

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

January 2013



Photo from Ohio National Collegiate Championship by Elizabeth Ryan. More photos on page 6!

Inside this issue:

The U of M Ballroom Dance Club in Ohio, The Return of Project Dance MN, Zumba for the New Year, and More!

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Music DJ: Eliecer Ramirez-Vargas

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\$10 non-members

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Saturday, February 16th

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8-11 pm Variety Dance

Music DJ: Gene Bersten

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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.

Wed 1/2 - West Coast Swing Dance Party;
Dancers Studio, 415 Pascal St. N, St.
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visit www.dancersstudio.com

Thu 1/3 - Variety Dance; Dancers Studio,
415 Pascal St. N, St. Paul; 8-8:50;
\$5; call 651 641 0777 or visit www.dancersstudio.com

Fri 1/4 - Winter Dance Party; Dancers Studio,
415 Pascal St. N, St. Paul; 8-10; \$10;
call 651 641 0777 or visit www.dancersstudio.com

Fri 1/4 - Variety Dance; Cinema Ballroom,
1560 St. Clair Ave, St. Paul; Tango
and mambo lesson at 7, dance 8-11;
\$10; call 651 699 5910 or visit www.cinemaballroom.com

**Sun 1/6 - FREE American Waltz Group Class;
Cinema Ballroom, 1560 St. Clair
Ave, St. Paul; 2:30-3:30**

Sun 1/6 - 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 1/7 - 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 1/9 - 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 1/10 - Variety Dance; Dancers Studio,
415 Pascal St. N, St. Paul; 8-8:50;
\$5; call 651 641 0777 or visit www.dancersstudio.com

**Sun 1/13 - FREE American Waltz Group
Class; Cinema Ballroom, 1560 St.
Clair Ave, St. Paul; 2:30-3:30**

Sun 1/13 - 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 1/14 - Newcomer Night; Dancers Studio,
415 Pascal St. N, St. Paul; 8-9:30;
free; call 651 641 0777 or visit www.dancersstudio.com

Mon 1/14 - Rhythm Junction; Four Seasons
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S, Mpls; Swing Dance; 8-11; \$5;
call 612 342 0902 or visit www.fourseasonsdance.com

Wed 1/16 - 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 1/17 - Variety Dance; Dancers Studio,
415 Pascal St. N, St. Paul; 8-8:50;
\$5; call 651 641 0777 or visit www.dancersstudio.com

Fri 1/18 - Winter Dance Party; Dancers Studio,
415 Pascal St. N, St. Paul; 8-10; \$10;
call 651 641 0777 or visit www.dancersstudio.com

Fri 1/18 - Variety Dance; Cinema Ballroom,
1560 St. Clair Ave, St. Paul; Tango
and mambo lesson at 7, dance 8-11;
\$10; call 651 699 5910 or visit www.cinemaballroom.com

**Sat 1/19 - USA Dance; ERV Dance Studio, 816
Main Street, Hopkins; Swing lesson
at 7, dance 8-11; \$10, \$7 USA Dance
members**

**Sun 1/20 - FREE American Waltz Group
Class; Cinema Ballroom, 1560 St.
Clair Ave, St. Paul; 2:30-3:30**

Sun 1/20 - 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 1/21 - Rhythm Junction; Four Seasons
Dance Studio, 1637 Hennepin Ave
S, Mpls; Swing Dance; 8-11; \$5;
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Wed 1/23 - 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 1/24 - Variety Dance; Dancers Studio,
415 Pascal St. N, St. Paul; 8-8:50;
\$5; call 651 641 0777 or visit www.dancersstudio.com

Fri 1/25 - Salsa Fusion; Cinema Ballroom,
1560 St. Clair Ave, St. Paul; Salsa
and cumbia lesson at 7, dance 8-11;
\$10; call 651 699 5910 or visit www.cinemaballroom.com

**Sun 1/27 - FREE American Waltz Group
Class; Cinema Ballroom, 1560 St.
Clair Ave, St. Paul; 2:30-3:30**

Sun 1/27 - 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 1/28 - 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 1/30 - Practice Party; Cinema Ballroom,
1560 St. Clair Ave, St. Paul; 8-9;
call 651 699 5910 or visit www.cinemaballroom.com

Wed 1/30 - 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 1/31 - Variety Dance; Dancers Studio,
415 Pascal St. N, St. Paul; 8-8:50;
\$5; call 651 641 0777 or visit www.dancersstudio.com ■



Photo by Joel Torgeson. More photos from Ohio National Collegiate Championship start on page 6!

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USA Dance – MN Chapter #2011 Board Minutes

Tuesday, December 4, 2012

Submitted by Leslie Whitney

In attendance: Pete Westlake (President), Cathy Dessert (Vice President), Leslie Whitney (Secretary), Zhuojing Liu, Mike Jones, Yum Chou, Corissa Ranum

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

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

ORGANIZATIONAL MATTERS

Elections Update

- We acknowledged and thanked our outgoing board members.

Treasurer's Report

- Jane was unable to attend the meeting but had prepared a financial report as of November 31, 2012.

- Treasurer's report was approved.

Next Month's Meeting Date

- A motion was made and seconded to move the date of next month's board meeting to Tuesday, January 8th.
- Future meetings will begin at 5:30.

PROJECTS

Floor Update

- Pete and Scott Anderson are working through a contract to transfer ownership.

Star of the North Budget and Update

- A motion was made and seconded to approve the budget for Star of the North 2013.

Project Dance Minnesota Update

- Corissa distributed a 2013 Update which stated the mission and projected goals for Project Dance Minnesota II.

- A motion was made and seconded to allocate money to fund advertising for January.

Update on Monthly Dances

- January – ERV, Hopkins
- February – Dance with Us America
- On Facebook, members will be invited to post feedback about the monthly dances.

Website Contact Form

- A motion was made and seconded to approve money to add CAPTCHA to the USA Dance Minnesota Chapter #2011 website.

Next Meeting:

5:30 P.M.
Tuesday, January 8th, 2012
Quixotic Coffee, 769 Cleveland Ave
St. Paul, MN 55116 ■

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.

Editor: Mary Beth Beckman (612) 424-2228
Design/Layout: Nic Westlake (612) 412-1112
Marketing/Ads: Suzi Blumberg (612) 869-4416
Mailing: Committee member

Contributors: Mary Beth Beckman, Suzi Blumberg, Paul Botes, Bonnie Burton, Cathy Dessert, Elizabeth Dickinson, Donna Edelstein, Jack Munday, Deborah J. Nelson, Corissa Ranum, Elizabeth Ryan, Joel Torgeson, Chris Trask, Peter Westlake

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 ■

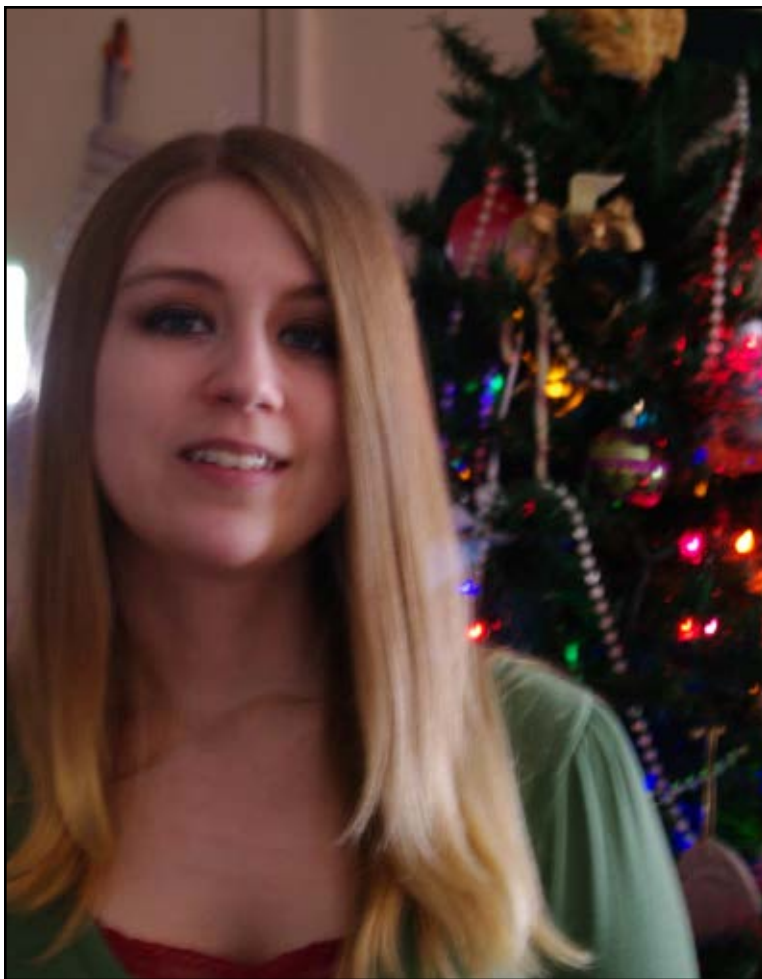
Advertising

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
	OR 3.5" wide x 9.5" high
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



From the Editor

By Mary Beth Beckman

Happy New Year! I hope everyone ended 2012 on a high note. I did nothing interesting during the first half of December, but in the second half, it picked up a bit.

I had my first ever fifteen-course meal with friends at Travail Kitchen and Amusements in Robbinsdale. It was excellent, and I recommend it if you're looking to treat yourself or a friend to a unique dining experience. Just be sure to get there early, because there will most certainly be a line. The food is delicious and beautifully presented, which is a stark contrast from the purposefully grungy atmosphere. If you're looking for an elegant, low-lit dinner with candles and violins, this isn't the place, but if you want an exciting environment with a carefully structured menu, give it a try.

I celebrated a secular Christmas with my parents and my sister's family. One of my nieces turns four this month, and the other will be three in July, so it was a real highlight to watch them tear through their heap of gifts and of course fight over the cheapest toy in the pile. It was a quiet day with good food and company.

We're kicking off the first issue of 2013 as strong as ever. This issue is full of resolutions, competition stories, and bits of inspiration for us to carry into the new year. Be sure to submit your photos and articles for the February issue of the *Dancing Times* by January 10th.

Resolve to be more active in USA Dance Minnesota this year and send an email to sotn@usadance-mn.org to see how you can help make Star of the North 2013 the best we've ever put on. Registration is open at www.sotncomp.com. ■

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

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The President's Corner

By Peter Westlake

The holidays have always been a period of change for me, a time for exciting beginnings and pleasant endings. I see a lot of the same this year for USA Dance Minnesota.

We expect 2013 to have a rollicking start with the new season of Project Dance Minnesota II, where you can come for free dance lessons each Sunday, starting January 6th at Cinema Ballroom. The monthly dances will continue into next year, and make sure you don't miss February's dance where we will have the University of Minnesota Ballroom Dance Club join us for their Dollar Dance fundraiser. Come dance with the students and see how they've improved. As always, February leads us into everyone's favorite ballroom competition, Star of the North on March 2nd and 3rd. It will be as exciting as ever at its new location on the U of M campus.

The new year also brings its pleasant endings. A strong board of directors has made many great things happen over the past couple of years, and a few of these individuals will be enjoying a pleasant end to their responsibilities with the chapter. Mike Jones, Julie Elholm, and Yeun Chou will be leaving their legacy in a proud year that has brought you exciting demos, monthly dances, Star of the North, and the brand-new events, Project Dance Minnesota and Minnesota Ballroom Blast. Their efforts have been greatly appreciated and won't be forgotten. They will be handing off their efforts to some new, enthusiastic faces that will help carry the chapter into the 2013 year.

As with the chapter, I hope that your holidays have come to a pleasant ending for this year and the new year brings you many exciting beginnings. Thank you all for being a part of chapter 2011 of USA Dance. I look forward to seeing you at our events in the coming year. It's going to be a great one! ■



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.



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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From Preparation to Performance in Ohio

By Joel Torgeson

Hello again, ballroom denizens! Last month, I brought you a hopefully interesting account of my first-year, newbie, fresh-off-the-wagon Minnesota Ballroom Blast experience, and now I hope to keep you un-bored with a similar account of the Ohio Star Ball. Bonus points to those who can make it to the end without rolling their eyes.

As a quick recap, this is now my third complete month on the University of Minnesota Ballroom Dance team, and it has been nothing short of wonderful. I've probably learned more about dancing this semester than I have in my actual classes, but that is another story altogether. After competing at Blast in October, my partners and I regrouped, watched the video of our dancing (side note: film-watching elicits strange emotions: happiness that I didn't mess up entirely, and depression that my graceful mental picture is a complete and utter farce), and strategized our plan of attack for Ohio. The best possible plan was determined and submitted, and then the preparation began.

The next few weeks spun, promenaded, and quickstepped by. Intense and focused, practices had dual purposes.

We not only had to learn new steps and techniques but also had to put the finishing touches on floor routines that were less than perfect. As an example, ladies, if I tried to lead you in a double reverse, you would either laugh out loud or shake your head at the attempt. I'm clueless as to its workings. Luckily, I happen to have a partner who is incredibly intelligent and knows what I'm doing even before I do, so we manage. Fake it 'til you make it, right? Slowly, the wrinkles were ironed out.

The week before the trek to Columbus, Ohio, was a flurry of mock rounds, presentation practice, and final reminders. Packing lists were distributed, schedules were reviewed, and parting points were stressed. The energy and tension was evident in everyone. A single mention of the impending competition sparked electric intensity in the eyes of everyone involved. My non-ballroom friends became wary of asking me about my weekend for fear of being roped into an explanation of the whole thing. The night before we left, I could hardly sleep. I rationalized that I would have plenty of time the next day to do

nothing, however, so staying up a little late would be fine.

And that brings us to the first lie you tell yourself about Ohio: I'll sleep on the bus ride there. It doesn't really happen. You think it will, and you plan for those precious extra hours of slumber in your visualization of the weekend. But the reality is that with a bus packed full of young people of questionable maturity (at least in my case), the opportunity for and allure of socialization and mischief are too great. After fourteen hours of reading books, bothering neighbors, and eating fast food, we finally rolled into the hotel parking lot and disembarked, sleepy, disheveled, and ready for a soft bed.

Not yet, however! Showers, ironing, and laying out clothing all had to be accomplished before sleep was allowed. Twenty minutes into ironing my first of two shirts, it occurred to me that perhaps ironing was a skill I should have practiced prior to that moment, but as that knowledge did nothing to speed the process, I quickly discarded the thought and continued struggling with heat and steam. Finally, around 1:30 a.m., my head hit the pillow.



A cruel fifteen sleep-minutes later, the little red numbers registered 5:30 and dragged me from the dreamy depths. It was competition time, and I had things to do. A short bus ride and an even shorter breakfast later, it was time to compete. The Ohio Star Ball was about to begin.

This brings us to the second lie you tell yourself about Ohio: it's going to be like Cinderella's glass-slippered ball or at least *Dancing with the Stars*. Well, it's not. Now, it may seem like I'm describing a letdown here—my expectations were unrealistic, and reality brought me back to earth. That's not how I see it. Think of it this way: if it had been like Cinderella, everyone would have been dancing, posturing, and socializing with little to no regard for the art of dancing. Pretty low pressure. If it had been *Dancing with the Stars*, we would have been performing for a terrifying audience of millions of viewers. However, the majority of these viewers would probably be tickled to death that people can and do actually dance like that, so anything would be impressive. Ohio Star Ball is none of the above. It is a concentrated group of people who, to varying degrees, know what they're doing. And even if they can't do it themselves, they can probably tell you who's leading a double reverse and who's faking their way through it. Everyone there is your comrade in the sport and your

competitor on the floor. All you have is your partner, your skills, and, if you're on the University of Minnesota team, a massive cheering section.

I happened to be in the first heat of the first round of the first event of the day, newcomer American smooth waltz. Gulp. As I took the floor with the rest of the couples, I was greeted by a veritable wall of sound from the various different cheering sections screaming for their members. Numbers faded in and out of coherence, making for interesting combinations like "Go seventy-hundred and twenty-oh-three!" floating through the air as I placed my partner on the floor. The cheering gave me a small boost of confidence . . . until the music started. Then, as I got into frame, all I could think was, "Oh, my god. Where is the beat?" The combined vocal power of all twenty or so schools in attendance was more than enough to obscure the subtle beginnings of a delicate waltz drifting through the speakers. After a few frantic seconds, the noise subsided enough for me to catch the one, two, three beat, and off around the floor we flew. Two and a half circuits around and some questionable floor-craft decisions later, we spun out and hurried to the on-deck area to await our fate.

This brings us to the third and final lie you tell yourself at Ohio: there is no way the judges could have called

back *that*! They can and they do. That botched promenade? Nobody noticed. That time you totally clobbered couple 124? Slipped under the radar. On the other side of the coin, it seems that when you dance your best routine with little to no flaws, nobody notices. I guess that's just how subjective judging works. Sometimes the callbacks fall your way, and sometimes they go another direction. With great dancing, you can maximize your chances, but you can never truly eradicate that aspect of luck.

To make an already long story a bit shorter, that first day of competition, the luck of the judges seemed to be running in our favor. My partner and I placed fourth in newcomer smooth waltz and fifth in newcomer smooth tango, blasting past our expectations and starting out the weekend on a strong note. The rest of the team came out swinging as well, with the highlights being Luke Rosedahl's and Rachel Eckes' first-place finish in newcomer smooth foxtrot and George Chao's and Catherine Zeng's first-place finish in bronze Latin. There was plenty to cheer for before the day was done.

Later that night, we got to see a bit of what we all aspire to be: the high-level professionals and amateurs. It still floors me to see the stuff people can do and how well they can do it. Gliding



Photo by Elizabeth Ryan



and glittering around the floor like frosted swans on a wooden lake, the pros are always a sight to see. More words attempting to describe it seem useless here. I think we can all recall watching incredible dancing. It's just awesome.

The next day went much the same as the first but with less sleep beforehand and no finals for my partners and me. The team continued to do well, however, placing several people in American rhythm and international standard. The lack of sleep and the high level of stress was beginning to take its toll on the energy level, however—until the team match, that is.

I do not think I have yelled so loud for so long in my life. At one point, my vision began to resemble a tunnel, and the threat of blacking out made me back off the yelling for a few minutes. The Minnesota team rocked the American smooth and rhythm match, coming in fourth, and the Latin and standard team put forth an excellent effort too. We couldn't have been happier. Everyone screamed their heads off. I don't think I heard a non-hoarse voice the whole bus ride home.

Speaking of that, all too quickly the time came to leave Columbus and head back. We took our team pictures, packed up our bags, and hit the bus, tired and proud. After about thirty minutes of cool-down general conversation, a solid two thirds of the bus was dead asleep. I wish I could tell you some crazy stories about post-competition bus ride shenanigans, but I can't. I was out like a candle in a hurricane.

I got back to campus at 7:30 a.m. on Monday, unpacked my stuff, and headed off to a sleepy day of classes. That night I slept for twelve straight, blissful hours. I think you'd call that a dance-over!

To close, I would like to draw attention to the two lovely ladies who make my every movement look like it has some element of grace. They turn my shaky promenades into elegant tangos, forgive me when I decide last-second that our cha cha could use an open break, and put up with my endless stream of childish jokes and antics. I would just be one weird, ugly dude walking sort of funny without them. Thank you, Corissa Ranum and Savanna Moen! You're the best partners any first-year dancer could ask for.

Well, readers, if you're still here at the end of this, you have proven your ability to stick it out for the long haul above and beyond the call of duty. For those of you who have been dancing for years, I hope this brings back memories of your first big competition, and for those like me experiencing ballroom for the first time, I think you know how I feel. Lastly, if you've managed to make it this far without your eyes hitting the ceiling, please add a tally for yourself on the imaginary score-card of life. ■



Photo by Joel Torgeson

Photo by Joel Torgeson



Photo by Elizabeth Ryan





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*!

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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!

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The Last Ohio

By Corissa Ranum

One of the best weekends of my life consisted of a 28-hour round trip bus ride, limited sleep, and long hours staring down a wall displaying a heat sheet. It was the weekend of the 2012 Ohio National Collegiate Championship, and it was the highlight of my year.

Now, this was not my first time at the Ohio competition, but it certainly was full of surprises. This year, the University of Minnesota - Twin Cities set a standard. This standard did not involve a record-setting number of placements or the most stunning performances, but rather the support of fellow team members.

We were definitely not the largest team there or the most skilled, but we were the loudest. I can personally guarantee that everyone in that ball-room knew exactly where and who were members of the U of M team during the team match. We out-yelled teams of over seventy people. Teams more than twice our size could not compete with our team's screams of support.

Never before have I experienced so much pride in my team. Everywhere I looked, there were U of M-ers cheering, clapping, and high-fiving competitors for a job well done.

This was my last Ohio as a student competitor, and it was the best. I have never been so happy and so sad at the same time. Thank you to all of my team members who made that weekend so very special. ■





STAR OF THE NORTH

DANCESPORT CLASSIC

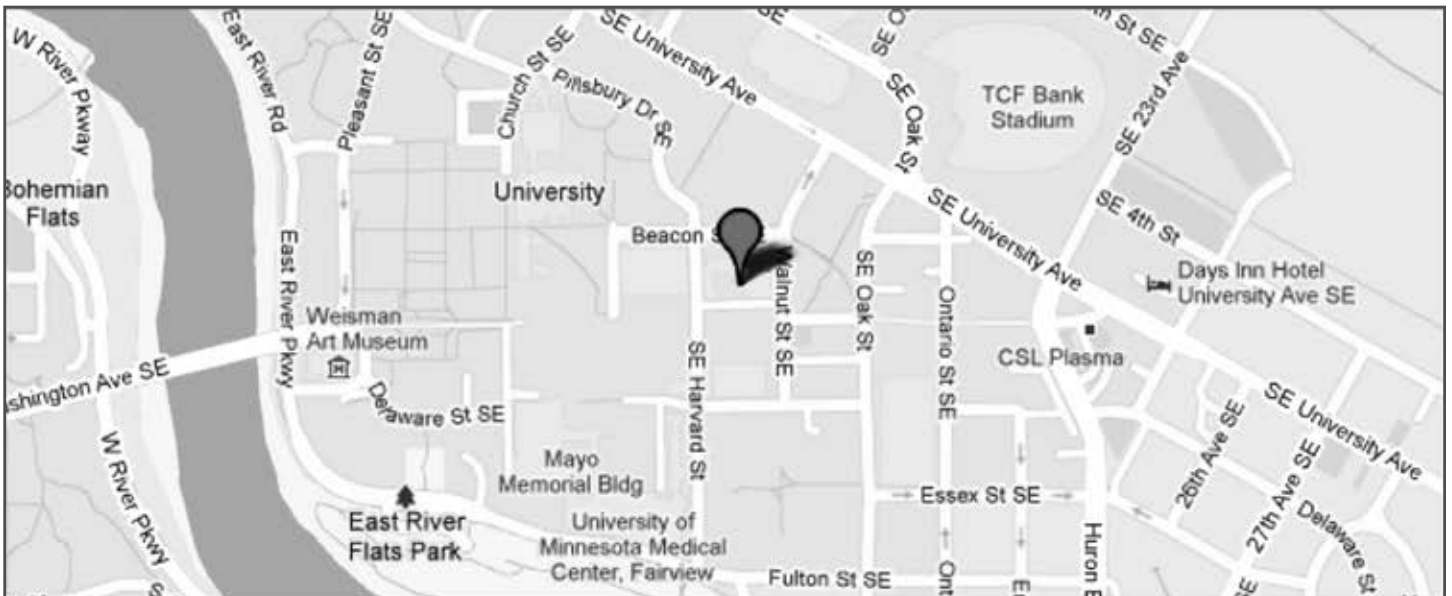


→ RETURNS ←

MARCH 2ND – 3RD 2013

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The Dancing Life

Leading with Your Heart

By Elizabeth Dickinson

I've been taking a ladies' smooth styling class with Cindy at Balance Pointe Studios. One of our questions has been about how to use our arms so they look expressive and flowing instead of mechanical and stiff.

Cindy says she doesn't think of her arms as being separate from her body. She says that no matter what style of dancing she does, she leads with her heart, from the center of her body. It was remarkable how much our movement changed when we started to think of our movement as being generated from the center of our bodies. Without thinking too much about our arms, they suddenly looked more fluid and free.

In neuroscience, philosophy, religion, and life coaching, the heart gets a lot of attention. Daniel Goleman argues that emotional intelligence is more predictive of success than cognitive intelligence. Then there's some remarkable overlap between the heart and other parts of the body. Researchers have found brain neurons in other parts of the body, including—you guessed it—the heart. The Institute of HeartMath found that our hearts produce an electromagnetic energy field around our bodies that is several feet around and five thousand times greater than the field created by our brains.

The idea that the heart contains intelligence is not new. The bible indicates that "as a person thinketh in their heart, so is he." And the heart may hold memories in unusual ways. There are records of people who have undergone heart transplants who suddenly developed interests similar to those of their deceased donors.

When people talk about themselves, they often point unconsciously to their heart. Most of the time when I ask people to point to the place in their body that holds a particular emotion, they point to their hearts. And recently when I asked a client what was the best way to deal with a particular stress in his life, he answered, "Table it," and used his hands to swish away energy in front of his heart.

What would your life look and feel like if you led it from your heart? Would it look and feel more expressive and flowing and free? Is there a way to include some of your heart-thinking in your decision-making?

An easy way to tune in to your heart energy is to contemplate a step you're considering taking. Does your heart lift or fall or stay the same when you think about a step you could take?

In this new year, I encourage you to lead from your heart in dancing and to integrate your heart-wisdom in your life. And please let me know if any aspect of your life becomes more expressive, flowing, and free. ■



Zumba for the New Year

By Suzi Blumberg

It's the time for New Year's Resolutions. Did you make one? 46% of Americans make a New Year's Resolution, and among the top are weight loss and exercise. The bad news is that only 8% are successful in achieving their resolutions. Only 71% make it past two weeks, and only 46% make it past six months.

As a ballroom dancer, I have found Zumba to be a great mid-week way to exercise. Zumba is an exhilarating, effective, easy-to-follow, Latin-inspired, calorie-burning dance fitness party. And there's a new class in town. Balance Pointe Studios, formerly On Your Toes in St. Louis Park, has begun a Zumba class every Wednesday.

Marci Johnston is the instructor, and she is absolutely the greatest teacher. She loves what she does, and it shows! Marci grew up in Winnipeg and took highland dancing for several years as a child. As she grew older, she became a social dancer and enjoyed freestyle dancing. She went to college in Canada and danced every weekend.

Then she got her master's degree in speech pathology at Moorhead and moved to the Twin Cities, where she married her husband, Cameron. They didn't dance much, because they didn't have a babysitter, so Marci joined the YMCA and started working out. It was there that she experienced her first Zumba class. It was love at first sight for Marci—or should I say wiggle, or shimmy!

Zumba was brought to the Twin Cities six years ago. She loved it! One day, the manager of the Y saw her in class and suggested she look into teaching. She signed

up and loved the training. At the same time, after finding a babysitter, she and her husband started salsa lessons at Four Seasons Dance Studio. They took salsa lessons every Friday night and got quite good. It turns out her husband wasn't that crazy about it, but he put up with it because it got them out of the house for a fun date night. Marci says he's a pretty good dancer! They continued on for two or three years.

Marci has been teaching Zumba and Zumba Gold at the Y for five years. She taught regular Zumba the first year and was later asked to teach Zumba Gold, a program that targets the baby boomers and active older adults. It's a lower-impact class with options of doing it however the student wants. She brings her own music that she loves and shares her energy with everyone. Her background as a therapist helps, because she cues people ahead of time.

Marci also teaches at the Batting Cages of Minnesota in Edina on Wednesday mornings and Thursday evenings. One of her students there was a friend of Cindy Nehrbass, who was looking for a Zumba teacher, and she recommended Marci to Cindy.

Marci lives in Southwest Minneapolis with her husband and two children, ages ten and thirteen. Her husband has made a recent resolution to start salsa dancing in the living room in 2013, and Marci is thrilled!

If the south area isn't convenient to you, I know there are other Twin Cities dance studios that offer Zumba. Consider checking one out for a better you in 2013! Happy New Year! ■



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

Dancing with the Stars Blogging

By Deborah J. Nelson

I hope that all *Dancing Times* readers have also been reading my *Dancing with the Stars* season fifteen costume critique blogs. I have critiqued the costumes on many seasons of this entertaining show, and I've included many photos of my favorites and of the costumes that have offended my sensibilities. Yes, season fifteen is over, but if you enjoy reviewing the costuming, please take a look at my critiques.

The majority of the ballroom dance costuming on this television show is done very well. But sometimes, the costuming is boring, and once in a while, the costumes are not flattering for the dancer.

Many times, the dancers wear similar styles to maintain a personal cohesive look, and sometimes they appear in something totally different and unexpected, which is a real treat for me.

In thinking back over this last season, some of my main gripes have been with the lack of imagination with the men's ensembles. Sometimes men's costumes are boring because the male dancer doesn't have the funds or the desire to stand out by wearing something different or something that's thought of as too costumey. But sometimes it's simply a lack of imagination.

What can you learn by reading my *Dancing with the Stars* blogs? You will learn a professional costume designer's perspective on design, along with my personal likes and dislikes regarding costume design. You will

also learn helpful tips on what works and what doesn't work with some costume design features. You will learn a bit about color combinations, fabric combinations, and what works with silhouettes for different body types.

You will learn that I detest the overuse of nude-toned elastic on dance costumes. I wholeheartedly endorse nude-toned elastic to make sure that a costume doesn't cause a wardrobe malfunction, but there are so many options for stabilizing a bodice design with decorative strapping. The worst offense is when a bra top ends in a point at the dancer's side, only to appear floating, defying the laws of gravity, because it's attached to something we are to interpret as invisible.

You will also learn that just because a design feature seems to be a trend, it is not necessarily a good thing. Remember when our parents told us, "Just because all the kids are jumping off bridges, it doesn't mean that you should"? Obviously some trends are beautiful. But not all.

I also have discussed many aspects of costume design and maintaining your costumes in my many blogs that date back to January of 2008. Most of my blogs include lots of valuable information, especially many of my archived blogs, where I give tutorials on fabrics, color combinations, and more.

Happy reading! Visit www.satinstitches.com for a link to all my current and archived costume design blogs. ■

Ready, Set, Go!

Dancing for Sharon at Twin Cities Open

By Chris Trask

My passion for dance has led me to set a New Year's goal of competing for myself. This July, I will compete for the first time at the Twin Cities Open Ballroom Championships in cha cha, rumba, and swing, and I will win first place for the cause of Sharon Pechacek.

When I first met Sharon Pechacek, we were attending a funeral reception for the mother of our mutual friend Melissa. Sharon's upbeat personality reminded me of my close girlfriend Denise, who died several years ago of a rare breast cancer. I told Sharon about Denise and how much I still miss her. Sharon then shared with me that she had recently learned she was diagnosed with multiple myeloma, a cancer of the plasma cells in bone marrow that causes portions of bones to wear away, leading to bone complications.

Sharon is a single mother with a limited income and an auxiliary member of the Veterans of Foreign Wars. Her cleaning business, Housecare Pros, is Sharon's only source of income as she struggles daily with her cancer. The illness has affected her collarbone, which has ended up breaking. The movement in her arm is limited, making it difficult for her work at her cleaning business. For five months, she was unable to work while undergoing cancer treatments. Nevertheless, she is blessed, she says, with one daughter and three fun-loving grandsons who are her best medicine.

I needed to do something, so I prayed about Sharon's predicament, and the thought of entering a dance competition for Sharon came to mind. To win, I knew I needed to start now, and I needed to maintain a balance of spiritual, physical, and mental wholeness. For guidance in all three areas,



I contacted the following team: my higher power for spiritual wholeness, Stacy Otto for physical wholeness, and Martin Pickering for mental wholeness.

Working from the inside out, I started with spiritual wholeness by attending an event called Bountiful Blessings in mid-November at the Shepherd of the Valley Church. The guest speaker, Kristen Taraszewski, pointed out that internal wholeness never goes out of style, nor do mentoring relationships.

For my physical guidance, I called on Stacy Otto, a personal YMCA trainer located in Woodbury. She started me on a high-protein diet and an aggressive workout plan that varied and changed for the months ahead. Because each person is different, Stacy came up with a personal plan to help a senior woman such as myself develop muscle tone. After dinner snack? Chocolate? No! No! Cha! Cha! Cha! Bicep curls? Ouch! Ouch! Cha! Cha! Cha! Throughout my frustrating moments of sticking with the diet and workout plan, I thought about how hard it must be for Sharon to handle not only her job but her daily fears and the pain of her illness. "I can do this," I told myself.



The last guidance piece I needed was given by my Cinema Ballroom dance instructor, Martin Pickering. He taught me how to work on my muscle memory. This involved not only the steps in the routine but the movement of my legs, arms, inner core, and smile. "Shoulders down. Shoulders down," Martin repeated. Everything needs to be rehearsed over and over until I can dance it without thinking.

In the back of my mind, the fear of performing would pop in my head, and then I would visualize Sharon struggling with her illness and recent announcement that the doctors found some tiny holes in her skull. I can overcome my fears and get my routine down to perfection. Yes, with the help of my team—my higher power, Stacy, and Martin—I can do this for Sharon.

Ready, set, go! See you at the 2013 Twin Cities Open held at the Minneapolis Marriott City Center Hotel in July. In honor of our veterans and volunteer auxiliary members, my Latin dancewear will be red, white, and blue.

If you would like to know how to help Sharon, please email me at traskca@yahoo.com. ■

Ohio National Collegiate Championship

University of Minnesota Ballroom Dance Club Results

Newcomer Smooth Waltz:

Luke Rosedahl and Rachel Eckes - 2nd
Joel Torgeson and Savanna Moen - 5th

Newcomer Smooth Tango:

Luke Rosedahl and Rachel Eckes - 2nd
Joel Torgeson and Savanna Moen - 4th

Newcomer Smooth Foxtrot:

Luke Rosedahl and Rachel Eckes - 1st
Reed Blaylock and Lizzie Weaver - 6th

Bronze Smooth Waltz and Tango:

Andy Morley and Etta Berkland - 2nd
George Chao and Catherine Zeng - 3rd

Bronze Smooth Foxtrot:

Reed Blaylock and Rosemary O'Connell - 7th
Daniel Boman and Missy Baddin - 8th

Bronze Smooth Viennese Waltz:

Andy Morley and Etta Berkland - 2nd
Ryan Roznowski and Kat Karlen - 4th

Silver Smooth Foxtrot and Viennese Waltz:

Michael Kasinkas and Corissa Ranum - 3rd

Bronze Latin Cha Cha and Rumba:

George Chao and Catherine Zeng - 1st

Bronze Latin Samba:

George Chao and Catherine Zeng - 2nd

Bronze Rhythm Swing:

George Chao and Etta Berkland - 2nd
Andy Morley and Kat Karlen - 5th
Calvin Behling and Susie Hallquist - 8th

Bronze Rhythm Mambo:

George Chao and Etta Berkland - 2nd
Andy Morley and Kat Karlen - 7th

Silver Rhythm Mambo and Swing:

Daniel O'Connell and Rosemary O'Connell - 7th

Bronze Standard Waltz and Quickstep:

Michael Kasinkas and Taylor Wall - 4th
Andy Morley and Kat Karlen - 6th
Daniel O'Connell and Rosemary O'Connell - 7th

Bronze Standard Foxtrot:

Michael Kasinkas and Taylor Wall - 4th ■

Project Dance Minnesota II

By Cathy Dessert

Project Dance Minnesota II is here with the goal of providing free quality dance instruction to anyone who wants to learn. The classes resume in January at Cinema Ballroom, where Nadine Messenger will teach waltz. The dates of the classes are January 2nd, 9th, 16th, 23rd, and 30th. January 2nd may be a holiday, so we'll keep you up to date via the website, Facebook, and email. January classes start at 2:30 p.m.

Continuing on Sundays in February, the dance is rumba. We'll announce the location soon. March is

foxtrot with Paul Botes at American Classic Ballroom. April will be at Tropical Ballroom with swing taught by James Wood. These classes will start at 2:00 p.m.

Let your friends know about this amazing opportunity for them to finally get out and learn to dance for free. No partner necessary. Remember, dancing is good for the brain and exercise for the body. And it's fun!

Brought to you by USA Dance Minnesota board member Corissa Ranum and her talented team. Thanks, all!

USA Dance Minnesota



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USA Dance Minnesota Chapter #2011

Email: info@usadance-mn.org
Website: www.usadance-mn.org



1560 St. Clair Avenue
Saint Paul, MN 55105
651.699.5910



FREE American Waltz Group Class with Nadine Messenger at Cinema Ballroom

Sunday, January 6th – 2:30 p.m.

Sunday, January 13th – 2:30 p.m.

Sunday, January 20th – 2:30 p.m.

Sunday, January 27th – 2:30 p.m.



Project Dance Minnesota offers free quality ballroom dance instruction. A different professional instructor teaches a new dance at a different location every month.



Dance Diplomat: Scott Anderson

By Bonnie Burton



I first met Scott Anderson on a telephone call. It was 2008, and my then partner and I had taken a few dance lessons, and we thought we knew how to dance. (Ha! Remember those days?) I read with interest about a dance event called Minnesota Madness, where judges would provide comments about a couple's dancing. "What is this?" I asked Anne LaTourelle, who, with her husband Tom, was helping us learn a few dance steps. "Is this something we should do?" Anne looked at me skeptically but always encouraging. She told me I should call Scott Anderson for more information. My response: "Who is Scott Anderson?"

Silly me! Of course, unbeknownst to me at the time, Scott Anderson was very well known in the Twin Cities dance community. I called Scott, and he talked with me for an hour in a comfortable and welcoming tone, patiently explaining ballroom dance, describing how dance competitions worked, and what Minnesota Madness was all about. Thanks to Scott, who made a newcomer feel welcomed and not so silly after all, my partner and I danced in Minnesota Madness that year, and I've since continued to enjoy the wonderful world of ballroom dance.

Back to my original question: who is Scott Anderson?

Scott has been active in the dance industry for over twenty-five years with his wife, dance partner, and business partner, Amy Anderson. They met at a dance club Scott joined while in college because he thought it might be a good way to meet women. After getting his degree in physical education, he moved to Albuquerque, New Mexico, hoping for a job with the school system,

but he ended up at a Fred Astaire Dance Studio. Within a year, the twenty-five-year-old Scott relocated back to Minnesota and, with a loan from his dad, opened his first of three Fred Astaire dance studios in Bloomington, adding locations eventually in Minnetonka and Inver Grove Heights. Scott and Amy successfully operated these studios from 1984 to 1996, when they decided to sell them to work on their ballroom dance partnership and to become independent instructors. Their family was young, they were traveling a lot, and there just wasn't enough time to clean floors, wipe down mirrors, train staff, and do all the things that studio owners have to do.

Scott and Amy focused on American smooth and became United States pro champions, the first professional dancers from Minnesota to do so. They won United States rising star smooth championships, Fred Astaire national smooth championships, and were open finalists in American smooth. Scott says his experience taught him that the dance couples who stay together and work hard have the best chance of progressing, as it takes time to develop a partnership and its strengths.

In another example of partnership strength, the Andersons have organized the Twin Cities Open Ballroom Championships in Minneapolis for twenty-three years. In the late 1990s, they produced *WORLDANCE*, held at the Target Center, with over 7,000 spectators. To give back to the community, Scott and Amy have held fundraising benefits for Fraser Community Services, the Francesca Genereux Foundation, and the Susan G. Komen organization.

Scott was with the Beyond Ballroom Dance Company for over ten years

as a choreographer and performer. A special highlight for him was dancing with his daughter Meghan at last year's performance. He's a prolific choreographer, whether for a beginning couple or a professional company looking for a theatrical showpiece.

He's also the only local instructor who is qualified to test and certify instructors in the DVIDA (DanceVision) curriculum. He's a certified adjudicator with the Terpsichore and DVIDA dance organizations, a DVIDA examiner, and a member of the NDCA. He says it's a way to stay current in the industry, in addition to attending

seminars and taking lessons with visiting coaches.

Much of Scott's time is devoted to working as an independent instructor, averaging thirty to thirty-five private students in addition to weekly group classes. He also coaches the Twin Cities Performance Dance Team and holds weekly classes for instructors at the major dance studios. Over the years, Scott has had thousands of students, many of whom stay with him a long time. "I grew up with my students. I'm so grateful and appreciative of all the things I learned from them about business and life," he says.

And his students clearly think the world of him. An informal survey amongst them asking for a one-word description of Scott resulted in this: caring, sincere, honest, great choreographer, funny, good listener, always up for ideas, good-natured, highly skilled, creative, talented, dependable, encouraging, seasoned, excellent instructor, a top pro, patience of a saint, ethical, always positive, well groomed, professional. Well, you get the picture. To be fair, there was a comment that he "didn't make enough small talk" at a lesson. This could be good or bad, depending on your perspective.

One student put it this way: "I have been digging to find flaws, misbehavior, and negativity that Scott might have, as I have known him from the Fred Astaire studio days. But I cannot find anything. He always tries to help you improve how you look while dancing. He promotes ballroom dance, not just among dancers but also instructors, not just in the Twin Cities but also out of state. Scott always smiles at you and greets you, no matter how naughty you are. He is not just teaching us to fish but also teaches teachers to teach us to fish so we can fish for the rest of our days. I foresee that, by the year 2025, people in Minnesota will not be walking but dancing their way around!"

Both of Scott's parents were teachers, and he tries to emulate their patient, positive style of instruction. He says

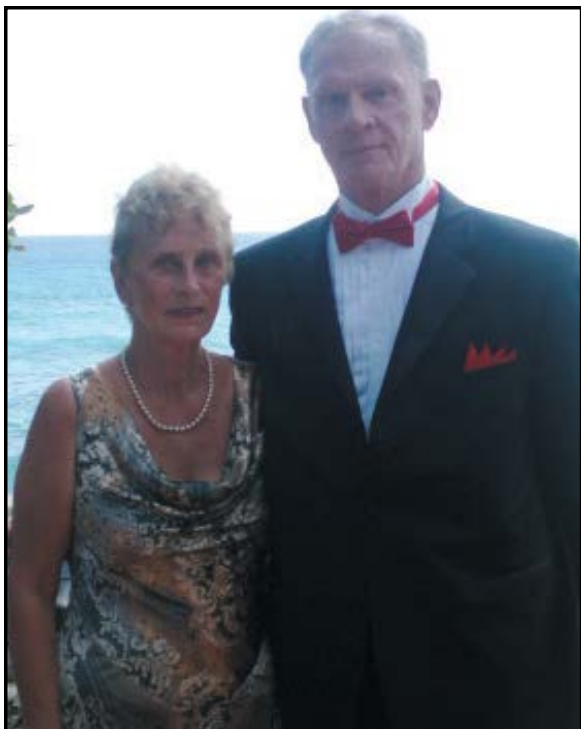
it's important to quickly identify a student's preferred learning method. For example, an engineer learns differently than an artist. The first learns analytically, the other through movement and muscle memory. Some students like to have fun and laugh a lot, and some are serious and focus only on the lesson. Scott says a skilled instructor is adaptable to whatever style the student needs. It's also important not to get too technical too fast. "Some newer teachers, especially, want to teach everything they know at the first lesson: footwork, alignment, CBM [contra body movement], toe releases, angle extensions, and so on!" Scott says he prefers to focus on posture and movement, then convert easy free movement into dancing, and then get into technique. He believes it's also important to expose students to music early on so they start to move with the music.

When asked about the future of dancing in the Twin Cities, Scott replied with his characteristic modesty: "The Twin Cities has a great dance community, and I'm proud to be a small part of it." He would like the young instructors in town to become the best teachers they can be, and he wants to continue to promote dance and increase the number of people who want to learn to dance. "There are so many people who never get thanked or recognized. I could mention hundreds of them: dance instructors who work twelve hours a day, volunteers who work with college students, USA Dance, the studio owners, and certainly all the amateur dancers who go to the dances." Spoken like a true dance diplomat.

When asked what's next, Scott replied, "Someday I would like to have a humongous dance convention! An event where all the studios and teachers in town can participate, and where everyone wants to come and learn something, maybe a wedding dance or social dancing or competition dancing. Kind of like the Boat Show for ballroom dance!" ■

Scott Anderson's Pro Tips for Dancers Interested in Competing:

- Participate in showcases to get out in front of people and dance.
- Check with local dance studios for events that provide comments and critiques. Other similar events are Minnesota Madness and Minnesota Ballroom Blast. There are also local competitions such as the Snow Ball, Twin Cities Open, and MN Star Ball, when dancers feel ready.
- Have simple, clean choreography. It is better to do basic amalgamations very well than to perform complex choreography sloppily.
- Work with your coach or instructor to develop good technique.
- Good grooming is important.
- Don't spend a fortune on costuming. Wear something simple and attractive.
- Have fun!



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.

Gentlemen Lead

By Jack Munday

As I have told a number of our friends—both dancers and not—Fran and I have not been dancing since I began treatment for COPD in September and endured neck surgery in October. At a lesson in early October, I could only dance one or two dances without having to sit down and catch my breath. After my surgery I wasn't allowed to even walk without a walker at first. The neck collar and doctor's orders kept me from many things, like driving, dancing, and lifting anything weighing more than five pounds. Then came recovery.

And I found a new dance partner! He, not she, is a wonderful dancer, able to turn and pirouette like a ballerina. His name is Dreamer. He is a ten-pound papillon dog. The breed is French, bred to be the lapdog of royalty. He has adjusted to being a lapdog for those of us who are not of royal lineage. When Dreamer perks his ears up, they look like a butterfly. Of course, *papillon* is French for "butterfly." I should add that Dreamer is very intelligent. He will sit if I give that command in English or in Spanish or if I spell it.

Dancing started after I could walk a straight line without a walker. I let Dreamer out the front door and went with him. He investigated the property, and I began, slowly, to dance waltz and rumba patterns. At first I only did a few of the steps and kept my hands at my sides because—doctor's orders again—I could not raise my hands above my shoulders. But as healing progressed, so did my dancing. At first I may have danced five or six patterns, then stopped to rest. As time progressed, I added patterns and tried to remember the choreography of some showcase performances I had done with Fran and with Monica when Fran's knee went out. I did amalgamations (a word I first heard from Harry Benson at Cheek to Cheek). For the record, I just had to use that word.

I got some good news from a doctor who is treating my COPD. That ailment makes one short of breath and unable to continue. Mine is classified as a mild case. The lung doctor gave strict orders: "Since your neck is healed, start exercising." At the law firm where I work, occasionally the lawyers and staff are used to seeing me practice a step or combination of steps. Now they see me walking fast around the office, occasionally checking my watch. Walking two laps takes about two and a half minutes. When I increase the laps to get the time close to four minutes, I will have the stamina to dance.

By the time this column is published, I will be back at lessons and rehearsals, hoping to be part of the Cheek to Cheek smooth formation team at Star of the North. Well, more than hoping, and doing what I can to be ready. ■

Support the Minnesota Dancing Times!

The *Dancing Times* is put together every month by the volunteer efforts of people across the Minnesota dance community. Help us continue to distribute this publication by advertising in the *Dancing Times* or by donating to our printing fund. Email Suzi Blumberg at suzi.b@usfamily.net to learn more about advertising in the *Dancing Times*.

Competition Calendar

Jan 11 - 12, 2013

The Snow Ball DanceSport Competition

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

Jan 18 - 20, 2013

Manhattan Amateur Classic - NQE

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

Feb 1 - 2, 2013

USA Dance Southwest Regional - NQE

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 - NQE

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, 2013

Royal Palm Winter Frolic DanceSport Extravaganza

Hosted by Royal Palm USA Dance Chapter #6016 in
Coconut Creek, FL. Exact date TBD soon.

Jun 28 - 30, 2013

Gumbo DanceSport Championships - NQE

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

Jul 27, 2013

Southern Star Mid-Summer Classic

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

Aug 10 - 11, 2013

2013 Heartland Classic - NQE

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

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.

Oct 4 - 6, 2013

Carolina Fall Classic - NQE

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

Nov 1 - 3, 2013

Chicago DanceSport Challenge - NQE

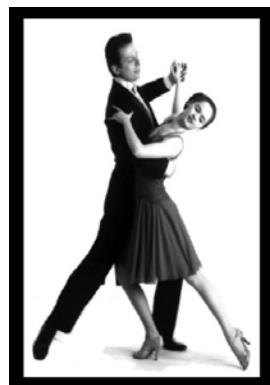
Hosted by Chicagoland USA Dance Chapter #2001.
Qualifying event for 2014 Nationals.



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ASK DR. DANCE

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

Q:

Up until now, I've been choreographing my dances by watching other dancers, both professional and amateur, and borrowing the bits I like. I'll take a line from here and a line from there until I have something my partner and I like and can dance well. But sometimes I hear people complaining about "stealing" choreography. I never just grab a whole routine from another couple, and I'm

not really sure what people mean by "stealing" choreography. I spend enough (some would say too much) money on dancing as it is, and I'm not sure I believe that there's such a thing as ownership of a string of dance moves. What is the appropriate way to choreograph a dance without hiring someone? Is there a way to do it without making others cranky, or should I just ignore those people?

Paul Said:

Choreography is not intellectual property, and as such you can "steal" away. Keep in mind that most choreographers follow a storyline, and the routine therefore makes sense from beginning to end. If your routine consists of several pieces of different routines, it may appear inconsistent and unfinished. Choreographers also have stylistic differences that set them apart from one another, and stealing from many may pose another problem. Another thing to consider is the fact that we are not consumers of ourselves and as such we may not be in the best position to judge what

is appropriate for us. As a choreographer, I have found over the years that it is very difficult to choreograph for myself.

If you continue to self-choreograph, you also run the risk of always changing what you do, because there is always something different out there and you'll want to add it to your routine. Imagine if you could design your own face and body and how ultimately unsatisfied you would be with the result. Having said all that, if you are comfortable with the possible consequences, steal away. A final word of caution: don't be too surprised if

you don't get the desired results. Good luck!

Donna Said:

Have you ever heard of Alvin Ailey, George Balanchine, Bob Fosse, Martha Graham, Jerome Robbins, Tony Meredith, Rufus Dustin, Jean Marc Genereaux, Gary Pierce, or Wendy Johnson? All of them are well-known choreographers. Locally we also have many experienced and talented choreographers.

Choreography comes from the imagination of its inventor. Often, choreography is based on known steps, but

sometimes steps and tricks are created from one's imagination as well.

It's a lot like writing. Writers use words which are in the public domain, but start using sentences a writer has strung together in a book, and that's plagiarism.

There is a fine line between being influenced by something and stealing someone's work.

If you are dancing 100% syllabus steps, then you are choosing an order based on a finite number of steps. There are varying degrees of artistry and levels of difficulty in how those steps are choreographed.

If you are dancing open choreography and taking groupings—or worse, an entire segment—of someone's routine, you are probably using groupings that another couple paid to have created for them.

If other dancers feel that you are stealing their choreography, then you

probably are. In short, the appropriate way to choreograph on your own is to create your own moves. Good luck, and enjoy!

The Dance Medic Said:

You have a perfectly respectful system of assembling choreography on the cheap. A substantial portion of ballroom and Latin dance patterns have been studied in depth and are therefore widely standardized. As dancers, we expect these lines to be reused. There are a couple common problems you should try to avoid.

Excellent dancers tend to have a visible style. Make sure you develop yours.

When you stitch together disparate segments of choreography from different dancers, you may end up with a sequence that appears inconsistent or unfocused. Watch the couples you're basing your choreography on. Notice the things they do similarly to each

other. Notice what they do differently. If you're watching top-notch dancers, the similarities will generally be their technique and adherence to principles of dance. The differences are their style. Whatever sequence of patterns you decide on for a dance, execute the whole routine with a consistent style.

Good choreography consists of good patterns and careful assembly.

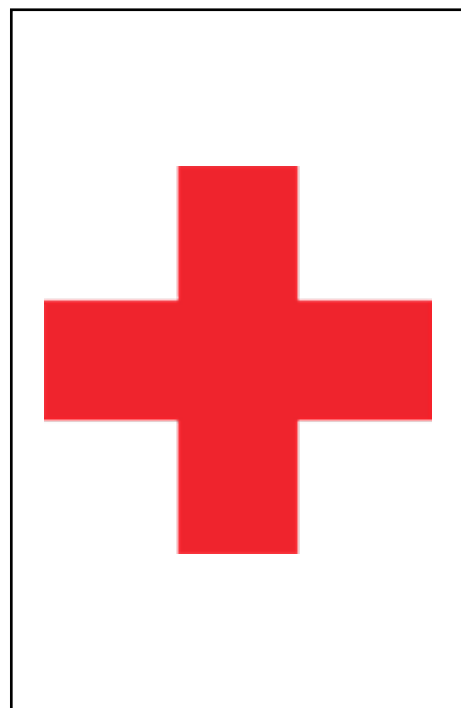
When you make a Frankenstein-like monster out of several routines, you may lose a great deal of the effect a routine was designed to create. You should have no trouble creating a functional routine on your own, but be aware of the value of a fantastic choreographer. A choreographer studies and experiences the way a dance partnership moves, which gives them a powerful set of tools to build routines with. If you ever do decide to hire a great choreographer, you may find the process teaches you a great deal about choreographing. Be sure to ask plenty of questions. ■



*Donna Edelstein is a coach, judge, and organizer of the Snow Ball DanceSport Competition. donnawrites@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.

SWAPLINES

↪ **Contact Mark at 612-701-8553**

For Sale: MENS TAIL SUIT, Custom-made by Arthur Ashmore Tailors in England. NEVER WORN! Made for 5'11"/165 Lbs. Alterations could be done.

↪ **Contact Anne @ 612.280.7818**

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.

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

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

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

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

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

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

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

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

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

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

↪ **Contact Bernice at 952.936.2185 or 952.545.2989**

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

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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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