

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

February 2013



Photo from Snow Ball by Karin Lynn Photography. More photos throughout the issue!

INSIDE THIS ISSUE:

THE SNOW BALL, THE ART OF FLEXIBILITY, VISUALIZING SUCCESS, AND MORE!

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Upcoming Dances

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February

Saturday, February 16th

7-8 pm Cha Cha Lesson
Instructor: Gene Bersten

8-11 pm Variety Dance
Music DJ: Gene Bersten

\$7 USADance members
\$10 non-members

Dance with Us America
 10 Southdale Circle
 Edina, MN 55435

March

Saturday, March 16th

7-8 pm Bolero Lesson
Instructor: Nadine Messenger

8-11 pm Variety Dance
Music DJ: Nadine Messenger

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\$10 non-members

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Call for information on dance events.
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DANCERS' NIGHT OUT

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

Fri 2/1 - Club Salsa; Blue Moon Ballroom, 2030 Hwy 14 E, Rochester; Salsa, Bachata, Cumbia, Merengue, Cha Cha; lesson at 7:30, dance 8-11; \$8, \$6 youth; call 507 288 0556 or visit www.bluemoonballroom.com

Sun 2/3 - **Free Cha Cha Lesson; Dance with Us, America, 10 Southdale Center Space #930, Edina; 2-3:30; email info@usadance-mn.org**

Sun 2/3 - Salsa Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 7-7:50; \$5; call 651 641 0777 or visit www.dancersstudio.com

Sun 2/3 - TC Rebels West Coast Swing Dance; Social Dance Studio, 3742 23rd Ave S, Minneapolis; 7-10:30; \$11, \$7 members; call 952 941 0906, email info@tcrebels.com, or visit www.tcrebels.com

Mon 2/4 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Swing Dance; 8-11; \$5; call 612 342 0902 or visit www.fourseasonsdance.com

Wed 2/6 - West Coast Swing Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 9-10; \$5; call 651 641 0777 or visit www.dancersstudio.com

Thu 2/7 - Variety Dance; Dancers Studio, 415 Pascal St. N, St. Paul; 8-8:50; \$5; call 651 641 0777 or visit www.dancersstudio.com

Fri 2/8 - Dance Party; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; Waltz lesson at 7:30, dance 8:30-10:30, \$10, \$8 dance only; call 763 755 3644

Fri 2/8 - '80s Dance Party; Blue Moon Ballroom, 2030 Hwy 14 E, Rochester; New Wave, Alternative Rock, Pop, Retro; lesson at 7:30, dance 8-11; \$8; call 507 288 0556 or visit www.bluemoonballroom.com

Sat 2/9 - Aqua Gliders Dance Club; Church of St. Richard, 7540 Penn Ave S, Richfield; Foxtrot lesson at 7:30, dancing 8:45-11; partner required; call 612 869 3062

Sun 2/10 - **Free Cha Cha Lesson; Dance with Us, America, 10 Southdale Center Space #930, Edina; 2-3:30; email info@usadance-mn.org**

Sun 2/10 - Salsa Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 7-7:50; \$5; call 651 641 0777 or visit www.dancersstudio.com

Mon 2/11 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Swing Dance; 8-11; \$5; call 612 342 0902 or visit www.fourseasonsdance.com

Wed 2/13 - West Coast Swing Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 9-10; \$5; call 651 641 0777 or visit www.dancersstudio.com

Thu 2/14 - Valentine's Day Dance and Dinner; Dancers Studio, 415 Pascal St. N, St. Paul; Dinner, dancing, and a group class; \$35, \$15 dance only; RSVP by

February 10; call 651 641 0777 or visit www.dancersstudio.com

Fri 2/15 - Valentine Dance; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; 7:30-10:30; call 763 755 3644

Fri 2/15 - Valentine Dance; Blue Moon Ballroom, 2030 Hwy 14 E, Rochester; Swing, Jazz, Jump-Blues, Ballroom; lesson at 7:30, dance 8-11; \$10, \$8 students; call 507 288 0556 or visit www.bluemoonballroom.com

Sat 2/16 - **USA Dance; Dance with Us America, 10 Southdale Circle, Edina; Cha cha lesson at 7, dance 8-11; \$10, \$7 USA Dance members**

Sun 2/17 - **Free Cha Cha Lesson; Dance with Us, America, 10 Southdale Center Space #930, Edina; 2-3:30; email info@usadance-mn.org**

Sun 2/17 - Salsa Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 7-7:50; \$5; call 651 641 0777 or visit www.dancersstudio.com

Sun 2/17 - TC Rebels West Coast Swing Dance; Social Dance Studio, 3742 23rd Ave S, Minneapolis; 7-10:30; \$11, \$7 members; call 952 941 0906, email info@tcrebels.com, or visit www.tcrebels.com

Mon 2/18 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Swing Dance; 8-11; \$5; call 612 342 0902 or visit www.fourseasonsdance.com

Wed 2/20 - West Coast Swing Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 9-10; \$5; call 651 641 0777 or visit www.dancersstudio.com

Thu 2/21 - Variety Dance; Dancers Studio, 415 Pascal St. N, St. Paul; 8-8:50; \$5; call 651 641 0777 or visit www.dancersstudio.com

Fri 2/22 - Dance Party; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; Waltz lesson at 7:30, dance 8:30-10:30, \$10, \$8 dance only; call 763 755 3644

Sun 2/24 - **Free Cha Cha Lesson; Dance with Us, America, 10 Southdale Center Space #930, Edina; 2-3:30; email info@usadance-mn.org**

Sun 2/24 - Salsa Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 7-7:50; \$5; call 651 641 0777 or visit www.dancersstudio.com

Mon 2/25 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Swing Dance; 8-11; \$5; call 612 342 0902 or visit www.fourseasonsdance.com

Wed 2/27 - West Coast Swing Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 9-10; \$5; call 651 641 0777 or visit www.dancersstudio.com

Thu 2/28 - Variety Dance; Dancers Studio, 415 Pascal St. N, St. Paul; 8-8:50; \$5; call 651 641 0777 or visit www.dancersstudio.com ■

USA Dance – MN Chapter #2011 Board Minutes

Tuesday, January 8, 2013

Submitted by Leslie Whitney

In attendance: Pete Westlake (President), Cathy Dessert (Vice President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Zhuojing Liu, Bonnie Burton, Marty Faeh, Tracy Frazee

Location: Quixotic Coffee, 769 Cleveland Ave South, St. Paul

Call to Order: Quorum established. Agenda approved. December minutes approved.

Welcome to New Board

Overview of Major Initiatives

- Pete reviewed Chapter #2011 major initiatives:
- Dances
- Competitions
- Project Dance MN
- Performances and Volunteer Opportunities
- Dancing Times

ORGANIZATIONAL MATTERS

Determine Officers

- The board voted, and the positions are as follows:

- President – Pete Westlake
- Vice President – Cathy Dessert
- Treasurer – Jane Phipps
- Secretary – Leslie Whitney

Discuss and Allocate Responsibilities of Members

- There is a need to organize the process of

- advertising for the Dancing Times.
- Project Dance MN – A need to help Corissa spearhead this venture.
- Several board members will collaborate to purchase awards for SotN.
- Zhuojing will schedule board members to welcome and make announcements at each monthly dance and Project Dance MN events.

Treasurer's Report

- Jane prepared and distributed a financial report as of December 31, 2012.
- Treasurer's report was approved.

PROJECTS

Review and Approve Floor Contract

- The agreement to transfer ownership of the floor was approved by the board pending a review by a lawyer.

Speakers and Snow Ball Competition

- The chapter has agreed to lend the audio speakers to the Snow Ball Competition.

Website Contact Form

- This format has been cleaned up. Thank you, Nic.

SotN Update

- Planning and organizing for this event is progressing smoothly.

Project Dance Minnesota Update

- This project kicked off on Sunday, January 6th, at Cinema Ballroom with more than 80 people in attendance!
- We discussed how we can encourage these people into membership.
- A motion was made, seconded, and approved to allocate money for the promotion of Project Dance MN.

Thank You Notes from Previous Board Members and Volunteers

- We read delightful thank you cards.

Next Meeting:

5:30 P.M.

Tuesday, February 5, 2013

Quixotic Coffee, 769 Cleveland Ave
St. Paul, MN 55116 ■



Photo from Snow Ball by Karin Lynn Photography. There are many more throughout this issue!

USA Dance: Who Are We?

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

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

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

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

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

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Mailing: Committee member

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

Subscriptions: \$22/year. Make checks payable to USA Dance MN and send to Theresa Kimler, 7050 49th St. N, St. Paul, MN 55128 ■

Advertising

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

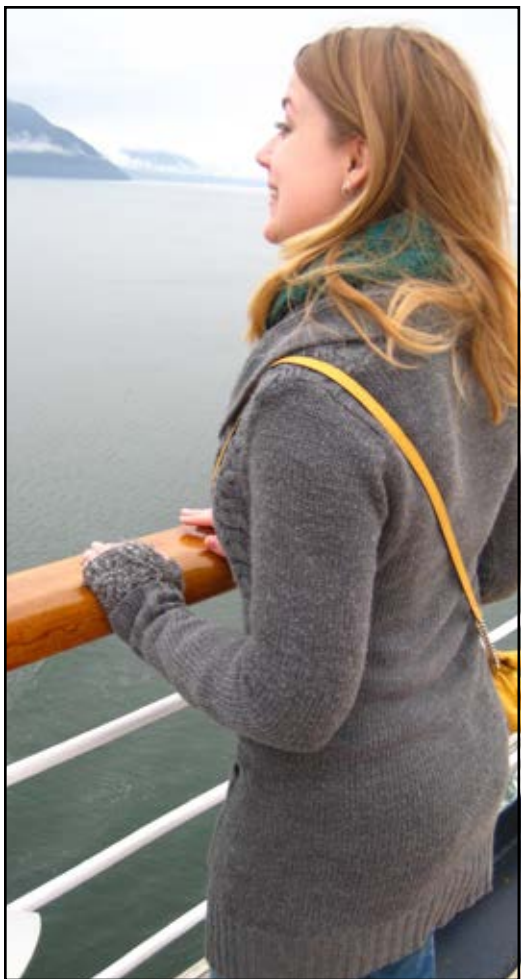
Full page	7.5" wide x 10" high	\$130
Half page	7.5" wide x 4.75" high	\$80
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Qtr. page	3.5" wide x 4.75" high	\$60
Business Card	3 consecutive months	\$50

SWAPLINE ADS: Free 3-line ad in Swaplines available to subscribers (dance merchandise only). Send to: newsletter@usadance-mn.org

DEADLINE FOR ALL MATERIALS:
10th OF EACH MONTH

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FROM THE EDITOR

By Mary Beth Beckman

January was pretty quiet for me, but given what I've heard of this year's Snow Ball, it was full of excitement for many of you! So I'll skip the part where I try to think of interesting things to say about my month and move right into an overview of this issue.

Our regular column writers are as interesting as ever this month. USA Dance Minnesota's president points out the great fortune of having such a powerful local dance community, while Jack Munday realizes that his favorite dance is the foxtrot. In "Look Your Best," Deborah J. Nelson discusses the challenges of constructing costumes meant to transform from one look to another. The dance doctors give advice on how students ought to handle an unsatisfactory relationship with a pro partner, and Elizabeth Dickinson reflects on the importance of asking questions in relationships.

A great mirror for Elizabeth's article is Yuko Taniguchi's discussion of the importance of considering the needs of others in shared spaces. Tyler Bridges returns to the *Dancing Times* with another insightful book review, this time on *The Inner Game of Tennis* by W. Timothy Gallwey, which aims to help you through the multitasking mind block. Corissa Ranum recaps the success of

January's Project Dance Minnesota II events, which are free and open to everyone. As someone who benefits from quick, decisive action from the USA Dance Minnesota board, I snuck in a short homage to the new president, Peter Westlake. And we have two great articles on Snow Ball with lots of beautiful photos. Donna Edelstein, one of our dance doctors, gives an overview of the very successful competition, while dance enthusiast and competitor Marty Faeh reflects on his great experience dancing and spectating at the Snow Ball.

I somehow managed to forget that last month was my one-year anniversary as editor of the *Dancing Times*. So I want to just take a moment now and say thank you—really, really thank you—to all the people who contribute articles and photos. This wouldn't be possible without you. I love working on this publication, and I am thrilled every month when we manage to pull together yet another fantastic issue.

This year I'll be at the registration table at Star of the North again. Get your registration in by February 18th or buy your spectator tickets, and come say hello on March 2nd and 3rd. I'll most likely be the exhausted-looking one with the coffee and the slightly too-chipper attitude. ■

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

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Peter Westlake is currently president of USA Dance Minnesota and has been elected to the board for the next term. He is also an accomplished competitive dancer with his partner, Sehyun Oh.

THE PRESIDENT'S CORNER

By Peter Westlake

This month I had the opportunity to enjoy the flash and excitement of the Snow Ball and was reminded just how many dancers we have in the Twin Cities. One moment that stood out for me occurred while catching up with an old friend. At some point in the conversation, he asked me, "How was the showcase in December?"

To which I responded, "We actually weren't able to make it to the December showcase. Maybe you're thinking of my brother, he was there."

"Wait," he stopped me. "You have a brother who dances? Seriously?"

"Yeah, he's been dancing around here for several years."

"Really? I had no idea! I thought you two were the same person. I could never figure out why half the time you'd act like you didn't even know me. I thought you were just a jerk."

On one hand, the moment reminded me of just how many people in our Minnesota dance community I barely know or haven't met yet at all, but even more than that, it reminded me

how fortunate we are to live in a place with so much dancing. We have an environment that can support scores of studios, hundreds of dancers, and multiple competitions every year. Some people fly hundreds of miles to experience this much dancing, and we have it right in our back yard.

I'm proud to be one of the many people helping to build this great community, and I hope my fellow dancers can contribute as well by participating in the many events we have listed in Dancers' Night Out and on our website. The USA Dance monthly dances and the wildly successful Project Dance Minnesota II lessons are some of the most popular events, and of course, don't forget the upcoming Star of the North DanceSport Classic on March 2nd and 3rd. We are extremely excited to invite everyone in the Minnesota dance community to come out and participate. With your help, we plan to make this one of the best years yet!

So with that, I'd like to say thank you to all the Minnesota dancers for making this such an amazing place to dance. ■



Cotillion Dance Club

The Cotillion Dance Club has been hosting ballroom dances since the 1930s. That's a lot of dancing history! Our dinner-dance format makes us unique among Twin Cities dance clubs: every dance is a special occasion where members and their guests dress up for an elegant evening of dining and dancing to big band music.

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John Bergman-rothbergman47@aol.com
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SNOW BALL: ANOTHER WAY TO SAY FUN

By Marty Faeh



Just a few short months ago, I teamed up with professional dance instructor Kathryn Bratt to work on my American rhythm and keep it at a high social level. As we started working on technique and developing our new pro/am partnership, the snowflakes started coming together to form a snowball. The decision to compete in the upcoming Snow Ball competition that took place on January 11-12, 2013, was an easy one. Being a local venue with a strong base of talented pro/am dancers, and with the winter blues starting to kick in, a competition was just what the dance doctor prescribed. Plus, it was a fun way to launch a new pro/am partnership in the new year.

Up to now, my biggest challenges in my dance events involved managing my nerves. My goal for this, my second competition, was to have lots of fun and relax—nothing more, nothing less—and that, I did. Upon arriving, I was warmly greeted in the lobby of the DoubleTree Park Place Hotel by friendly staff and directed to the ballroom. I could feel the energy as I passed many dancers in the hallway bustling around, getting ready for the day's events. I passed the Dover Restaurant & Bar, making a mental note to come back and visit at the end of the day to reflect on all that transpired. I started bumping into old and new friends alike. I love these events, as they bring people together, people that share a similar passion in life—priceless.

As we stepped onto the dance floor for our first freestyle dance, I looked at my Kate. She shot me this smile that lit up the entire

ballroom, and the rest was history. I was relaxed, the calmest I ever was on a dance floor, and we did our dances, one after the other. There were a few oopses, a few laughs, a few words along the way, and oh, so many funny facial expressions. It was just the two of us out there having fun. That was my goal, and the goal was accomplished. In the blink of an eye, our freestyle and scholarship rounds were over, and the day was coming to an end. Wow. What a wonderful experience. We held our own on a very competitive dance floor, and I don't think I could have smiled or laughed any more than I did that day.

I attended the Saturday evening session as a spectator and fan of dance. It is always a treat to watch and learn from other dancers: see the variety of technique, passion, costume, energy, style, and poise. So much to learn, so much room to grow, but most importantly, so much fun to be a part of such a fun and exciting event. Special thanks to my pro partners, Kate Bratt and Michelle Haley Hudson, for supporting, teaching, and coaching my two left feet to dance. Thanks to the judges and vendors, USA Dance Minnesota, friends and fellow dancers, and, most especially, Donna Edelstein for putting on such a wonderful competition right here in the heart of Minnesota.

What's next? Star of the North DanceSport Classic, March 2nd and 3rd, with amateur partners Cathy Dessert and Trina Labore. ■



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THE ART OF FLEXIBILITY

By Yuko Taniguchi

Last fall, I attended a dance event where my students from the University of Minnesota - Rochester performed. Being the adviser of the club and a believer in the integration of the community and student life, I was excited. I was eager to capture their performance on video. I got up and stood at a spot that allowed me to see the entire stage. Then it occurred to me that I could be blocking others' view. When I turned around, I saw people sitting behind me.

"Oh, I'm sorry," I said.

"No, you're not," the woman in the back shouted, then turned to the people at her table. "She knew *exactly* what she was doing."

The sharpness of her tone jolted me. I ran to the front, found a seat, and sat and shrunk as small as I could become.

I did capture my students' performance in a video. I continuously turned from right and left to capture the overall performance. The students

were superb. The community embraced the students' energetic performance with cheers and a standing ovation. I stayed to congratulate the dancers. The students were eager to post their performance on the team Facebook page.

As soon as I came home, I washed my hands and face, climbed into bed, and pulled the blanket over me. Remembering the woman's sharp voice, I felt like a child, reprimanded. I considered what she said: "She knew exactly what she was doing." Was this true? Perhaps she had a point. What I wanted was to take a video of the performance from the best angle. I stood up with this intention and did not consider anything else. I did not consider that other community members may be just as excited as I was to view the performance. When I realized my offense of blocking the view, I thought others would be somewhat understanding, since I was an avid supporter of young dancers. The reality was the opposite. I neglected considering others, and the woman

clearly expressed how she felt about my actions.

Dancing brings people together and builds a community. Yet when people full of passion for dancing gather together, we wish that we had more space to ourselves, both on and off the dance floor. Walking into a crowded dance event, we search for a place to sit, to place our belongings, and to change our shoes. We claim a table or a chair so that we can come back to the same spot. We have all complained about traffic flow and space on the dance floor. This art of sharing space isn't easy to master.

As adults, we practice sharing much less than children do. Sharing and taking turns are two difficult concepts children are asked to learn. During my recent Skype session with my eight-year-old nephew, six-year-old niece, and four-year-old niece in Japan, I witnessed them bumping and pressing into each other for space to be in front of the camera. Within five minutes, the youngest one began crying, "I can't see!" This chaotic togetherness resembles our social dance scenes. We

Photos from New Year's Eve at Shakopee Ballroom by Suzi Blumberg



are happy to be together, but how do we function peacefully? Who gets to stand and take a video? How do we take turns?

Sharing requires mental flexibility. My husband, Jeremy, and I learned the value of flexibility through our daily practice at a basketball court in a local athletic center. Every evening, we compete with people of all ages for this space. Some people, like the Chinese family who plays badminton on Monday evenings, are extremely polite. They apologize for interrupting our practice and ask if they could use half the court. We graciously grant their request and move to one side, making half a court work for our practice. But then there are those big and tall basketball players who come in and start playing without saying a word.

"Sorry, guys. We're actually using this space." We claim our property.

"The entire space?" The tall and strong basketball players look down on two small ballroom dancers.

"Yes, the entire space." We fight for our space.

They leave with puzzled expressions, not understanding why ballroom dancers are in the basketball court and how they could need so much space. Even though *first come, first served* is the basic rule of utilizing community space, we don't enjoy saying no to the basketball players. Finding a way for more people to enjoy the space collaboratively is preferable to restricting someone else's use of the space.

Jeremy always says, "Good manners never hurt." Maybe the key is to ask. Asking to enter into a space shows that we have considered others' presence. We say yes to those who approach us and no to those who enter without demonstrating awareness of our presence. On the night of my students' performance, I didn't consider those who were sitting behind me, thus I didn't ask if I could stand to catch my students' performance. Had I asked, maybe the woman would have been more receptive to my presence. But without asking, without showing

consideration of her presence, the woman was clear where she stood.

I learned from this woman. At first, her sharpness seemed excessive, but this sharpness got my attention. I, too, needed to consider her perspective and remain flexible in my own understanding of the situation. The best dancers are the most flexible mentally: they can respond to difficult space issues calmly, and they are mindful of others' presence and navigate their way with grace and creativity. What I strive to achieve on the dance floor is also what I continuously practice off the dance floor.

I'd like to invite discussion on this topic, via follow-up articles or even comments on the *Minnesota Dancing Times* Facebook page. Have you experienced a similar incident involving videography and photography? What is your thought on sharing the space? Is sharing space difficult for you? What do you want your community members to know about the value of sharing space? If we can learn to discuss these issues, perhaps we can avoid conflict in the future. ■

Photo from *Snow Ball* by Karin Lynn Photography



PROJECT DANCE MINNESOTA KICKOFF MONTH A SUCCESS!

By Corissa Ranum

Thank you all for coming out for the Sunday classes. We have experienced such a wonderful turnout! The first class on January 6th had over 80 people, which was then topped the following week with 130 people!

For those unaware of this project's mission, USA Dance Minnesota has been working to provide ways to

promote the quality and quantity of ballroom dancing within our community. This project helps satisfy our mission by providing free group classes to any and all interested in learning how to dance. Each month has its own dance taught by a professional instructor every Sunday afternoon. We have class for the first hour and follow it up with a half hour of practice time for our group.

This is a great opportunity for family and friends to get involved in your passion, and it's free! You can't get much better than that!

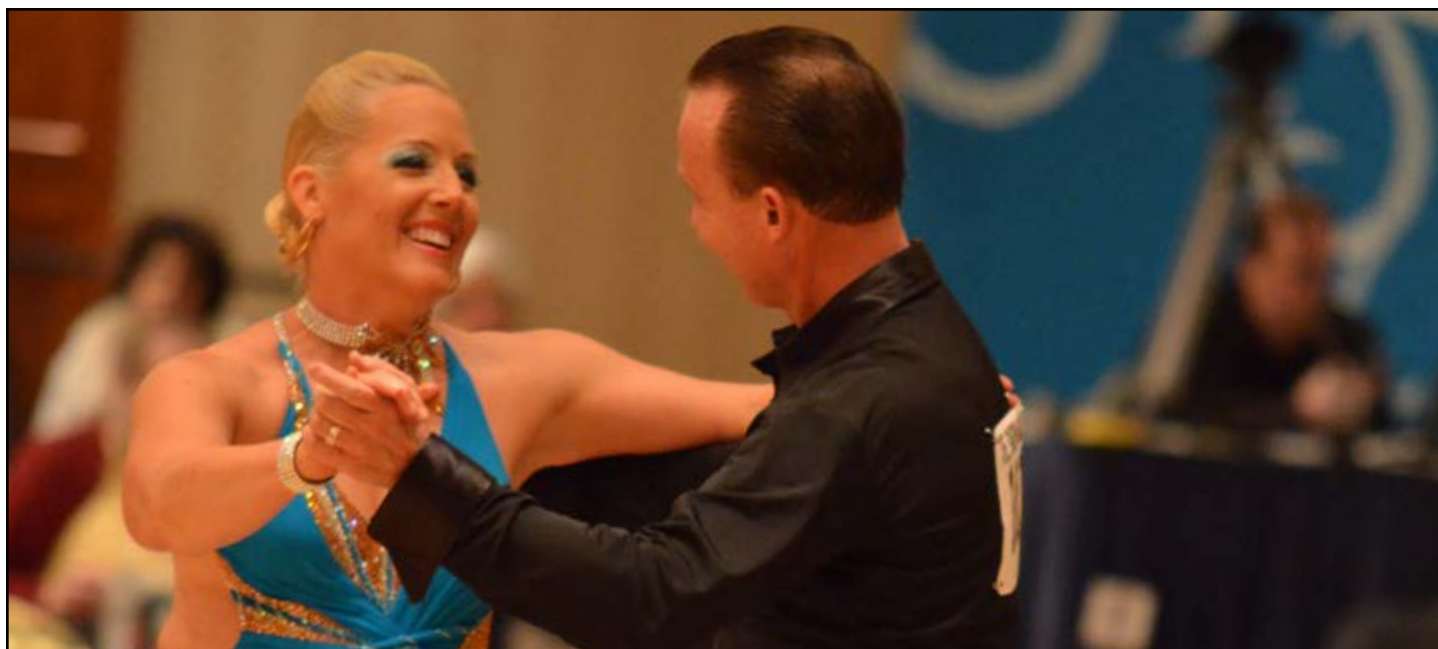
In February, we'll be learning American cha cha at Dance with Us, America, and in March, we'll be doing American foxtrot at American Classic Ballroom. Classes start at 2 p.m. Hope to see you next Sunday! ■



Photos from Project Dance Minnesota at Cinema Ballroom by Cathy Dessert

DANCE SOUP

THE UNIVERSITY OF MINNESOTA BALLROOM DANCE CLUB is thrilled to invite you to their annual Dollar Dance at Dance with Us America on Saturday, February 16, 2013. Located in the lower level of Southdale Center between Marshalls and JCPenney, the Dollar Dance is approximately an hour-long portion of the evening that acts as a fundraiser for the collegiate group. Priced at \$1.00 per ticket, each ticket can be traded for one dance with any student during that time. While the students will be there the entire evening, the Dollar Dance is a great opportunity to support the ballroom community on the U of M campus. They hope to see you there!



Photos from Snow Ball by Karin Lynn Photography

DINNER *for* SEVEN



If you like Dancing with the Stars, you'll love Beyond Ballroom Dance Company! Consisting of professional competitive ballroom dance champions who have thrown away the rule book, BBDC has audiences dancing in the aisles.

To mark its 10 year anniversary, the company reprises the show that critics and audiences adored, Dinner for Seven!

Meet The Company: BBDC

Join us March 3rd immediately following the performance for our Talk Back Series—a question/answer session with the company. Ask questions about the performance, rehearsal process, technical and artistic decisions and designs, and deepen your live performance experience!

"Splice competitive ballroom dance with a mischief-filled narrative, an eclectic song list and lots of sexiness and sass, and you have the Beyond Ballroom Dance Company."

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Tickets (fees included) \$28 Seniors and Students • \$31 Adults

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Elizabeth Dickinson is a dancer and life coach in the Twin Cities. She offers complimentary coaching consultations and can be reached at www.pursueyourpath.com.

THE DANCING LIFE

The Art of the Ask

By Elizabeth Dickinson

As both a dancer and a life coach, I've always been interested in the relationship between good dancing and good living. As many people before me have noted, ballroom dance is a wonderful metaphor for life and partner relationships of all kinds.

What does it mean to be in an empowered and fulfilling relationship both on and off the dance floor?

On the traditional social dance floor, the answer seems easy and obvious and time-limited. One person (often a man) asks another (usually a woman) for a dance. If he or she agrees, for three minutes, they are joined in dance. The gentleman leads. The lady follows. When it goes right, they are joined in a dance relationship for their mutual benefit and satisfaction. At least for three to four minutes!

Off the dance floor, relationships can be much more complex and messy. But are there any simple things learned on the dance floor that can be carried over into relationships off the dance floor?

Here's one parallel to consider:

The act of asking in dance is very powerful (whether expressed verbally or nonverbally). It allows the other person, the askee, a choice, to say yes or no. It assumes the other person has will and volition of their own, that they are an active, conscious co-creator in their life. It shows respect. And if the answer is yes, then it sets the stage

for what is to follow, the rules of the relationship.

Off-the-floor relationships need the same kind of respect and clarity.

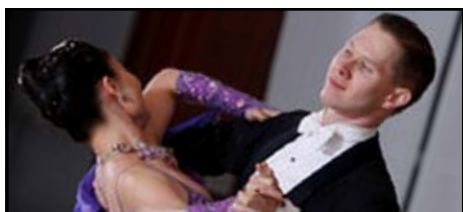
If you're in a relationship and often assume you know what the other person wants without checking in and asking, it can undermine not only the other person, but the relationship itself. In my life coaching, I often start with asking, "Would you like to be coached?" or "Are you ready to be coached?"

Why would I do this? Isn't it obvious that that's why the person is there?

In addition to showing respect, asking allows the other person to reaffirm why they're there, to consciously bring in the aspect of him or herself that wants to be engaged in the activity, whether it's dancing or being coached. Quite simply, it brings in the part of oneself that wants to get value out of being present. And as in dance, the ask ritualizes the activity, showing that one activity has finished (socializing/talking) and another (dancing/coaching) is about to begin.

All from one little ask.

And here's my ask to you. What topics would you like me to cover in this column? Are there any parallels between dance and your life you're ready to ask questions about? Feel free to catch me at a social dance or email me at elizabeth@pursueyourpath.com. ■



Local standard dancers Pete Westlake and Sehyun Oh made an outstanding showing in January at the Manhattan Amateur Classic, winning the adult pre-champ division against thirty-five other couples—a little more proof of the many amazing dancers we have here in Minnesota. Photos by Theresa Kimler.

USA DANCE MINNESOTA'S NEW PRESIDENT

By Mary Beth Beckman

Peter Westlake, USA Dance Minnesota's new president, has only been on the job for a few short months. He was appointed as an interim board member when the former president resigned in October, and immediately got to work planning improvement strategies for the chapter. Though there was every possibility Peter may not be voted onto the board officially, he put in many hours of consideration and communication to ensure that 2013 would see chapter #2011 more successful than ever.

His hard work paid off. USA Dance Minnesota members elected him to the board with 119 votes, more than

any other board candidate. In January, at the first meeting of the new board, Peter was officially elected board president. Peter's goal for 2013 is to build and perfect the many exciting initiatives USA Dance Minnesota is already using to develop dancing in the community.

Very little time has passed since Peter joined the board, but his effect has been clear. Under his leadership and in conjunction with the hard work of the other board members, USA Dance Minnesota events have been extremely well attended. Project Dance Minnesota II is a remarkable success, and the January monthly dance had

a huge turnout. The planning for Star of the North DanceSport Classic is well ahead of last year's schedule, and it is perfectly positioned to be the best instance of the event yet. It's safe to bet that this year's Minnesota Ballroom Blast will be a hugely successful event that accomplishes USA Dance Minnesota's goals of increasing the quality and quantity of ballroom dance in Minnesota.

2013 is going to be an excellent year for ballroom dancing in Minnesota. We owe much of that to the dedication of the USA Dance Minnesota board, and especially its president. Thanks to you all from the *Dancing Times*. ■



Photos from Snow Ball by Karin Lynn Photography



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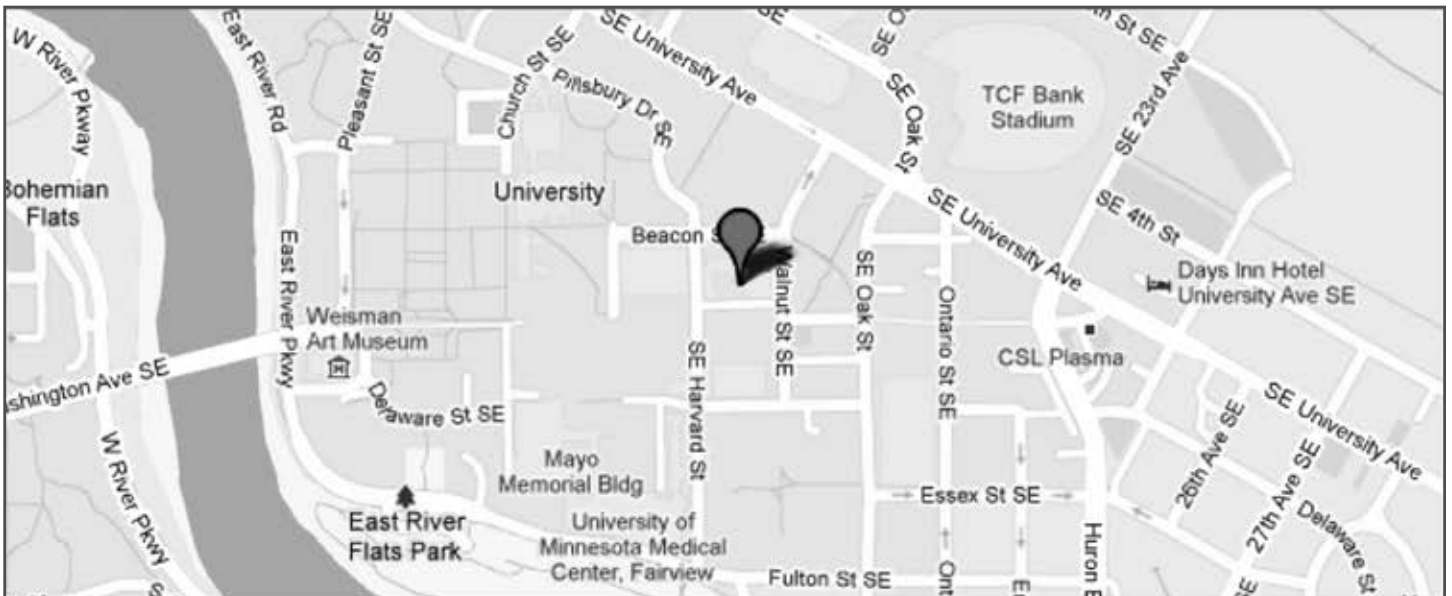


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Deborah J. Nelson is the founder, president, and head designer of Satin Stitches Ltd. See more costuming tips at www.satinstitches.com.

LOOK YOUR BEST

Dance Costumes that Literally Transform

By Deborah J. Nelson

What could be more fun than creating a transforming dance costume for your routine, right? Oh, the fun surprise for all the audience members (not to mention the judges). Well, perfecting your routine so that no nasty little surprises happen could be not so much fun.

At Satin Stitches, we occasionally receive a request to create a dance costume that transforms. There are two types of transforming costumes. One type is a costume that does double duty. You can use it for both a Latin or rhythm performance and also for a ballroom or smooth routine. The costume may simply have a long, chiffon skirt that attaches over a bodysuit that already has a minimal Latin-style skirt. The term *simply* really doesn't apply, but as opposed to the other type of transforming costume, it may indeed seem simple.

The right-before-your-eyes transforming costume is always more difficult to pull off, both in design and construction, but also with your choreography.

We have created solo transforming costumes and also transforming costumes for an entire dance team. What could go wrong?

Let me count the ways First of all, the simple transforming costume relies on having enough time to shed a skirt or to attach the overskirt. If your time is minimal, you might not securely fasten the overskirt, possibly causing a wardrobe malfunction during your

routine. Having to deal with an unwinding or loosening costume while remembering all your specific dance moves and nuances—well, that could be problematic.

I'm sure most of you have witnessed a right-before-your-eyes transforming dance costume. When done well, it is truly spectacular. After the costume has been designed and constructed, it will take you many hours of practice to be able to seamlessly open the hooks, unsnap the snaps, or break the Velcro closures at just the right millisecond and with the right flourish of your hand.

Besides pondering if you have the technical skills to pull off a transforming costume, something else to consider is the cost factor. If you are thinking that a two-for-one transforming costume must be much less costly than two completely different costumes, you are mistaken. There is much more involved in making the two skirts, for example, work with the same bodysuit than simply creating a Latin costume or a smooth costume. Yes, you will save the cost of embellishing two bodysuits, but there will be more labor involved in creating the two looks when they need to work together.

For the right-before-your-eyes transformation, there is generally a significantly longer time that will be needed to design, drape, and rework the costume to allow it to transform from one shape to another. For example, if a bodice section needs to fall down to create a skirt or

skirt decoration, you will need to see that the pattern pieces look great in one position and then also the other position. Much thought will need to go into determining the best options for undoing or redoing any opening of sections of the costume. For instance, will snaps work best? If so, where best to place them? Or will Velcro play a part in the transformation?

Several transformations have been created on *Dancing with the Stars* over the years. Upon seeing their best transformations, I was totally surprised and amazed. But with several designs, I knew they were coming, and I wasn't surprised or amazed at all.

Creating a right-before-your-eyes transformation can be intimidating for a solo performance, but think of the daunting task of recreating a design for a group of many varying sizes. At *Satin Stitches*, we have done just that. Our most recent endeavor was for a high school dance team, where a front bodice panel transforms to another color, all without removing anything. As our CAD patternmaker shared with me while we worked on creating our size range of XS-Short to XL-Long, this involved mental gymnastics. It was very mind-boggling, and I'm sure that this Oregon dance team has no idea how difficult this task was. It took hours to create. As I'm writing

this article, we are in production on this costume, and we are keeping our fingers crossed that the pieces all sew together perfectly and fit each and every dancer like a (transforming) glove.

We hope that their dance team will eventually share a video of their routine so we can see how successful our efforts were. By the time this article is published, we will have the feedback from their team, so we will know how it all worked out.

You should consider a right-before-your-eyes transforming dance costume so long as you are up to the task of working out both the design and your choreography. ■

Photos from Snow Ball by Karin Lynn Photography



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VISUALIZING SUCCESS

The Inner Game of Tennis

By Tyler Bridges

Multitasking is a hard feat to accomplish, much less master. Performing multiple actions at the same time is no easy task, and it is especially hard to keep up over time. Eventually, one of our actions begins to falter. However, there are methods that can be used to master multitasking and enable our brains to effectively manage several tasks at once. *The Inner Game of Tennis* by W. Timothy Gallwey offers many tips and tricks that can help you master yourself and work past any mental barriers that stop you from employing your full potential.

Now, you're probably thinking, "What does a book about tennis have to do with ballroom dancing?" The methods described in this book extend beyond any one sport. Simply replace *tennis* with *ballroom dancing*—or any other sport of your choosing—and you have a book that can help you achieve your goals.

Gentlemen: we as leads have many different things to think about when we're dancing. Is our frame properly positioned? Are we looking the right way? In which direction should we be moving? What steps do we want

to dance next? And, of course, are we smiling? Between all of these things, I often find it very difficult to keep track of everything. Soon, my shoulders are raising, my smile falters as I fall into focus, or I drive in a direction completely different from the one I intended. At the same time, the ladies are performing all the same actions. Even if you accomplish all these actions, simply thinking about how you're dancing these steps can trip you up, and soon you're making mistakes again.

While years and years of practice can eventually bring about success through muscle memory, there are easier ways to conquer mental hurdles than stubbornly pushing through them. The easiest of these methods is visualization. Instead of telling yourself all the things you need to do in order to dance correctly, simply envision yourself dancing as you think you should. Construct a visual image of correct dancing, and imagine yourself dancing that way. Focus on the image instead of words. Your body will unconsciously mimic the image, to an extent. This will cause much greater improvement over less time.

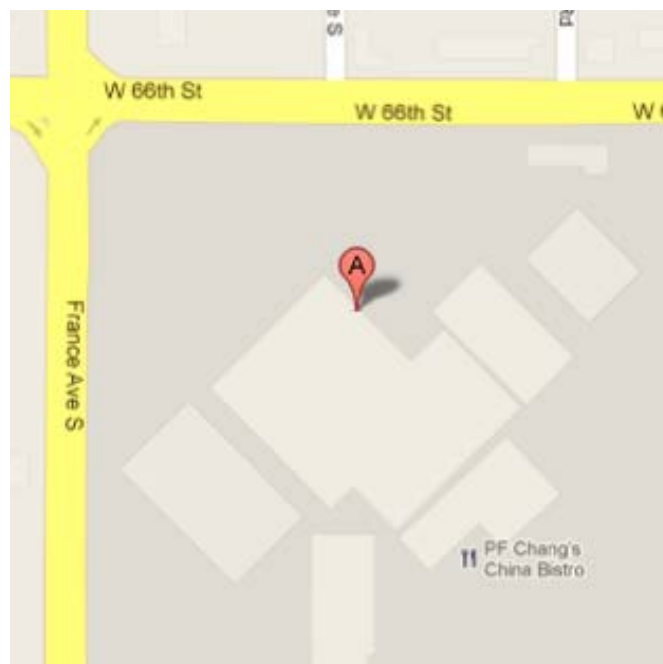
Another major component to having a better mental game is to see things in a nonjudgmental light. That is, focus on what is actually happening, not how well or poorly it's happening. This will keep you from trying too hard and allow you to look at your dancing objectively. While dancing, don't think of things in terms of whether they're good or bad. Instead, compare your dancing to the visual image in your head of how you want to dance, and make the necessary adjustments. This will help you improve much faster and save you a lot of stress.

Visualizing is the key to overcoming the barrier of multitasking. Instead of stopping to think of how you're doing everything, just have a visual image of what you want to accomplish. Your body will follow suit, given time. The important thing is to have that visual image and retain it as you practice. Hang on to that visual image of how you want to dance, and compare your current dancing to that image instead of judging your current dancing. This way, you will improve and be able to multitask successfully. ■



Photo from Snow Ball by Jessica Liu

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Photo from Snow Ball by Tony Eng
www.decadancephotography.com

2013 SNOW BALL

By Donna Edelstein

2013 brought the largest and most exciting Snow Ball yet to the Twin Cities. For the full two days, our great audiences filled the ballroom, and dancers were inspired to perform their best for such an appreciative crowd.

This year we hosted competitors from across the U.S. and, for the first time, Canada.

Competition was fierce in the pro/am and professional categories, lighter in the am/am division but with fantastic dancing across all levels.

Highlighted results are as follows:

- Top Newcomer - Lauren Garrett with Mike Barris - Avant Garde Ballroom, Washington, D.C.
- Top Bronze - Sandy Haydon with Gary Dahl - Dahl Dance Center, Rochester, Minnesota
- Top Silver - Brianna Yadgir with Aaron DeSoto and Chris Germain - FADS Chicago Metro North
- Top Gold - Dee Iannone with Markus Cannon - Cannon Studios, Des Moines, Iowa
- Top Open Student - Tracy Hemauer with Jay Larson - Minneapolis, Minnesota

The Snow Ball is also a part of the World DanceSport Series, and students can compete in qualifying events to earn points towards dancing in the team match at the Ohio Star Ball. Additionally, \$100 DanceSport Series vouchers are given to the top twenty students at the Snow Ball to be used at any

DanceSport series event outside of our region, number four.

Huge crowds turned out to cheer all divisions, but it was a madhouse in the ballroom during the scholarship and professional events. Some of the judges even commented how lucky we are to have such great audiences for our dancers.

The professional rising star events were a highlight of the Snow Ball: rhythm was a closely fought seven-couple final, won by the Twin Cities' own Dustin Donelan and Kirsten McCloskey; smooth was won by Adrian and Hannah Dydynski from Buffalo Grove, Illinois; and Eliecer Ramirez-Vargas and Rebecca Dahlquist-Eckhoff won Latin.

The professional showdance highlighted the creative routines of our professional dancers, and Dustin and Kirsten won this event as well with their beautifully danced "Purple Rain" number.

In the amateur Latin division, Alan Bersten and Emilia Kokoszka were the winners and crowd favorites.

For the first time this year, the Snow Ball hosted the Grand Slam Top Student and Grand Slam Top Teacher Awards.

These monetary awards are achieved by placing the best across scholarship and multi-dance events. Three places were given out to pro/am students and teachers, and the awards were *big*.

Top Grand Slam Student Cindi Andren with Jay Larson received a check for \$1,000 in

addition to the scholarship money she won in her scholarship events.

The Grand Slam second-place student was Ed Kadletz with Julie Jacobson, and third was Cathy Casey with Scott Anderson. All three of these students excelled across multiple styles to achieve these awards.

The Top Grand Slam Teacher prize money was awarded to those teachers whose students placed the highest across scholarship and multi-dance events.

The Grand Slam Top Teachers were:

1. Jay Larson - Minnesota
2. Tom Neterval - Wisconsin
3. Scott Anderson - Minnesota

Overall top teacher results for the Snow Ball based on a combination of entries and student placements were as follows:

1. Jay Larson

2. Scott Anderson - Twin Cities DanceSport
3. Gary Dahl - Dahl Dance Center
4. Markus Cannon - Cannon Studios
5. Tom Neterval - Get Out & Dance
6. Chris Germain - FADS Chicago Metro North
7. Julie Jacobson
8. Aaron DeSoto - FADS Chicago Metro North
9. Mike Barris - The Dance Factory

A complete listing of all scholarship and multi-dance award winners can be found online at www.thesnowballcomp.com.

Top Studios for the Snow Ball were:

1. Jay Larson
2. Cannon Studios
3. Twin Cities DanceSport

Saturday night ended with professional and pro/am honor dances performed by top winners from Friday night, a fantastic performance by hip-hop artist Quang Nguyen, and a spectacular show by world professional rhythm finalists Jason and Sveta Daly, who treated us to a five-dance show that had the audience on its feet.

While it is wonderful to win top awards, the real stars of the Snow Ball are all of those individuals who competed their best, who maybe danced for the first time or pushed themselves to dance a new level or a dance that they had not done before.

Ultimately competing is about inspiring yourself to do something that you never thought was possible, and the Snow Ball was filled with people reaching new heights.

Congratulations to all of you who competed! We look forward to hosting you again next year, January 10 and 11, 2014. ■



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

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GENTLEMEN LEAD

By Jack Munday

As I wrote last month, I have had some time where I had health issues that prevented me from dancing. I started again, and then the holiday season of ten days of driving and visiting family in five different states (four on the east coast) used up all our time, and we didn't dance. Then I did.

At a recent lesson with Monica, she suggested we dance the different dances to help me remember what I have learned in the almost six years since Fran and I have been on the ballroom floor. I led Monica in a waltz, then a foxtrot, a rumba, a bolero, and a tango. I'm a little reluctant to try a cha cha yet, but I will soon. When we took a break, I said, "I like the foxtrot best of all dances."

"What's special about the foxtrot?" she asked?

I talked about feeling the rhythm, the *slow, slow, quick, quick* steps. I named a number of patterns. "It just feels more like I'm dancing, and I more often get *that* feeling."

When I got home, I told Fran about the lesson and my realization that my favorite dance is the foxtrot. I asked Fran what her favorite dance was. "I like the foxtrot best, too. It opens up the floor and takes me back to my late teens in Richmond, Virginia, when I danced at an Arthur Murray studio. And when I turned twenty, it opened me up as well. Yes, it's the foxtrot."

What a coincidence! I picked up a copy of my book, *Beauty in Partnership*, and read the very last paragraph to her. It says:

"It has all come together. 'Fran,' I said, 'we're making a beautiful painting together. I give and get pleasure when I dance with you. I feel I can float through the music. We did it tonight. Wasn't it fun?' This is the culmination of pleasing my wife."

Obviously we had to put on a foxtrot and dance before dinner. And it was as pleasant as always.

After dinner, I did some internet research on the foxtrot. Several sources gave credit to a man named Harry Fox. In about 1914, he was performing at the New York Theater, and the article says that Fox was "doing trotting steps to ragtime music, and people referred to his dance as 'Fox's Trot.'" The article, by Jake Fuller, goes on to say that the combination of quick and slow steps gave more flexibility and thus more variety than in any other dance. When I thought about that, I found that my foxtrot choreographies do have more patterns. While I only dance at the bronze level, the patterns do have more variety. The rhythm dances have patterns that I can use in the cha cha, rumba, and bolero, for example. The foxtrot has patterns that aren't as easy to transfer to other dances. At least not by me. ■

COMPETITION CALENDAR

Feb 1 - 2, 2013

USA Dance Southwest Regional - NOE

Hosted by Orange County USA Dance Chapter #4018 at the Culver City Veterans Auditorium. Qualifying event for 2013 Nationals.

Feb 16 - 17, 2013

Mid-Atlantic Championships - NOE

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

Mar 2 - 3, 2013

Star of the North DanceSport Classic

Hosted by USA Dance Minnesota at the University Hotel Minneapolis. Registration form available online now at www.sotncomp.com.

Apr 5 - 7, 2013

2013 National DanceSport Championships

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

Apr 13, 2013

Royal Palm Winter Frolic DanceSport Extravaganza

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

Jun 28 - 30, 2013

Gumbo DanceSport Championships - NOE

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

Jul 11-13, 2013

Twin Cities Open Ballroom Championships

Hosted by Scott & Amy Anderson at the Minneapolis Marriott City Center. Visit www.twincitiesopen.com or email megamarc@frontiernet.net.

Jul 27, 2013

Southern Star Mid-Summer Classic

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

Aug 10 - 11, 2013

2013 Heartland Classic - NOE

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

Sep 7, 2013

Kansas City Dance Classic

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

Sep 28, 2013

New England DanceSport Championships - NOE

Hosted by MASSabba USA Dance Chapter #3002 in Danvers, MA. Qualifying event for 2014 Nationals.

Oct 4 - 6, 2013

Carolina Fall Classic - NOE

Organized by Wayne & Marie Crowder in Charlotte, NC. Qualifying event for 2014 Nationals.

Nov 1 - 3, 2013

Chicago DanceSport Challenge - NOE

Hosted by Chicagoland USA Dance Chapter #2001. Qualifying event for 2014 Nationals.



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ASK DR. DANCE

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

Q:

I'm an amateur in a pro/am partnership. My instructor sometimes cancels sessions last-minute (in violation of the cancellation policy I'm expected to live up to), pressures me into signing up for more events than I want to dance at competitions, and treats me like I'm not living up to her expectations. It feels

like she places her career goals over my experience as a paying student (and a human being deserving of respect). What behavior can I reasonably expect from my pro partner? Is there any way to change the tone of our partnership without just trying to find a new instructor?

Paul Said:

Remember that you are the client. If something seems wrong or unacceptable to you, you need to have a heart-to-heart conversation with your teacher. If you decide to be upfront with your feelings, I would imagine your teacher doing what needs to be done in order to keep you as a student. However, remember that respect is a two-way street and that your teacher also deserves the same from you. You can reasonably expect your teacher to

show up on time, teach you to the best of her ability, and generally have your best interests at heart. This includes not having you dance more events than is reasonable. It also means not pushing you to a higher level before you are ready just because the teacher has to make room for another student.

A word of caution, though: a student who constantly complains about their placements, time spent with other students, etc. often find themselves

in your position because the teacher has reached the end of their tether. So make sure your doorstep is clear before you sweep in front of your teacher's door.

Donna Said:

I'm sorry you're having to deal with these issues.

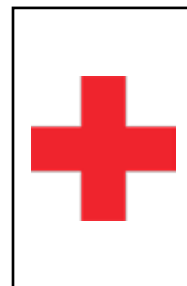
In my opinion, a professional teacher will always put their students' interests first. If you feel pressured to



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



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



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

achieve your teachers' goals, are not nurtured in your dancing, and are subject to last-minute cancellations, why are you staying in this relationship? Do you really think that you can change your teacher's attitude and business perspective?

Being a coach, I have the opportunity to work at many schools and see lots of pro/am relationships. Teachers who are caring, enthusiastic, positive, hardworking, and empathetic tend to put their students first. If those are the qualities you want in your teacher, then you need to align yourself with a pro partner who already exhibits those characteristics.

You mentioned wanting to stay with your current teacher despite feeling disrespected and unhappy. If you really want to stay, then clearly explain to your teacher how you feel and suggest a one-month trial to see if things change.

I wish you the best of luck.

The Dance Medic Said:

Reminder: your dance instructor is your employee. If you are not receiving work of sufficient quality from your employee, you should fire her.

Your instructor pressures you to enter more events than you want, imposes unreasonable expectations on you, provides poor service when it conflicts with her personal goals, and treats you disrespectfully. If you're feeling forgiving, you can make it clear that you're unhappy with this behavior set. State explicitly what behavior she must employ for you to be pleased with your investment. Don't be rude. Do be direct. If she was simply unaware of what you expect and wants to resolve the issue, give her a chance to improve her service. If she responds to your announcement with indignation or vitriol, or if she subsequently fails to meet the expectations you outline clearly, it's time to fire her and move on.

At that point, you should certainly hunt for another pro. Also, as you feel you're being treated like a pet or a child, I encourage you to try dancing with another amateur as well. Starting a relationship with another dancer with the expectation that you're equals can be a highly productive precedent.

One last thought: you didn't mention the quality of your dancing. People take lessons for different reasons. What's yours? Do you want to become a world champion? Is competing your favorite part? Do you just want to feel comfortable at the monthly USA Dance? Do you just want some exercise? Make sure your dance partner (professional or amateur) is aware of what you want out of your dancing. It's very difficult to have a mutually productive and enjoyable relationship when your priorities do not align.

Happy dancing. ■



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Striking black and hot pink American style gown. Sexy while still being covered up. Feminine while still being bold and strong. Whatever your vision on the floor this one has it covered. Light weight and effortless to dance in. The bottom of this dress dances unbelievably taking your movement and showcasing it to the max. Made by Marsha Wiest- Hines. Sz. 6-10

↪ **Contact Jean @ 952-922-7425**

Ladies dance shoes size 11 narrow width, 1½" heels, silver. Only worn a few times. \$60.

↪ **Contact Jeff @ 320 266 4137 or jeff@studiojeff.com**

New women's dresses for sale \$200 to \$400 size small. Pics at www.studiojeff.com.

↪ **Contact: diana.fu2@gmail.com or 952-288-6159**

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

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

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

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

Purchase, rent to own or weekend rental available. Pictures available.

Seaford green latin/rhythm dress. Short playful skirt. Includes matching bracelets, choker and ear-rings. Sizes 0-6. \$1,950.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1 pr Kelaci Eminence 3 rhythm shoes, size 5 1/2 European; 2 1/2" flare heel worn once. The Kelaci shoes are very

very flexible. Price: \$75.00. Original price \$155.00.

Also one pair of nude court shoes with clear bands, size 7 or 7 1/2 American; 2". Worn less than 10 times. Price: \$50. Original price \$150.00.

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

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

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

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

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

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

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

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

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

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

Red salsa or Latin beginners dress. Can fit anywhere from a 2 to 6. Adorned with black, silver & gold disc bangles. Comes with matching earrings & arm bands. Email for photos. \$75/obo.

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

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

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

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

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

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

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

↪ **Contact Bernice at 952.936.2185 or 952.545.2989**

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

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

DANCE CONTACTS

A collection of businesses and clubs of interest to Minnesota dancers. If you'd like to be listed on this page, send your contact information to newsletter@usadance-mn.org.

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5808R W 36th Street, St. Louis Park
952.922.8612
www.balancepointestudios.com

Instructors:

Jeff Nehrbass, Cindy Nehrbass,
Julie Delene

BLUE MOON BALLROOM

2030 Hwy 14 E, Rochester
507.288.0556
www.BlueMoonBallroom.com

CHAMPION BALLROOM

407 West 60th St, Minneapolis
952.922.8316
championballroomdance.com

Instructors:

Robert and Jennifer Foster

CHEEK TO CHEEK STUDIO

11415 Foley Blvd NW, Coon Rapids
763.755.3644
cheektocheekdancestudio.com

Instructor:

Harry Benson

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651.699.5910
www.cinemaballroom.com

Instructors:

Meghan Anderson, Jonathan Chen,
Dustin Donelan, Michelle Hudson,
Eric Hudson, Kristina Lee, Kirsten
McCloskey, Nadine Messenger,
Shane Meuwissen, Martin
Pickering, Dipendra Thakur,
Douglas Wallock

DAHL DANCE CENTER

River Center Plaza, 1619 North
Broadway, Rochester
507.252.1848
www.dahldance.com

DANCE AND ENTERTAINMENT

651.605.5784
tricia@danceandentertainment.com
www.danceandentertainment.com

Instructors:

James and Tricia Wood

DANCE WITH US AMERICA

10 Southdale Center, Edina
612.564.5483
www.dancewithusamerica.com

Instructors:

Gene Bersten, Elena Bersten

DANCERS STUDIO

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

Instructors:

Christine Hardcastle, Jeff
Halverson, Bonnie Inveen, Chris
Kempainen, Troy Lerum, Sophia
Ardalan, Shane Haggerty

E.R.V. DANCE STUDIOS BALLROOM

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ERVdancestudios@yahoo.com
www.ERVdancestudios.com

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Anderson

FOUR SEASONS DANCE STUDIO

1637 Hennepin Ave S, Minneapolis
612.342.0902
www.fourseasonsdance.com

Instructors:

Rebecca and Bruce Abas

FRED ASTAIRE DANCE STUDIO

1975 Seneca Road, Suite #700,
Eagan, MN 55122
651.451.6300
www.FredAstaireMN.com

NORTH STAR DANCE STUDIO

Bloomington, MN
612.799.4147
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Instructors:

Michael D. Bang and Laia Olivier

RENDEZVOUS DANCE STUDIO

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Minneapolis
612.872.1562
www.theplacetodance.com

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www.socialdancestudio.com

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www.studiojeff.com

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651.388.1231
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Contacts:

Scott and Maggie Paynter

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Stillwater, MN
651.439.3152
facebook.com/LaDanzaDanceClub

Contacts:

Mark and Wanda Bierbrauer

LINDEN HILLS DANCING CLUB

Lake Harriet United Methodist
Church, 4901 Chowen Avenue
South, Minneapolis
952.412.7230
www.lindenhillsdancingclub.org

MN WEST COAST SWING DANCE

CLUB
B-Dale Club, 2100 N Dale St,
Roseville
651.487.6821
mnwestcoastswingdanceclub.com

REBELS SWING DANCE CLUB

952.941.0906
www.tcrebels.com

SUBURBAN-WINTERSSET 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

USA DANCE, MINNESOTA CHAPTER

651.483.5467
www.usadance-mn.org

TAPESTRY FOLKDANCE CENTER

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

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www.made4movement.com

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Donna Edelstein 612.910.2690
Esther Granbois 612.872.1562
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