall-U High School in Dinky Town. Rachel needed to promote her new studio and needed some professional photos, and Ha's hobby was photography! So Ha bartered with Rachel and took the photos of her staff and studio in exchange for some free lessons to help enrich his program! Donna Edelstein and Jeanie Lafavor also took lessons there at that time.

Ha remembers when he first took lessons with Rachel and would dance tango and waltz, he would freak out because they were physically so close. He had a hard time concentrating. It took Ha about 5 to 8 years to get over this fear. Now he dances with no fear!

His first competition was in 1984 or 1985 at the Bel Rae Ballroom. He remembers doing just one tango at his first competition because he wanted to start small and get a taste of competing before diving in. While at the competition, he found out that there was a group of dancers that met every weekend at the Bel Rae Ballroom for social dancing. That was the beginning of Dancers' Night Out, started by VerJean Shindeldecker. Some of the regular dancers who attended were Jeff Chin, Kathy Pouliot, Pete Maki, Andy and Janie Nordberg (before they got married), Bob Nordberg (Andy's dad), Stan Hardwick, Roger Wittman, Pat Brothen (Ha's amateur partner), "Barbie" Karen Voels, Julie Lohse and Bill Nunn. Some of this group were among those who started and were involved in MN USA Dance, but Ha was not.

Sitting not too far from his Dancers' Night Out gang at Bel Rae was the University of Minnesota Dance Club. Among this group was a very special person, Carol Anne Rosier.

Ha started taking classes at In



Ha and Professional Julie Jacobson at Snow Ball

The Mood in Dinky Town. But he'd always first walked to the U of M and attend the University Dance Club class. This was a social dance club and a great place to learn steps and social dance. Many of the students attended Dancers Night Out and Ha became friends with some of them. In 1986, he met Carol Anne Rosier, whom he later married. Carol was student teaching for her ESL license and Ha's friend introduced them. They became friends but didn't begin dating until 1998. Carol told Ha she enjoyed watching him dance because he was non-stop! Carol didn't like competing and performing in front of the public, but encouraged Ha to compete because he enjoyed it so much! He had years of experience in the Martial arts and was a Second Degree Black Belt in Tae Kwon Do and also a black belt in Tibetan Kung Fu (White Dragon). Ha says Martial Arts are very close to ballroom dancing because you learn the steps and assemble them into a 'martial arts form' equivalent to a 'Ballroom dance routine'. Ha admits ballroom dancing is much more fun because you dance with your partner to beautiful music instead of kicking and punching her – or being punched and kicked back!

After his 1985 competition, In the Mood Dance Studio moved to Loring Park and became Dance in the Park. Ha met new amateur dancers, took more lessons and began competing in most American dances. Later he switched to Dancers Studio and Shinya McHenry was his instructor. Ha has competed every year since 1985 in small or big local competitions. The largest competition was the Minnesota Open, run by Arlene Kroll. Every year she would give out small trophies or plagues and Ha has a whole box of them! Later, Scott Anderson started Twin Cities Open. Then came the first Star of the North. Ha competed in both of them, Pro-Am as well as Am-Am. The World Olympics was talking about ballroom dancing being a part of the games, but that never happened.

In the early 90's, Ha and U of M

Dance Club AJ Cranston were one of the first couples to learn Argentine Tango: they planned to enter the first Star of the North Argentine competition with Tango. They had made up their routine from a video Ha bought. But they weren't allowed to enter because Argentine Tango wasn't even a category of dance! So they danced American Tango and other smooth and rhythm numbers. After that, Steve Lee got the Argentine Tango trend going with mini lessons.



Viennese Waltz Formation Team at Mall of America

Ha joined many formation teams, the biggest one having up to 16 amateur dancers. Some of them were U of M Club Dance Team and Shinya McHenry's Silver Formation Team (one of the first Silver Level formation teams in the 90's). Dancers on these teams included Theresa Kimler, Andy and Janie Nordberg, Bill Nunn, Ellen Ardery, Jim Flaskrud, Jeff Chin and partner Karen Voels, Bobby Tarnowsky and Debbie Matthews and Sue Lakso (Ha's partner).

Throughout Ha's career in education, he always brought Kung Fu and ballroom dance into the schools where he worked as incentive clubs. He taught math and ESL at Minneapolis Southwest High School. When he was assistant principal at Minneapolis Washburn High School, he started an after-school Kung Fu Club, American Waltz Dance Team and Swing Kids (with salsa on the side) and reinstated its Kick Line. At Minneapolis Folwell Middle School, he organized the very popular 7-8th Grade Salsa and Merengue Dance Team. At Minneapolis South High School, he started a Kung Fu and Argentine Tango and Salsa Team! Yes, indeed, Ha was very busy and accomplished all of that while going to University of St Thomas to complete his Doctorate degree in Education Leadership. The teams usually performed at Proms or school talent shows. Many of the students from those schools during his years in administration became dance instructors— Keri Simonson, Kate Wilber, Rae



Ha with Professional Julie Jacobson at Snow Ball

Lyons and Laia Olivier. Keri and Laia currently teach at DanceLife Ballroom, and Rae at American Classic Ballroom. Ha directly trained Kate and Laia.

With Ha's love of children, it makes sense that he would be involved in MN Dancing Classroom programs for 5th graders called Heart of Dance, co-founded by Ember Junge Reichgott and Andrea Mirenda. He is on the Board and from his Board meetings, he sees that this program is doing much of the same things that he did in his programs in 1985, except this time is working with much younger students. In one more year, the Heart of Dance program will add 8th graders and Ha is very excited about this.

Ha is very grateful for the excellent training he received through the years with pro instructors like Sandry Wunderlich and Tsha Marie (Dance in the Park) and Shinya McHenry. Wonderful partners included Shannon Yee (Ha's amateur partner) and Christine Hallberg (Dancers Studio) and particularly Julie Jacobson, his partner for 18 years! His wife, Carol, has been an amazing support to Ha and all his dance partners.

These many years of dance have given Ha amazing enjoyment, but his left knee has lost patience and started giving up on him since 1997. He will have a total knee replacement in just a few days on August 2. Ha won the Top Gold Male Award at the 2016 Snow Ball where he danced a full 9 American dance competition. Last month at TCO, he had to scale it way back because his knee was hurting badly. Ha hopes to recover in time for the annual USA Dance





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2016 Twin Cities Open Ballroom



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Twin Cities Dancesport Formation Team



Professionals Max Sinista and Tatiana Selverstova

Supporting Latin Dance Club of UMN

Latin Dance Club of UMN is a newly founded non-profit student group at University of Minnesota-Twin Cities. The club is going to have regular Latin lessons for social dancers and team members each week from September, 2016. Dancers will learn all five dances in international Latin style. All levels are welcome and we'll teach from the beginning! We also provide high quality technique lessons taught by a professional instructor to improve your skills to a more advanced level.

The goal of our club is to spread love and Latin dance knowledge in Minnesota. The club wants to develop an exciting and fun lifetime for its dancers and also provide the opportunities for dancers to improve and show themselves through Latin dance. We couldn't make it without help. The club would like to find support for the expenses of its regular lessons and dancing places. Please contact us if you want to know more about us or donate at latindc@umn.edu. Your generosity is appreciated!



Ask Dr. Dance Submit your questions to Dr. Dance at tcrable3s@gmail.com.



How do you decide which proficiency level to dance as a partnership when the partners are at different levels? And a related but separate question: when do you decide to move up from one level to the next?

Donna says:

The purpose of dancing mixed proficiency is to give the least experienced partner the opportunity to dance. Enter at the least experienced partner's proficiency level.

There are a few different reasons to move up a level:

- 1. When you are winning all or most of your events at both small and large competitions over a period of a year.
- 2. When you have achieved the USA Dance proficiency points that require you to move up a level.
- 3. When your teacher or coach feels you have mastered the skills that have prepared you for the next level. During my career, I have seen students skipping a level or two in a desire to dance advanced material quickly. Unless a person has had tremendous dance background, that ususally

backfires. There is no shortcut to understanding technique and being able to demonstrate mastery of it. Moving up a level does not mean that you are a better dancer, only that you are working on more difficult elements - more syncopations, body positions, changes of direction etc.

There is great beauty in the basics, and as you develop technique and artistry in your dancing, you can make the bronze, silver and gold steps more and more beautiful.

Enjoy your dancing!



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

Paul says:

Unless you are dancing mixed proficiency, you should dance at the higher level.

Several factors are involved in deciding when to move up. If you are consistently winning or placing well in a level, you may consider moving up. If your mentor or coach suggests it or if you feel you have learned as much as you are going to in a level, by all means, move up.

Dancers nowadays remain in the bronze level a long time, realizing that this is the level where you learn to dance. This is also the level that allows you to grow as a dancer without the pressure of dancing at a higher level. If you ask any professional competitor, they will tell you that going back to the basics is key in maintaining your skill and growing as a dancer.

Enjoy the lower levels. Make your mistakes and learn from them. Moving up means a bigger ocean with bigger fish, and the reality of strong competitors in a higher level might overshadow the pleasure of moving up.

Another option, of course, is to start working on the next level long before you jump into it. It will give you an appreciation of the level you are in and at the same time present you with the challenge of learning more complex material. Good luck!



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

www.acballroom.com

Mystery Dancer Says:

For a couple where each partner is at a noticeably different level, always dance at the level of the more advanced partner. Dancing often feels stale if it's not challenging, so challenge yourselves to excel and reach for that higher level.

When should you move up? Of course you'll move up if a rule governing your competition requires you to move up. There are plenty of other good reasons to bump up a level. Here are some common ones:

- 1. Your coach advises you to move up.
- 2. You feel you have good control of the patterns and technique in your current level.

- 3. You don't feel challenged by the patterns you're dancing.
- 4. You want to wear the costumes that are only allowed in a higher level.

Dancing should be fun and exciting. If you're holding yourself back at a low proficiency level for no reason, you're depriving yourself of the joy of the climb up the proficiency ladder and the challenges that make it fun. Whatever excuse you have to move up a

level is probably a good enough excuse. You have nothing to lose but selfish pride (being able to win at the lower levels) by trying the next level up. Do it!

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

I have been learning the follower's role in partner dancing for more than five years. I expected to be reasonably proficient by now. However, that is not the case.

Lack of practice is a factor in my progress. There are usually more followers at a dance and I feel pressured to fill the leader role. I'm lucky if I get to be a follower 2-3 times at a dance. There are also a limited number of proficient female leaders. Many female leaders are new to the leader role and therefore do not have the skills to provide a strong lead with variations which challenge me in the followers role.

So, why do newer dancers seem to think that following is easy? I

Following is NOT Easy by Paul Stachour

Lead-Follow-Both Part 9

Installment 1 of 2: Paul's Observations as a Follower

think that it is because following is easy, especially at the start, and especially if one is partnering with a new leader. The teacher gives only a few simple patterns to attempt. As a follower, one needs to perceive which of the (say three) patterns is being requested (and that is often fully known, as the teacher provides the order) and to perform that pattern, no matter if it is led or not! Doing a pattern that is not led is not the proper action for a follower, but they do not know that yet.

Given my statement above that following seems easy, why do I say that it is not easy? And what do I think is difficult about it? I can summarize my struggles in three words: Perception, Connection and Rotation.

One of my dance teachers often says that leading is 90% thinking and

10% perceiving, while following is 90% perceiving and 10% thinking. When a leader only knows 3 patterns, it is not too difficult for a follower to perceive which of those is being led. When the leader knows 20 patterns, the problem becomes more difficult. This is especially so if the lead is somewhat ambiguous and perhaps off-time, happening either too soon or too late (as my lead unfortunately can sometimes be). If I as a follower cannot perceive what the leader is suggesting, then I will not be able to interpret the lead and do something reasonable. I will admit that when following I do not always give my full attention to what the leader is requesting. When it is easy to do what is being requested, my mind tends to wander (yes, call it mental laziness). Then the leader leads something just a little harder, and I mess up since I stopped using the needed perception skill. Hopefully they are not too upset with me, especially if I say "Oops, I missed that. May we try it again?"

Allow me to provide a perception example from the Cha Cha cross-over pattern. In measure 2, the leader and follower are both facing the same direction, as they both rock forward on beat 2; then back on beat 3. Next they cha cha cha across while facing each other, and they perform a similar action facing the opposite direction from the first. As the follower, I need to perceive the leader's changes of direction, and rotate myself accordingly. What do I need to perceive as the first instance of crossover on beat 2 ends? It is what I perceive that indicates what I am to do on beat 3 and the following beats. As one example, the leader might choose to hold their left hand out fully extended, continue to move ahead rather than finishing the rock-step, and rotate to their left (expecting the follower to then rotate to the follower's right). As a second example, they might step 4-1 instead 4&1 (2 steps instead of 3) as the leader returns to a crossover in the original direction, rather than a crossover in the opposite direction. As a third example, they might step 2&3& instead of 2-3 (4 steps instead of 2) during the crossover. A follower whose perception skills have not yet reached the ability to perceive these differences will not be able to perform any of those options.

The second word is "Connection". I have to connect with my dance-partner, or partner dancing just will not work. If we do not connect well with each other,

it will be that we are then dancing separate dances next to each other, instead of dancing with each other as a pair. And how strong does the connection need to be? I know that, as a leader dancing with a very new dancer, the connection on my part has to be very strong, or the follower does not perceive it, and we will not be able to dance together. As the follower gets better, they can create a strong, better connection, thus the force which I have to use as a leader diminishes. For example, one of the connection instructions that a teacher often gives is "The leader must put their right hand on the follower's shoulder blade, and the follower must put their back on the leader's right hand." I don't know about you, but I find it quite difficult to keep my back connected on the leader's hand as we move together down the dance floor. When I can, the movement is so much more fluid and graceful. Without that connection, we do not move together as a pair reliably.

Allow me to provide a connection example from the West Coast Swing whip pattern. The leader begins by stepping backward in the slot, then left and forward onto the rail. The first brings the follower forward in the slot, the second begins a right rotation. If there is not a good connection, neither happens very well. If we examine the pattern from the leader's point of view, then there are two places where the connection needs to be solid: The beginning of step 1, to start the follower moving forward, and the beginning of step 2, to start the rotation. If the connection is somewhat loose at other points, it is not as important, as no change of direction is being requested. If we examine the pattern from the follower's point of view, the connection needs to be good at all times, since it is unknown to the follower exactly when the direction change will be requested. I know that, for me, it took about 6 months for me to perceive where the leader was asking me to change my direction, and to adjust my actions accordingly.

The third word is "Rotation". Rotation is a challenge for me as a follower. I do not find it easy to rotate and keep my balance, especially if I am being asked to rotate more than one full circle. I need to keep my head directly above my shoulders, and my feet properly under the center of gravity of my body, while moving down the line of dance. With a higher center of gravity than most females, I find it difficult to keep everything properly above each other as I rotate.

Allow me to state that I know that I should move first, then rotate, then move again, rotate again, etc.; especially in a pattern such as the 3 step turn in Cha Cha. I also know that it is not the leader's role to keep me upright as I rotate. I do seem to be able to balance when the turn is one full rotation or less, but often tend to fall out of balance when the rotation is longer.

Next month I'll continue with some observations by people (leaders) who have led me in the follower role.

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