

MINNESOTA



Minnesota 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.

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USA CHAPTER MONTHLY DANCES

August

Saturday, August 18 American Classic Ballroom 1495 Steiger Lake Lane, Victoria 7-8 lesson-Cha Cha Instructor: Paul Botes 8-11 pm Variety Dance Music

September

Saturday, September 15 DanceLife Ballroom 4444 W 76th Street,Edina 7-8 lesson-East Coast Swing Instructor: Shinya McHenry 8-11 pm Variety Dance Music

October

Saturday October 20

Location: Dance With Us America Lower Level, Southdale Mall,

Edina

7-8 lesson-Rumba Instructor: TBD

8-11 pm Variety Dance Music

If you join USA Dance at a monthly dance, you attend that dance for free!

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

Minnesota Ballroom & Latin Pance Camp

3 DAYS OF SEMINARS AND LESSONS SUNDAY TEA DANCE WITH LIVE MUSIC



Jonathan Roberts US National and World American Smooth and US Intl Latin Champion



Toni Redpath US National and World American Smooth Champion



Michael Mead US National and World American Smooth



Nazar Norov American Rhythm



Toby Munroe US National and World World West Coast Swing Champion

OCTOBER 12-14 MNBALLROOMDANCECAMP.COM

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- Unique opportunity to work with some of the best coaches in the US in one weekend
- Private coaching lessons are available for you and your students
- Convenient central location in the upper midwest

Attendees: Lee Whitney (President), Joyce Thompson (Vice President) Carol Post (Secretary), Jane Phipps (Treasurer), Stephanie Clausen, Marla Heisterkamp (arrived 6:25 pm), Gary Stroick and Leslie Whitney. (Absent Bonnie Burton).

The meeting was called to order at 6:00 pm.

- 1. Agenda: Approved 7/0/0.
- 2. Board Minutes May 1, 2018: Approved 7/0/0.
- 3. Treasurer Report: Approved 7/0/0.
- 4. Special Projects:
 - a. Alzheimer's Association: Donation of 1 year of Project Dance and Monthly Dance and lessons donated to Alzheimer's Association for Longest Day event. Will follow up with AA coordinator.
 - b. National Ballroom Dance Week (NBDW): Flash Mob locations for practice available. Coordinator available and seeking assistants. Choreography is set and on YouTube. Many dancers have already started to learn routine. Dates for MOA pending. Discussions ongoing.
- 5. Communications: No updates.
 - a. Minnesota Dancer: No report.
 - b. Website: Stephanie will coordinate with current webmaster to begin support.
- 6. Social Dance:
 - a. Chapter Social Dances: June 16-DanceLife Ballroom-Quickstep; July 21-Dancers Studio-Bolero; August 18-American Classic-Cha-Cha; September-Dance Life Ballroom-Swing; October 20 -Dance With Us America-Rumba; November 17 Dancers Studio-Night Club 2 Step; December 15-Cinema Ballroom -Viennese Waltz.
 - b. Project Dance: June-'nMotion Dance Center-Samba by Jennelle Donnay; JULY NO PROJECT DANCE; August-DanceLife Ballroom-Tango by Shinya McHenry; September-TBD based on MOA dates; October-TDB based on MOA dates; November- Dancers Studio.-Night Club Two Step.
- 7. K-12 Report/ Dancing Classrooms:
 - a. K12: No report.
- 8. Dancing Classrooms: 51 Classrooms with locations across Rochester, Duluth and the MSP metro area.
- 9. Collegiate Ballroom Dance Report: No new updates.
- 10. Nominations Committee: Will discuss and vote for members to serve at July meeting.
- 11. Membership Report:

2017 May 31: 273

2018 May 31: 261

Meeting adjourned at 7pm.

Next Meeting: 6pm Tuesday July 3, 2018 Brooklyn Center Public Library Brooklyn Center, Minnesota (Conference Room I).





Dancer's Night Out

USA DANCE

USA Dance–Monthly–3rd Saturday Variety Dance, August 18, American Classic Ballroom, 1495 Steiger Lake Lane, Victoria. Lesson 7–8 pm and dance 8–11 pm. Lesson – Cha Cha. Instructor: Paul Botes.

Tapestry–Social Dance with USA Dance, 2nd Friday, August 10, DJ is Leland Whitney, lesson is American Tango, instructor is Charlie Drenth, lesson from 7–8 pm and dance from 8 to 11 pm.

Project Dance–August 5, 12, 19 and 26 at DanceLife Ballroom 4444 W. 76th St., Edina, MN. Lesson at 2 pm. Beginner Tango with Instructor Shinya McHenry.

WEEKLY DANCES

American Classic Ballroom–Fridays, lesson 6:15–7 pm and dance 7–9 pm.

Awakened Dance (at 'nMotion Dance Center)–Fridays, lesson 7–8 pm and dance 8–9 pm.

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

Costa Rica Ballroom–Wednesday, Practice Party, 8:15–9 pm.

Dance With Us America-Thursday, Practice Party, 8:15–9 pm.

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

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

OTHER DANCES

Argentine Tango Milonga–Second Saturday of each month, August 11, class at 8:30 pm and dance 9:30 pm–1 am. See mntango.org for more information.

Café Bailar Dance Club–Saturday Variety Party–2nd and 4th Saturdays, August 11 and 25, at Costa Rica Ballroom, lesson 7:30–8:30 pm and dance 8:30–11 pm. Cinema Ballroom – Practice Party, August 1, 8, 15, 22 and 29, 8–9 pm.

Cinema Ballroom–August 17–Sock Hop Dance, lesson 7–8 pm and dance 8–11 pm.

Cinema Ballroom–Sunday Night Dancing with Jerry O'Hagen and His Orchestra, August 12 and 26, 6:15 -10 pm.

MN West Coast Swing Dance Club-2nd and 4th Fridays, August 10 and 24, B-Dale Club, Roseville. 7:30 pm lesson free with admission and 8:30 pm dance.

Tapestry–Variety Dances, 1st and 3rd Sundays, August 5 and 19, dance 6–9:30 pm.

Twin Cities Rebels–WCS and Variety Dance, August 5 and 19, at DanceLife Ballroom, 4444 West 76th Street, Suite 250, Edina, dance from 7–10:30 pm.



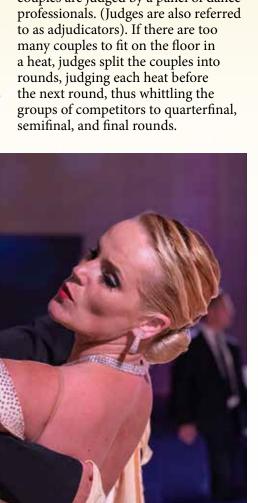
USA Dance-Minnesota Members Participate in TCO:

My Crash Course Learning about **Dance Competitions**

By Julie Johnston

When I volunteered to help with Minnesota Dancer, one of my goals was to have informative articles about dance related things, including competitions, which were a mystery to me when I began dancing. This past weekend I attended my first live dance competition. I was excited, not only to see and support fellow studio members and friends, but to learn more about the process of competing.

I learned a competition consists of heats (a group of events) where couples are judged by a panel of dance professionals. (Judges are also referred to as adjudicators). If there are too many couples to fit on the floor in a heat, judges split the couples into rounds, judging each heat before the next round, thus whittling the groups of competitors to quarterfinal, semifinal, and final rounds.



Dan Browning and Instructor Michelle Haely Hudson competing at Twin Cities Open. Photo by Margie Debelak



Julie Johnston has been a ballroom dancer for three years, a childhood dream that was never realized. She is a full time graphic designer in educational textbooks.

Many judges are placed around the floor to provide different views, as each judge may have his or her opinions about what constitutes good dancing. Some judges may emphasize some factors over others, such as feet or topline or movement. Each couple has about sixty seconds on the floor, which is the average length of a dance, so crowds are encouraged to cheer for their favorite couple by number to draw the judges' attention.

Each level of competition, called bronze, silver, and gold levels, represents increased levels of difficulty. Each level has a list of recognized steps associated with various dances that competitors must perform. The professional division has an additional category called Cabaret. Cabaret is a solo event where one couple performs at a time for adjudicators. Their routines can include lyrical interpretation with lifts and props allowed.

The competition consisted of: formation teams, Am/Am, Pro/Am and Pro divisions. A formation team is a style of ballroom dancing which often includes several people-couples, or non-couples. It is choreography based on a particular song, dance, or

even a medley of dances. Formation dancing may be done for exhibition or as a competition between teams.

Am/Am is two amateurs dancing as a couple, whereas Pro/Am is an amateur dancing with a pro, generally their instructor. A professional is a competitor who has sufficient experience and has declared themselves as a professional, or has competed as a professional.

Formation teams on Friday night consisted of the Twin Cities Formation Team, which includes USA Dance-Minnesota member partners Lance and Karen Boole, Ember Reichgott Junge and Dennis Yelken, and Scott and Bernie Osborn. They are coached by Scott Anderson and Deanne Michael.

In the Am/Am division, USA Dance-Minnesota member partners Bonnie Burton and Ed Soltis, Sue and Greg Prasch, and Tzu-Yu Wang and Deanna Forsman competed in a variety of styles and heats.

Many USA Dance-Minnesota members also danced with their professional instructors and competed in Pro/Am events. Ember Reichgott Junge danced with instructor Gordon Bratt; Lance Boole and Stuart Schukei danced with instructor Meghan Anderson; Sharon Kennedy with instructor Igor Afonkin; Dan Browning with instructor Michelle Hudson; and Yuping Zheng with instructor Eric Hudson.

USA Dance-Minnesota member Greg Prasch was honored to receive the Top Advanced Male Dancer award in recognition of his many successful gold level rounds he performed with his wife and dance partner Sue Prasch.

So did I enjoy my first competition? To be honest, a competition can become long and sometimes boring. You can only watch so much with a non-educated eye before it begins to

look the same. However, there are several things you can do, especially if you bring a fellow dance friend. You can make up your own games such: as which gown do you prefer and why? With the halls festooned with

"phenomenal athleticism and creativity"

more bling than your average jewelry store, you can blind yourself with the sparkle, shop for shoes, or guess the price of a ballroom gown you probably can't afford.

Ballroom can be an expensive hobby; especially for women. Competition means hair, nails, and makeup, along with gowns. One of the reasons I

appreciate USA Dance is that it puts ballroom dance within the reach of the average person. People can learn to dance through offerings like Project Dance¹. Monthly dances provide social interaction and practice time². And if you want to compete, USA Dance provides Am/Am (amateur) competition opportunities at a significantly lower price than independent Pro/Am competitions.³

Would I attend a future competition? Yes, because anyone who ballroom dances knows the dedication this sport takes, and I wish to support my friends and fellow dancers. In addition, the professional show is a phenomenal chance to see the athleticism and creativity of professional couples.



Bonnie Burton and Ed Soltis competing at Twin Cities Open. *Photo by Ryan Kennar Photography*

¹ See Project Dance information on page 13 of this publication.

² See Summer Sizzler information on page 16 of this publication.

³ See information on page 28 of this publication for upcoming competitions.



Janell Pepper 2018 Top Newcomer Female Dancer and instructor Dustin Donelon. *Photo by Dan Browning*



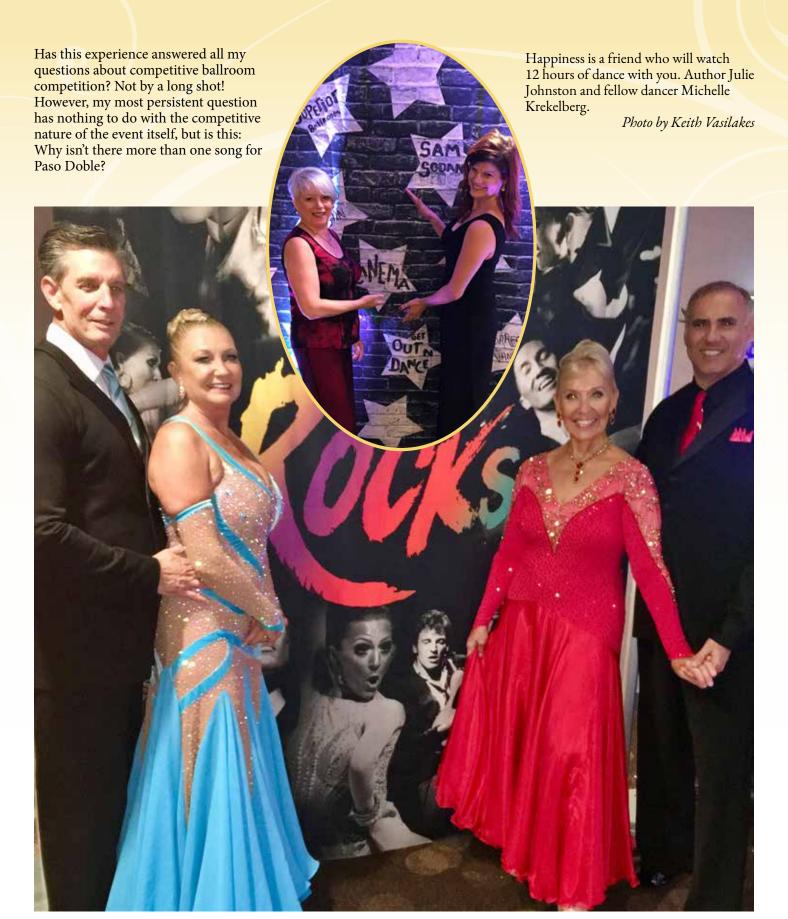
Greg Prasch, Top Advanced Male Dancer.

Photo submitted by Bonnie Burton



Competitors during a round at Twin Cities Open.

Photo by Margie Debelak



Couples Greg and Susan Prasch, and Bonnie Burton and Ed Soltis take a photo in front of one of the many fun backdrops at TCO.

Photo submitted by Bonnie Burton



Beginner Tango



Sunday, August 5 — 2:00 pm

Sunday, August 12 — 2:00 pm

Sunday, August 19 — 2:00 pm

Sunday, August 26 — 2:00 pm

Classes with Shinya McHenry at

DanceLife Ballroom

4444 West 76th Street Suite 250 Edina, MN 612.345.4219

www.usadance-minnesota.org info@usadance-minnesota.org Follow us @USADanceMN





USA Dance Minnesota offers dance instruction to members for \$5. Non-members pay \$10.

Become a member of USA Dance at membership.usadance.org or fill out a membership form available at class. A different professional instructor teaches a new dance at a different location every month.



USA Dance Minnesota #2011 FOXTROT/SWING FLASH DANCE INFO!

USA Dance- Minnesota #2011 is seeking dancers to participate in a Foxtrot/Swing flash dance group performance. This group will learn and dance a choreographed Foxtrot/Swing routine for a flash dance demo to be performed in celebration of National Ballroom Week. The performance will take place at the Mall of America on October 7, 2018, sometime between 2 PM – 3 PM.

The details:

- Knowledge of Foxtrot/Swing is useful, but not necessary.
- Lessons are FREE to you! This event is sponsored by USA Dance-Minnesota Chapter #2011 with a goal of achieving a great performance by dancers at the MOA. There is no charge to participate.
- Local pro Janie Nordberg will teach choreography: a sequence of dance patterns everyone will perform.
- Lessons start **Thursday, August 9, 2018, at 8:15 PM, at DanceLife Ballroom,** and will go for four weeks. Check-in time starts at 7:45 PM. You will be required to sign a release form.
- Lesson dates are: Thursdays, August 9, 16, 23, and 30 from 8:15-9:15 PM.
- Lesson location is: DanceLife Ballroom, 4444 West 76th St., #200, Edina, MN.
- No partner is required to participate. Come pair up with someone at the lesson!
- We have video available as a training tool.
- Costumes are not required for the performance at the MOA.
- Watch for updates in the Minnesota Dancer, on our USA Dance-Minnesota Facebook page, and on our website: www.usadance-minnesota.org

Come join in this fun dance event! If you know of anyone who may want to participate, please invite them to join us at practice, or ask them to contact me at: contactjoycethompson@gmail.com

Thank you and happy dancing! Joyce

Joyce Thompson

Vice-President | USA Dance-Minnesota Chapter #2011 contactjoycethompson@gmail.com



SAVE THE DATE!

Sunday, October 7, 2018

2:00 PM - 3:00 PM

THE USA DANCE-MINNESOTA #2011 ANNUAL SHOWCASE

To be held at:

THE MALL OF AMERICA ROTUNDA

Please join us as we celebrate National Ballroom Dance Week and spread a little dance fever! We are excited to return to the Mall of America for a 60-minute showcase of some of the best amateur dancing in the Midwest. We need dancers of silver level or above to perform for the mall patrons, so find your dance partner, alert your formation team, and tell all of your friends and family.

Let's bring our best dancing to the MOA!

If you would like to participate, please contact USA Dance-Minnesota #2011

Dance Demo Coordinator:

Yvonne Viehman, 763.245.7936 or danvman@aol.com



A Thousand Years and After ... D. Arthur Tsang

I heard the diminuendo as my steps slowed,
The music shimmering into the twilight,
Dance steps swirling away in the dying breeze,
My fading breath whispering the final words of my song.

A thousand years and after what will really matter?
Will my anthem still reverberate across the chasm?
Will the words to my song reach and raise you up?
Will my dance bring you peace and joy?

So before my last dance with you,
I will hear and know your song in my heart,
I will gift to you all that I have in my song,
My dance in life - a thousand years and after.

Minnesota Competitors go to Gumbo 2018

By Bonnie Burton

Ed and I have a goal to dance and compete in a ballroom competition each month during 2018. The Gumbo DanceSport Competition, held each June in Baton Rouge, LA, is one of our favorite USA Dance competitions and it fit the June timeframe perfectly. Off we went, along with five other Minnesota couples, each hoping to place high enough to qualify for Nationals in 2019.

Gumbo is very well-organized and usually well attended. It is one of the larger National Qualifying Events (NQE) of the year. In order to dance at the USA Dance National Competition, a couple must 'qualify' by dancing and placing in the top 65% of their dances at an NQE competition. Several NQE competitions are held around the country each year.



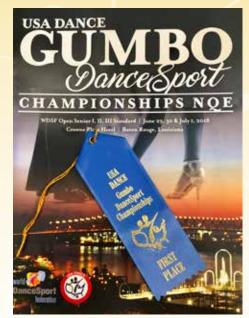
Bonnie Burton, USA Dance-Minnesota Board Member and National District 2 Director



Isabella Armour and Jonathan Wolfgram



Nicola Beilman and Josh Dowell. *Photos submitted by Bonnie Burton*



Despite these challenges, for the most part, we all placed high enough in our various heats to qualify to participate in the 2019 USA Dance Nationals. Congratulations to all Minnesota competitors who prepared and practiced long hours, and made the journey to participate and dance at the Gumbo Competition. You're all winners in our book!

This was our fourth year we've attended Gumbo. Along with several of our Minnesota dance friends, we collectively enjoyed the hospitality suites, the Saturday night banquet dinner, and the charming southern hospitality. Each of the Gumbo volunteers welcomed us and greeted us by name – no small accomplishment, considering the hundreds of dancers and that the volunteers see us only once a year!

We had heard rumors that this would be the last year for the Gumbo competition. Competitions require large numbers of tireless volunteers and thus, take their toll on the volunteer base. Good volunteers are hard to find. We're pleased to report that Louisiana DanceSport members are working hard to continue this competition into the future.

We cheered our friends and danced hard during the three-day competition. Some of our Minnesota group danced multiple styles, levels and age categories-all in one day! A scheduling fluke was such that they started at 10 AM and danced, literally, until midnight! This is manageable when you're an energetic University of Minnesota Ballroom student, but not so easy when you're dancing in the Senior categories.



Internation Standard day at Gumbo for Greg Story, Rebecca Steinkruger, Bonnie Burton and Ed Soltis.

Photo submitted by Bonnie Burton

Minnesota Competitor Results

Listed below are the results for the Minnesota Dance Competitors at the Gumbo DanceSport Championship (NQE) 2018 held June 28 – July 1, 2018 in Baton Rouge, Louisiana. Congratulations to all of the people who competed in the dance events at this competition.

David Chin & Caitlin Chin

3rd (of 4) Amateur Adult Silver Smooth 4th (of 5) Amateur Adult Gold Smooth 1st (of 4) Amateur Adult Silver Rhythm 3rd (of 4) Amateur Adult Gold Rhythm

Joshua Dowell & Nicola Beilman

2nd (of 4) Amateur Adult Silver Smooth 3rd (of 5) Amateur Adult Gold Smooth 2nd (of 4) Amateur Adult Silver Rhythm 2nd (of 4) Amateur Adult Gold Rhythm 1st (of 8) Amateur Adult Bronze Standard (W, Q) 2nd (of 7) Amateur Adult Bronze Standard (T, F) 1st (of 8) Amateur Adult Silver Standard 3rd (of 6) Amateur Adult Silver Intl. Tango 5th (of 11) Amateur Open West Coast Swing 7th (of 9) Amateur Open Hustle

C.J. Hurst & Lorie Hurst

2nd (of 3) Amateur Senior I Novice Smooth 3rd (of 5) Amateur Senior II Novice Smooth 1st (of 1) Amateur Senior I Pre-Champ Smooth 5th (of 5) Amateur Senior II Pre-Champ Smooth 2nd (of 4) Amateur Senior I Novice Standard 3rd (of 11) Amateur Senior II Novice Standard 2nd (of 3) Amateur Senior I Pre-Champ Standard 5th (of 10) Amateur Senior II Pre-Champ Standard



Twin Cities Open smooth round.

Photo by Dan Browning



Twin Cities Open Rhythm round.

Photo by Julie Johnston

Greg Prasch & Susan Prasch

1st (of 5) Amateur Senior II Pre-Champ Smooth 1st (of 7) Amateur Senior III Pre-Champ Smooth 2nd (of 2) Amateur Senior II Championship Smooth 2nd (of 4) Amateur Senior III Championship Smooth 4th (of 11) Amateur Senior II Novice Standard 6th (of 9) Amateur Senior III Novice Standard 7th (of 10) Amateur Senior III Pre-Champ Standard 4th (of 13) Amateur Senior III Pre-Champ Standard

Edward Soltis & Bonnie Burton

2nd (of 3) Amateur Senior IV Novice Smooth 1st (of 4) Amateur Senior IV Pre-Champ Smooth 3rd (of 10) Amateur Senior IV Silver Standard 3rd (of 8) Amateur Senior IV Gold Standard 8th (of 11) Amateur Open West Coast Swing

Greg Story & Rebecca Steinkruger

8th (of 16) Amateur Senior III Silver Standard 5th (of 9) Amateur Senior II Silver Standard 6th (of 12) Amateur Senior II Silver Smooth 6th (of 12) Amateur Senior III Silver Smooth 7th (of 8) Amateur Senior III Gold Smooth

Jonathan Wolfgram & Isabella Armour

1st (of 5) Amateur Adult Gold Smooth 1st (of 2) Amateur Adult Novice Smooth 1st (of 4) Amateur Adult Gold Rhythm 1st (of 2) Amateur Adult Novice Rhythm 1st (of 9) Amateur Adult Silver Standard 1st (of 5) Amateur Adult Gold Standard 2nd (of 11) Amateur Open West Coast Swing

1st (of 9) Amateur Open Hustle



7 PM LESSON 8-11 PM VARIETY DANCE

USA Dance Minnesota # 2011 American Classic Ballroom



1495 STEIGER LAKE LANE, VICTORIA, MN

Intention of Focus

By Linda Crable

I have had this ongoing frustration that when I see video of myself dancing, I generally have a blank expression on my face. Tom and I recently had a coaching with local teacher Nathan Daniels Hawes and I asked his opinion on how to look more present while moving about the floor. He spoke about intention of focus. There are three options to pick from: you can find it in the music you are dancing to; it can be because of who you're dancing with or you can pick something in the ballroom to bring your eyes to. When Tom and I are at LA Fitness practicing our dance routine, to keep from dropping my chin I look at the mural above the mirrors. Whether you are doing freestyles or a solo routine, the follower needs to decide on his/her focus for each combination of steps as you move around the floor based on what you are trying to express. The leader in a ballroom couple generally puts his/her focus on the follower.

"This intention of focus is not a piercing stare, but a soft-focused gaze"

In yoga we have Drishti to use when doing our practice. This Sanskrit word means sight, direction or focused gaze. It is where to look, which helps to control your wandering eyes, limit your intake of external stimuli and reduce distraction.

Using the idea of a fixed gaze can improve the quality of your yoga practice by preserving and directing your energy, enhancing alignment and can help to deepen the pose. For example, in Low Lunge when you turn your eyes slightly upward, it can encourage you to lift the chest and lengthen the spine. When doing Downward Facing Dog, looking toward the toes encourages a lifting back and up at the tailbone instead of rounding the upper back. Another key place to use drishti is when doing a standing balance pose such as Tree Pose.

Try to pick a spot on the floor slightly ahead of your mat, it is easier to bring the focus inward helping you to feel more stable as you stand tall. This has been especially useful to me now when there are days when my balance is not the best.

This intention of focus is not a piercing stare, but a soft-focused gaze with relaxed eyes allowing for your vision to be a little fuzzy in order to turn your attention inward. Our minds follow what our eyes do. This idea can also apply to dancing and our lives off the mat. It is our understanding, positive outlook, and overall view of the world around us that are affected by where we place our energy and attention.



Tom and Linda Crable. *Photo by David Chin*

One of the biggest benefits I've received from doing yoga and dancing is a shift in my outlook and understanding. We



Linda Crable

get a new perspective through which to view ourselves and bring that into our everyday lives when we are practicing yoga poses, moving our body to music at a social dance or learning new "moves" in a group class or private lesson. What is your attention focused on?



Dance events for every day of the week.

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Twin Cities Open 2018 Unforgettable Award Winner Pete Langworthy

By Suzi Blumberg

Summer rushes on and it's hard to believe it's half over. The Twin Cities Open Ballroom Championships (TCO), organized by Scott and Amy Anderson, rocked in Minneapolis, July 11-15, and TCO is always a sign that summer is half over. Each year during TCO they present the *Unforgettable Award* to someone who has been active in the Minneapolis-St. Paul dance community.

This year, Pete Langworthy received the *Unforgettable Award*! It reads, "In grateful acknowledgement of outstanding contributions to the art and sport of Ballroom Dancing in Minnesota". Pete has supported many

dance events in the community, in several different studios and with many different teachers. You can find Pete at a dance event somewhere in the Twin Cities every week. His love of dance—whether ballroom, west coast swing or salsa—shows there's no discrimination where and what he dances.

Pete was very honored and pleased to receive the *Unforgettable Award*. He's an avid competitor and has competed in TCO since 2005. He missed a few years but figures he's been a part of about ten TCO competitions. He also enjoys Donna Edelstein's Snow Ball DanceSport Competitions which take



Scott Anderson, Bonnie Inveen, Pete Langworthy, Grace Peterson and Amy Anderson

Photo submitted by Pete Langworthy



Suzi Blumberg

place in January and he has participated in seven or eight Snow Balls.

Pete started ballroom dance lessons at Dancers Studio in 2000 when they were at their old location on Snelling in St. Paul. He lived nearby and drove by the studio often and enjoyed seeing people dancing through the big front windows. After driving by many times he decided to stop in and take some lessons. Try something new, he thought. He didn't think he'd stay interested in dance, but got hooked very quickly. Dancers Studio in the early 2000 was a tremendous hotbed of talent and energy. He loved the social dance aspect of it and also got involved in a lot of showcases. There were dance parties on Friday nights and they were the most fun. They now have been changed to Thursday nights at their location at University and Pascal in St. Paul and are still great!

His current instructors are Grace Peterson at Cinema Dance Studio, also in St. Paul, and Bonnie Inveen, an independent instructor. Pete still goes to the practice parties and group lessons at Dancers Studio and feels fortunate to have danced with many wonderful instructors at Dancers Studio. He participates in showcases at Cinema and Dancers Studio and does special events with Bonnie.

Pete has been impressed with ballroom dance as a great form of exercise. Years back, he had lower back and hamstring

injuries, which ended up being chronic. He was unable to run or play sports as he had done before; but when he stumbled into dance, his back and leg handled it well. It was great exercise and Pete was delighted. As he progressed in dance, he became involved in West Coast Swing and joined the Twin Cities Rebels. Because of injury and health issues in late 2016 and 2017, he had to cut back a lot on social dancing, but now he plans to get back into Rebels and USA Dance-Minnesota activities.

Early on in his dance career, Pete started doing solos—dancing with a partner but no other couples are on the floor. He really enjoyed solos and they have been a big focus of his years in dance. He's performed close to 50 solos with eleven different instructors – both at showcases and competitions. I enjoyed one of Pete's solos at a Beyond Ballroom fundraiser years ago at Dancers Studio. He did a comedy number with Christine Hardcastle (formerly Hallberg) where

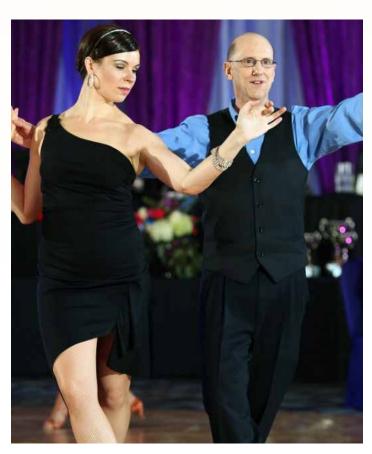
she was the tough guy and Pete was the buxom blonde. This dance was hilarious! Turns out it was a number they had performed earlier but decided to give it a new twist and reverse roles. Solos allow dancers to be crazy and creativesometimes serious, sometimes playful. Pete loves collaborating with instructors to create and then perform routines.

In late 2016, Pete hurt his hamstring badly and couldn't dance. He came down with lymphoma in 2017 and was off the dance floor from October 2016 to June 2017. After that he had shortness of breath related to the lymphoma, but went back to low-stress dance lessons with Grace and Bonnie, and even put together a showcase number with Grace. His lymphoma treatments were successful, his lung power returned, and he's been back to normal dance-wise since early 2018.

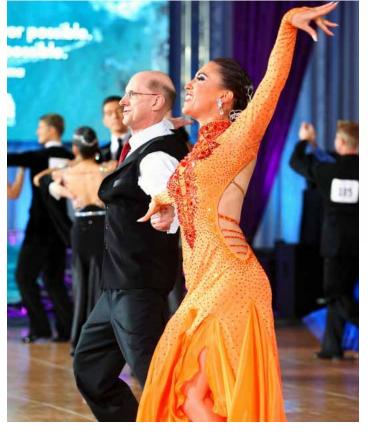
Last spring Pete visited Keewaydin Elementary School in Minneapolis with fellow dance student and enthusiast Kristine Alswager. Keewaydin is one of the schools participating in the Heart of Dance program, and one of Pete's friends is a teacher there. Pete and Kristine demonstrated some dance routines, and talked to the fifth grade class about how they got started dancing, what their current dance activities are and why it is important in their lives. They also fielded some great questions from the kids!

Pete enjoys all the friendships he has made in dance through the years. He sees people that he hasn't seen for awhile at the TCO and Snow Ball competitions. One of the reasons he enjoys competitions so much is because everyone is so friendly and supportive! Competitors joke and banter with each other so it's both a competitive event and a social event.

Congratulations, Pete, from all of us on receiving your well-deserved TCO *Unforgettable Award!*



Bonnie Inveen and Pete Langworthy.



Pete Langworthy and Grace Peterson
. Photos by Ryan Kenner Photography

The American Style Dance Congress:

What It Is, and How It Can Benefit You

By Grace Peterson

Twin Cities Open 2018 just concluded this past weekend, and it was a wonderful whirlwind of dancing, music and community. But unlike other competitions where you wake up Sunday morning, pack up, check out and head home, TCO serves one more major dose of inspiration in the form of six lectures, delivered by six top judges who are widely-recognized champions and experts in their field.

Let me tell you a few reasons why, ever since I first heard about the American Style Dance Congress, I have found it worth staying, getting up, and grabbing a cup of coffee along with my notebook, pen and a pair of dance shoes.

When you compete, you look to your instructors and coaches to give you feedback and remarks on what you did well and what you can work on, but other than a recall or a number placement, you generally don't have

the opportunity to receive comments from the judges themselves. The American Style Dance Congress, developed by Sam Sodano and Eddie Simon, is an amazing opportunity to soak in valuable information regarding current trends and techniques in American Smooth and Rhythm. It also serves as immediate feedback on what the judges who watched you and your students all weekend liked, looked for or would like to see more of out on the competition floor.

"...full of more information as well as inspiration"

I have been to the American Style Dance Congress at Twin Cities Open for the past few years, and each year I return home with notebook pages filled



Igor Afonkin and Meghan Anderson assisted Coach Rufus Dustin in his lecture on American Smooth at this year's Twin Cities Open Ballroom Championships.

Photo submitted by Meghan Anderson



Grace Peterson is a full time ballroom instructor at Cinema Ballroom and competes nationally both professionally and with students. She has also worked in dance retail at Grand Jeté for a number of years.

to the margins with techniques, artistic concepts, exercises and more. I love that each lecturer comes prepared with a well-articulated theme, a concept that they are passionate about and material that I can get completely immersed in for the better part of an hour.

Some of the judges invite finalists to demonstrate for their lecture, providing a live representation of their subject material. As the visual aspect is so important to the process of learning how to dance, it is extremely helpful to not only hear, but also see how an exercise may be worked out and applied, how an arm styling may convey an emotion, or how the interaction of a partnership can portray a story. Rufus Dustin used this method in his Smooth lecture on the merging of gesture and poise in a partnership, and it was impactful to hear him narrate while the dancers performed. As an instructor, it is very beneficial to give my students more opportunities to see concepts demonstrated that I teach, so I may reference them in future lessons and use them as a source of inspiration as we create goals to pursue in their own dancing.

Conversely, some of the judges give a more interactive lecture that has all of us out of our seats and moving around the dance floor (hence the need to bring my dance shoes!). This year, Tony Meredith had everyone partner up and walk around the dance floor, working on connection exercises in simply walking together, transferring weight, and leading someone on and off the floor. He then had us apply concepts of connection in basic hustle movements, giving us the opportunity to try each movement, each connection and each concept as he spoke about them and kept a watchful eye on the group. Not only

did I love that he had everyone moving and smiling, but it also gave students a chance to learn kinesthetically and to feel how their own body responded to each technique and instruction.

As you get absorbed in each lecture, the time flies by, but at its conclusion, rather than leaving the competition with the empty feeling that everything is over, you head home full of more information as well as inspiration. I have saved notes from each American Style Dance Congress that I have attended, and I continue to use many of the concepts in my dancing and teaching today.

I want to thank Scott and Amy
Anderson for their extra work
and commitment in hosting the
American Style Dance Congress at
TCO, for providing an opportunity
to interact further with both students
and colleagues and for creating an
environment of continued learning
with some of the top professionals in
ballroom dance. Yes, after a packed
weekend of dancing, I may get an extra
shot (or two!) of espresso in my latte,
but yes, it is definitely worth staying
and getting up for!



Pro/Am or Am/Am: Which One is for Me?

From the Archives, Originally published May, 2006

By Andrea Johnson



Pro/Am partners Keith Vasilakes and instructor Grace Peterson.

Photo by Dan Browning

Are you new to the dance world and just dying to compete but you just can't figure out if you want to compete pro/ am or am/am? You are in luck! As a student who has danced both pro/am and am/am and read and taken many of the helpful quizzes in both Glamour and Cosmo, I felt I had the expertise to design a simple quiz to assist you in your quest for an answer.

If I were to become a world famous Olympic track star, I would:

- Run an individual event because I don't want to have to rely on others for my fame and fortune.
- b. Run a relay because a combined effort is a lot more fun and it would be more fun to practice with teammates.
- c. Are there going to be people watching me run? Because if so, maybe I'll sit this one out.

If I were to become a world famous Olympic tennis star, I would:

- a. Play singles. I wouldn't want to be blamed for winning the silver because I hit a home run out of the tennis courts.
- b. Play doubles Two heads are better than one. I'm a team player.

c. Wait; will there be judges or referees? I don't like to be judged. Can't everyone win so nobody feels bad?

I have

- a. A LOT of money to invest in my dancing career.
- b. A little money to invest in dancing.
- c. Tickets to every single dance event in the cities, but I always sit in the back in case they ask for volunteers.

If you answered "a" for all of the questions, you should start competing pro/am. If you answered "b" for all of the questions, you should start competing am/am. If you answered "c" for all of the questions, I think somebody forgot to tell you that competing involves an audience, judges and a whole lot of spotlight.

Now that we have established your new calling in life, perhaps we should define the terms:

Pro/am is the term used when a student (the AMateur) competes with his or her instructor (the PROfessional). The couple is judged on the student's performance, so how the couple places is based purely on how

the student performs.

The greatest benefit of dancing pro/ am is that anyone can do it. All you need is an instructor. Some of the other benefits of competing pro/am are that the student gets to focus on their own dancing since their instructor is already using proper style and technique.

Additionally, the student doesn't have to worry about having to compensate for their partner's mistakes or technique, nor do they have to worry about ruining someone else's score or vice versa. Basically, this style takes out the x-factor or the unknown. Since you are in the hands of a pro, you can rest assured that they will remember the routine and lead or follow you with perfection. Its up to you to do your part right!

On the down side, it is only the student paying for the competition, the student (typically) has to pay the teacher their fees and the competitions are a lot more expensive. Also, if you want to practice your routines, you have to either pay your teacher or be the person at the studio who is always dancing with an imaginary partner. On the up or down side (depending on if you like being told what you should do), you are the student so if your instructor tells you to do something, you do it.

Am/am is the term used when two students (or Amateurs) compete together. The couple is judged as a whole. Each student contributes to the final placement in the event.

Some of the benefits of competing am/am are that you have someone to practice with (that you don't have to pay) as much as you want. If you dance at one of the USA Dance Competitions, not only do you get to split the cost of the competition with your partner, but the cost is

significantly less (think hundreds of dollars versus thousands).

On the downside, you have to find a partner if you want to compete. Once you have a partner, if either one of you is having a bad day or tends to forget the choreography as soon as they step on the dance floor, you have to accept that this partner will be affecting the final placement for both partners. Moreover, you have to realize that you are dancing with another amateur. They are not perfect and neither are you. The two of you will have to work together to develop good technique and you will have to try not to let your bad habits or your partner's bad habits affect the partnership.

On the up or down side (depending on whether you or your partner see the letter "I" in the word "team"), you are both students in a partnership and you both should get an equal say in things.

The final factor to take into account is the competition or the other competitors. Pro/am competitors range from students who take one lesson per week with their instructor and compete in one or two competitions each year to the students who take five lessons (or more) a week and compete in every single competition imaginable. As you would imagine, this makes for a slightly uneven playing field. If you are the student who can only afford one lesson per week, you are going to have to work your tail off (or have a great deal of natural ability) to beat out that student who takes an unlimited amount of lessons per week and has 10 times more experience than you on the competition dance floor.

On the other hand, the am/am playing field is generally a little more level. A couple that can only afford one lesson per week can practice as much as they want. They can still hope to make the finals with the couples that can afford to fly all over the country and get their choreography from the best coaches in the business.

Now that you have become an expert on the differences between pro/am and am/am, let me share some of my experiences with you. I started as an am/am dancer and made my debut at the Star of the North competition. I prepared by taking one lesson a week with my amateur partner and practicing for a minimum of 2 hours a week. The competition was inexpensive and I was competing against couples that looked like they were about at my level.

Couples competing at my level were not allowed to wear ballgowns, so I wore a simple dress (that I probably found in the clearance section at TJMaxx), applied my make-up as usual and did my hair similar to how I wore it for the prom. I fit right in on the dance floor. My partner had competed before and was good at easing my nerves. We were

"If I compete, should I compete Pro/Am or Am/Am?"

able to practice and hang out for the entire time before we competed.

A year or two later, I made my debut in the pro/am world at the Twin Cities Open. I took one lesson per week. A couple of weeks before the competition, I squeezed in 2-3 lessons per week when I started to freak out about not knowing all my choreography. I was advised to take a hair and make up lesson from Julie Jacobson who taught me the joys of false eyelashes, stage makeup, and enough hairspray to make it possible to knock on my hair. There was a definite possibility that I would need a pair of pliers to remove the bobby pins after the competition.

I wore a costume that I purchased for at least 10 times the amount I paid for my TJMaxx dress, spent a minimum of 30 minutes trying to apply false eyelashes, used half a bottle of hairspray, a hairpiece and wore more makeup than I have ever worn in my entire life. This caused a few looks when I stopped for coffee on the way to the competition. My pocket book had a lot bigger dent in it and just

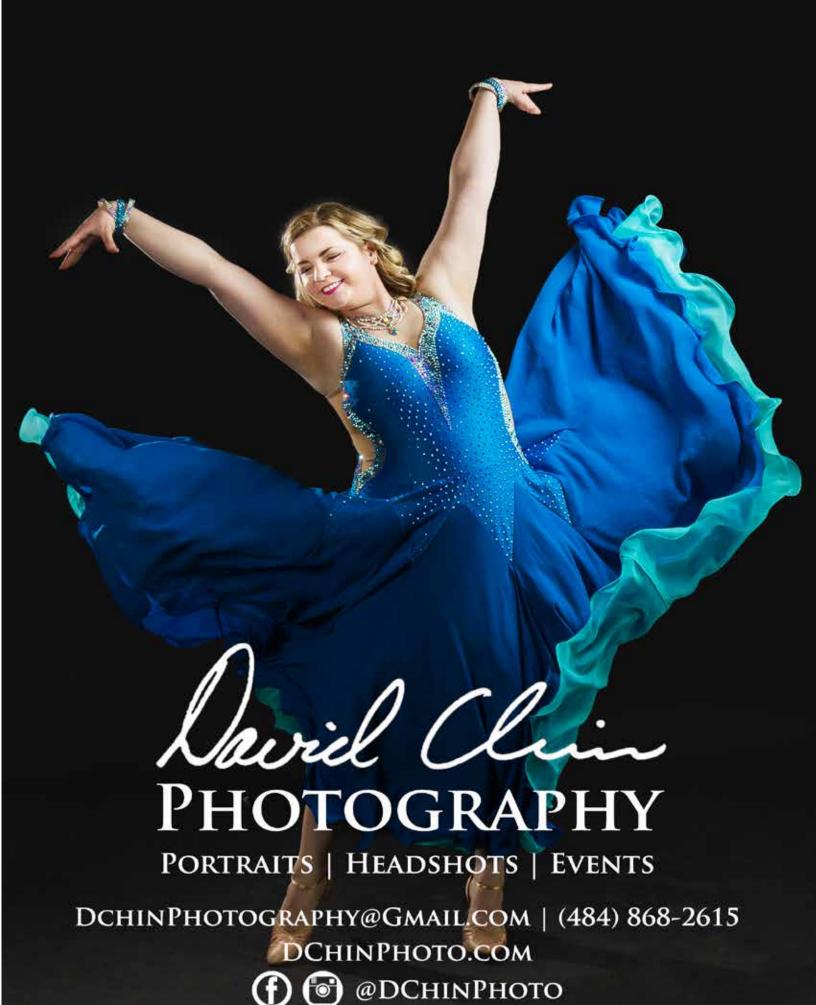
about everyone on the dance floor was dressed and presented like a pro.

My instructor, who was also competing with several other students, was able to run through some of our routines before we competed, but also had to practice and compete with his other students so our practice time was limited.

So, you may ask, which style do I like more? The answer is simple. I like both styles for their own benefits. I like competing pro/am because I have an amazing instructor that pushes me and challenges me to become a better dancer. He allows me to develop my own good habits and can correct me when I am using improper form or technique during practice or competition. My dancing has definitely improved since I started dancing pro/am. All my practice time and lesson time goes to working on my dancing and I know that if something is throwing off the partnership, it is something I need to correct.

I like dancing am/am because competitions are a lot less expensive, because I get to practice my routines as much as I want, and because it makes it more of a team sport than individual event. I've had great partners in the past and always had a fun time not only competing with them, but also hanging out before and after competitions with my partner and the other amateur competitors.

How do I balance my love for both styles? I choose to compete pro/am to satisfy my competitive side and my drive to be the best. I choose to compete am/am with my fiance (who is new to the competition scene) to have fun and satisfy our need for fun and because dancing is quite possibly the most fun activity you can do with someone you love (though I might be a tad biased). So, if you can find a partner, a good teacher, and have an unlimited amount of money and a love for dancing (as I do) my advice would be to dance both styles as much as possible and to love every minute of it!



Heart of Dance Impact: From Puerto Rico to Minneapolis—and Back

By Eleanor Purdy



Viviana Ramos and daughter Delilah.

On a wintry March morning, Viviana Ramos stopped to see her daughter Delilah at school. She was there to attend Steppin' with Class, an open house celebrating the fifth graders in Heart of Dance's Dancing Classrooms residency program. Viviana and her fellow parents were excited to watch the dancers show off their newly learned moves. "I watched her from the window before I went in," Viviana recalls. "To watch her poise and determination as she danced... it made me so proud to see how confident she was, and more than anything, to see her enjoying it!"

But Viviana's first introduction to Heart of Dance came a year earlier, on another special—though much warmer—occasion: a school trip

Photo submitted by Heart of Dance

to Puerto Rico. Delilah attends Windom Dual Immersion School in Minneapolis, which offers this unique cross-cultural learning experience to its students. As a 4th grader, Delilah and 50 classmates made the trip, along with Viviana as a chaperone. The adventure culminated with a boat excursion to a smaller island off Puerto Rico's eastern coast.

"They danced the whole way there," Viviana remembers. "First the Puerto Rican kids were showing our kids how to dance, and after that they all danced to hip hop music." Then, a Windom fifth grade boy made a unique song request: he asked for a "swing dance," which he had learned to dance that spring in Dancing Classrooms. After an impromptu duet performed by

twin brothers, the Minnesota kids had a chance to teach the Puerto Rican kids a dance in return. "It was a dance exchange," as she describes it.

The fifth grade dancers' discipline and self-assurance impressed Viviana. "That confidence, that ability to say 'let me show you', I knew it came from something they learned from the program," she said. She knew she wanted her daughter to be part of it. "What do I have to do to make sure my daughter can be part of Dancing Classrooms?" She remembers asking, and waiting—sometimes impatiently—to see whether Windom would be able to participate in the residency for a second year.

When it became reality, she was thrilled to see how Delilah grew from the experience. "At this age, she is learning how to feel and deal with her emotions," Viviana explains. She says the dancing helped her daughter express her emotions—and resolve difficult ones—more easily. "Dance is normally expensive, but this is a free program for parents," she says. "I like that there is no extra time or money commitment, other than what happens during the school day." This allows Delilah to keep up with her other interests, including robotics and community sports, during after-school hours.

On May 15, Delilah danced in the Windom showcase event for parents and families. Coming full circle, she danced with a new classmate, Antonio, who had just arrived from Puerto Rico three weeks before. Antonio and his parents moved to Minneapolis to restart their lives after Hurricane Maria. According to Principal James Clark, in just three weeks, Antonio learned all the dances and was able to fit in right away with his new

classmates, overcoming the language barrier. His parents could not be more proud.

That's the magic of Dancing Classrooms. "It is teaching inclusivity and acceptance. This is a program where everybody is allowed and everybody can do it. People can be whoever they are," said Viviana.

To bring Heart of Dance to a child or school you love this school year, contact Ember Reichgott Junge at emberrj@ heartofdancemn.org. To become a volunteer classroom assistant this fall, contact Frances at francese@heartofdancemn.org.







Photos by TMOR Photography

Dance Contacts

If you would like to be listed on this page, send your contact information to bonnieburton@comcast.net

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ARTHUR MURRAY DANCE STUDIO 534 Selby Avenue, St. Paul 651.227.3200

AWAKENED DANCE COMMUNITY (at 'nMotion Dance Center) 7988 University Ave NE Fridley, MN 55432 www.awakeneddance.com

BALLROOM AND LATIN DANCE CLUB 1103 W. Burnsville Pkwy, Burnsville 952,292,0524

www.ballroom-club.com

BLOOMINGTON BALLROOM DANCE CENTER 3701 W Old Shakopee Rd, Bloomington 952.392.9631 www.bloomingtonballroom.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 LOISA DONNAY 3142 1st Ave S, Minneapolis 612.822.8436 www.mndance.com

DANCE WITH US AMERICA 10 Southdale Center, Edina 612.564.5483 www.dancewithusamerica.com

DANCELIFE BALLROOM 4444 West 76th Street, Suite 250, Edina 612.345.4219 www.dancelifeballroom.com

DANCERS STUDIO 415 Pascal Street N, Saint Paul 651.641.0777 www.dancersstudio.com

THE FLYING PIG DANCE STUDIO 6232 Lyndale Ave. S., Richfield 612.598.1094 www.tfpstudio.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

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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

T 4 DANCE COMPANY 2307 Cleveland St, Eau Claire WI 612-968-2401 www.t4dance.com

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

MN WEST COAST SWING DANCE CLUB info@mwcsdc.com www.mwcsdc.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

CLUB Woman's Club of Minneapolis, 410 Oak Grove Street, Minneapolis 952.894.1412 www.suburbanwinterset.com

SUBURBAN-WINTERSET DANCE

TANGO SOCIETY OF MINNESOTA www.mntango.org

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COMPETITION CALENDAR AUGUST SEPTEMBER

10-12

OKC Dreamcatcher Championships NQE Oklahoma City, OK

OCTOBER

5-7

Carolina Fall Classic NQE Charlotte, NC 8-9

Kansas City Classic Kansas City, KS

OCTOBER

26-28

Chicago DanceSport Challenge NQE Chicago, IL

DECEMBER

1

California State DanceSport Championships NQE Oakland, CA