

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

July 2012



Photo from our June dance by Suzi Blumberg

Inside this month's issue:
Summer Dance Opportunities, First Steps, Danceland, and more!

Dancers' Night Out

- Sun 7/1 - Free Viennese Waltz Group Class; American Classic Ballroom; 550 Market Street, Chanhassen; 2-3:30.
- Mon 7/2 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com
- Tue 7/3 - Tropical Ballroom Outdoor Dance; Ojibway Park Bandshell, 2695 Ojibway Drive, Woodbury; Ballroom and Latin Night; lesson at 6:30, dance 7 - 9; free admission; call 651 414 0644 or visit www.tropicalballroom.com
- Fri 7/6 - Ballroom Variety Dance; Cinema Ballroom, 1560 St Clair Ave, St Paul; Lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com
- Fri 7/6 - City Lights; Medina Entertainment Center, 500 Hwy 55, Medina; '50s-'70s Rock 'n Roll; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com
- Sat 7/7 - White Sidewalls; Medina Entertainment Center, 500 Hwy 55, Medina; Doo Wop / Rock-a-Billy / Rock 'n Roll; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com
- Sun 7/8 - Free Viennese Waltz Group Class; American Classic Ballroom; 550 Market Street, Chanhassen; 2-3:30.
- Mon 7/9 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com
- Tue 7/10 - Tropical Ballroom Outdoor Dance; Ojibway Park Bandshell, 2695 Ojibway Drive, Woodbury; Old Times Night; Polka lesson at 6:30, music by Hank Thunander Band, dance 7 - 9; free admission; call 651 414 0644 or visit www.tropicalballroom.com
- Sat 7/14 - Tango Society of Minnesota Milonga; Lake-of-the-Isles Lutheran Church, 2020 West Lake-of-the-Isles Parkway, Minneapolis; Lesson at 8:30, dance 9:30 - 1 a.m.; \$12 (\$8 members); Visit www.mntango.org or call 612-224-2905.
- Sun 7/15 - Free Viennese Waltz Group Class; American Classic Ballroom; 550 Market Street, Chanhassen; 2-3:30.
- Mon 7/16 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com
- Tue 7/17 - Tropical Ballroom Outdoor Dance; Ojibway Park Bandshell, 2695 Ojibway Drive, Woodbury; Ballroom Night; lesson at 6:30, music by Tim Patrick and His Blue Eyes Band, dance 7 - 9; free admission; call 651 414 0644 or visit www.tropicalballroom.com
- Fri 7/20 - Ballroom Variety Dance; Cinema Ballroom, 1560 St Clair Ave, St Paul; Lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com
- Fri 7/20 - Jerry O'Hagen; Medina Entertainment Center, 500 Hwy 55, Medina; Big Band / Variety / Swing; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com
- Sat 7/21 - USA Dance; American Classic Ballroom, 550 Market Street, Chanhassen, MN 55317; Bolero lesson at 7, dance 8-11; \$10, \$7 USA Dance members**
- Sun 7/22 - Free Viennese Waltz Group Class; American Classic Ballroom; 550 Market Street, Chanhassen; 2-3:30.
- Mon 7/23 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com
- Tue 7/24 - Tropical Ballroom Outdoor Dance; Ojibway Park Bandshell, 2695 Ojibway Drive, Woodbury; Country Night; lesson at 6:30, music by Dixie Hicks Band, dance 7 - 9; free admission; call 651 414 0644 or visit www.tropicalballroom.com

Join us for the USA Dance

July Monthly Dance

Saturday, July 21st

7-8 pm Bolero Lesson

Instructor: Paul Botes

8-11 pm Variety Dance

\$7 USADance members ■ \$10 non-members

(Become a USA Dance-MN member tonight and get in free!)

Hotline: (651) 483-5467

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Web: www.usadance-mn.org

American Classic Ballroom

550 Market Street

Chanhassen, MN 55317

USA Dance MN HOTLINE

(651) 483-5467

www.usadance-mn.org

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

- Fri 7/27 - Salsa Fusion; Cinema Ballroom, 1560 St Clair Ave, St Paul; Lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com
- Sun 7/29 - Free Viennese Waltz Group Class; American Classic Ballroom; 550 Market Street, Chanhassen; 2-3:30.
- Mon 7/30 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com
- Tue 7/31 - Tropical Ballroom Outdoor Dance; Ojibway Park Bandshell, 2695 Ojibway Drive, Woodbury; Swing Night; lesson at 6:30, music by Red Rock Swing Band, dance 7 - 9; free admission; call 651 414 0644 or visit www.tropicalballroom.com

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www.americanclassicdance.com, 550 Market St., Chanhassen, MN 55317 (494 west to Hwy 5, right on Market Blvd, right on Market St.)



Photo from our June dance by Suzi Blumberg. See the winner of the June photo competition on page 16.

USA Dance – MN Chapter #2011 Board Minutes

Tuesday, June 5, 2012

Submitted by Leslie Whitney

In attendance: Sue Zeller (President), Cathy Dessert (Vice President), Leslie Whitney (Secretary), Jane Phipps (Treasurer), Zhuojing Liu, Mike Jones, Yeun Chou

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

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

ORGANIZATIONAL MATTERS

Treasurer's Report

Jane distributed a financial report as of May 31, 2012.

The report included the 2012 Tea Dance income and expenses.

PROJECTS

Fall Dance Event

Tabled until August.

Dance Performance with the Viking Cheerleaders

Mike, Yvonne, and Chris Trask continue to pursue this opportunity.

Star of the North 2012, 2013

Plans are underway for 2013.

Chapter Equipment

A motion was made to give Andy Trawick money to purchase new sound equipment for Chapter #2011.

Next Meeting:

6:00 p.m.

Tuesday, August 7th, 2012

Quixotic Coffee
769 Cleveland Avenue
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.

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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.

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Looking for a free Summer Dance?

See Dance Soup on
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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

June is a month I look back on with confusion. I know I was there, but what did I do? At the very end of May, I took a weekend in Rapid City, South Dakota, for a wedding. While there, I went on a few adventures, put together a puzzle, ate surprisingly good sushi, drank coffee, and hung out with a cat named Moka.

But what about June?

I went to a nice, sunny, low-key barbecue and pool party early in the month and socialized with some fun local dancers. I celebrated my sister's 30th birthday and spent some time with the fathers in my life. I finally saw *The Avengers*, which was fantastic. I did a lot of reading. I signed up for a just-for-fun team writing competition, which has been consuming a lot of my time the past couple of weeks. Overall, it seems I've been relaxing. That's what summer is for, though, right?

The alternating heat and rain seems to have stalled productivity across the board. We have a light issue this month, which is only proof that we need everyone in the dance community to contribute when they've got something to say. I'm always awaiting emails, and I'd love to hear from some new voices. If you'd like to contribute but don't know what to write about, I'd be happy to give you some topic suggestions.

As it is, we've got the second halves of some two-parters this month. We learn about the rest of Paul's vacation, and we get to hear more about Dorothy Rose teaching young kids how to ballroom dance. We've got interesting discussions in our monthly columns and some great free dancing options in Dance Soup. Get out there, bring your cameras, and write about how much fun you had.

See you next month.

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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July 15: Cha-Cha Basics

July 29: Advanced Cha-Cha

August 5: Walking with your West Coast

August 19: West Coast Swing Potpourri for Ladies

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Dances on Sundays 7-10:30 p.m. WCS Dances: 1st and 3rd Sundays; Variety Dance on July 29



The President's Corner

Ballroom Dance Creations

By Sue Zeller

What we create in ballroom dance comes from a drive or inspiration within us. Some dance creations are simply how we express each dance style. It's an achievement to learn each ballroom dance style with perfect footwork and frame. However, it is our own character created within dance that brings something unique to the dance. The dancers we become are the result of the instruction and encouragement we receive along with our commitment to bring out the best dancers we can be.

In the Twin Cities metro area, a wealth of professional dancers are helping us learn how to dance. The more we can learn from them, the better dancers we can become and the more fun we will have dancing. We all know how good it feels to dance with someone who has a great dance frame and executes every step with grace. We can all work on bringing the best of our dancing onto the dance floor in order to be good social dance partners and perhaps competitors.

A dance demo or showcase at a studio or other venue is truly entertaining and inspiring. The dancing and choreography are often remarkable. The individual dynamics of each couple are fun to watch. It was and still is how many of us become motivated to do more to enhance our ballroom dancing. At the Tea Dance this spring, three amateur couples inspired us with the dance creations they brought to the floor.

One of ballroom dance's finest creations is the dance partnership. Whether it's an amateur, professional, or pro/am partnership, the connection and dancing are always unique. At Twin Cities Open this month, there will be days in which heat after heat will be filled with ballroom dance creations by these partnerships—days in which, after countless lessons, practice, and costume selections, the best in everyone will come out. The music starts, and we watch friends and strangers alike come to life on the dance floor. What a wonderful dance community we have to be a part of.

Happy Dancing! ■

Dancing Times Photo Competition

If you love combining the arts of photography and dancing, submit your best photo to the Dancing Times photo competition!

Photos must be taken at a USA Dance monthly dance, must feature dancing as the subject material, and must be high quality (in focus, good lighting, clear subject) and high resolution—we print at 300 dpi.

Not only could you win free admission to the next USA Dance monthly dance event, but your beautiful photo might be featured in the next issue of the Minnesota Dancing Times!

So get out your cameras and your dancing shoes, and have a blast at the next monthly dance!

Submit photos of our July dance (see the ad on page 2) to newsletter@usadance-mn.org by July 25th.

See the latest winner on page 16! ■



The Dancing Life

I Have No Idea Why it Took so Long

By Elizabeth Dickinson

Elizabeth Dickinson is a dancer and life coach in the Twin Cities. She can be reached at <http://elizabethdickinson1.wordpress.com>

My neighborhood solopreneur plumber recently gave me a \$150 *I have no idea why it took so long* discount on my bill. (Yes, this will relate to dancing. Yes, I will share this plumber's name on request).

Aside from making me laugh and appreciate the beauty of shopping locally, it also stirred some thoughts about my dancing progress and life progress in general.

I've been kicking myself around lately over not making the progress I'd like in a number of areas of my life. My intentions are there, and I've even taken action, but they haven't ended with the results I wanted. And I've gotten stuck in the question of, "Is this just because I haven't taken enough action yet, or is it that I'm not taking the most effective actions?"

I don't honestly know.

Take the moment in smooth where you're supposed to thrust from your standing leg between counts one and two. I returned from the Emerald Ball apparently still not having kicked the pernicious habit of simply not thrusting. And it's all over the video.

I distinctly remember spending hours working on that very thing on my own. *Hours*. Did I mention it took *hours*? For heaven's sake, it's counts one and two. I remember asking my teacher when I danced with him if he could feel I was doing it correctly, because at times, I couldn't even feel it myself. He said I was, even when I couldn't feel it, so I let it go and hoped it was there.

It wasn't. I didn't feel it, it wasn't there, and what was even more bothersome, I can't even see it on the video. How blind can I be?

I had another non-dance experience recently along the same lines. I had been hitting my head against a wall (terrible metaphor, but that's what it felt like) trying to nail down this marketing concept of being specific about my life coaching niche.

Twice (over months, mind you), I had written the marketing copy with two different approaches for my website and written the follow-up emails, agonizing over every word choice, getting feedback from people in the field, etc. But I simply couldn't pull the trigger on it and get it up on the website.

I couldn't see the wood for the trees and feel comfortable with it. Then I had a classic head/heart split over it. Should I just get that stuff on my website anyway (to hell with my feelings; let them catch up to my intention) or should I just let it go? I got paralyzed.

Luckily, I finally met a marketing expert who affirmed that I wasn't crazy. He also managed to communicate in a way that both honored my heart and promised a way out of the forest.

So I've decided to give myself my plumber's *I have no idea why it took so long* discount and a reprieve.

Sometimes it all just takes as long as it takes, whether it's learning to thrust from a standing leg between counts one and two or defining your niche in your life and work. It doesn't matter whether it's dance or a larger issue (and if you're terpsichorean, there may be no difference, but that's another column).

But are you going to punish yourself for not being smarter, quicker, and knowing what you simply don't know yet, despite your actions and good intentions?

Thankfully, something my teacher said really shifted my thinking after the competition. I thought if I had to return to practicing thrusting between counts one and two, I would burst. He said, "You're not on the front part of your feet, and it's not allowing your heel to descend and give you the thrust."

When I use the front part of my foot, it feels like I'm dangerously far forward in my balance (again). It almost feels like I'm leaning into the wind. But suddenly the thrusting action is there, without me thinking, "This is where I have to thrust."

And somatically, it makes sense. If I can lean forward (into the future) I will get where I need to go. The thrusting becomes a natural part of movement, not something I have to manufacture.

So I'm focusing on what I can do in the future, and I'm giving myself the *I have no idea why it took so long* discount.

I confess I still feel impatient with myself. But sometimes it just takes as long as it takes.

Sigh. ■

First Steps: Part Two

A Mini Ball

By Suzi Blumberg



Photo by Sanjay Sujanani

There's a group of fourth-grade students at the Oak Ridge Elementary School in Eagan who have a very wonderful teacher named Bonnie Schmitz. Years ago, Bonnie saw a movie called *Mad Hot Ballroom* about a group of fifth-grade students in New York City who are offered ballroom dance lessons devised to keep them busy and out of trouble. They end up in a competition at the end of their lessons and win, having become the best dancers in their age group in New York City.

Bonnie thought bringing ballroom dance to her fourth-grade class would be a great idea. So seven years ago, she contacted Dorothy Rose. Her husband's parents had been students of Dorothy's, and they had recommended her to Bonnie.

Ever since, Dorothy has taken on the challenge. For two weeks of the year, she teaches a thirty-minute lesson every day to four groups of children. There's a total of 100 students who are partnered together by their classroom teacher. Each group learns swing and one other dance: tango, waltz, foxtrot, or cha cha.

The biggest challenge at the beginning of the two weeks is to convince the fourth-graders that it's okay to hold hands with one another and be in dance position. After a while, it becomes automatic, but not at first.

The kids love learning their dances! At the end of the two weeks, there is a ball where each group performs a special dance. Parents are invited to attend, and the children enjoy dressing up and dancing.

You, too, can enjoy Dorothy's teaching! She teaches one Friday night a month at the Medina Ballroom when Jerry O'Hagen's Orchestra plays. It's not always the same Friday, so check his schedule at www.jerryoh.com.

In the last article I wrote about Dorothy teaching a home-schooled group of children, I omitted the name of the school: the Planet Home School. ■

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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

What Determines Cost for Custom Ballroom Gowns and Costumes?

By Deborah J. Nelson

I have written these past few months about different design aspects of fashion and costume design to help enlighten you about the best choices for creating or purchasing your ballroom costume or gown. I haven't discussed how any of your choices will reflect on the price you'll pay for a costume or gown. That's this month's topic.

As with any of our choices, there are top-of-the-line options, bottom-of-the-line options, and many in-between price options. Anytime you choose to purchase something custom, it will be pricier than anything off the rack. The ladder of pricing starts with *couture*: anything that is custom-created by a talented professional just for you. The cost reflects all the development costs, including labor and the materials needed for your unique design. The next rung down would be *customized* just for you by a talented professional. This would involve choosing from an already developed pattern and selecting from a variety of fabric choices and trimming options. The next rung down might be purchasing an already created gown or costume from a talented professional. All the cost for materials and labor to produce this one costume are included, but you probably will not have the one-on-one labor costs for being able to choose exactly what you would like.

Further down on the ladder of costs would include purchasing a costume, either custom or not, from an individual who does not run a company with overhead expenses. Professionals who have well-established businesses must pay rent and utilities for retail space and provide salary and benefits to additional staff hired to help create all the costumes and gowns. Such business expenses are more costly when setting up shop in the United States than another country. If you're only working with an individual without a staff, he or she should be able to charge a much lower rate than a bona fide business would. Other business expenses include marketing, travel, and showings at convenient locations, such as big dance competitions. The price of your costume reflects all of these expenses.

Creating intricate or even simple designs requires hours of designing, pattern-making, cutting, sewing, and embellishing, along with fittings if you aren't buying off the rack. Employees in the United States are paid a living wage, which is quite low for American standards, but still more than workers in manufacturing countries receive. Most of the clothing that we wear every day is not made in the United States, which is why conventional clothing is often quite cheap.

As many of you, I always shop the clearance racks for good deals, and I also use coupons and shop when there are sales at my favorite retail clothing stores. If that \$20 blouse at Target were made in the USA instead of, say, China or Mexico, it would probably cost you \$100. The \$50 dress at Kohl's might cost you \$200 if made by American sewing personnel.

A good way to get the feel of what real prices might be for ballroom costumes or gowns would be to peruse the websites of the *Dancing with the Stars* designers or the racks set up by the big-name ballroom designers. The average price of a rhinestone costume or gown might be \$5,000. With a price tag of \$5,000, even with ordinary fabrics—rather than high-priced, imported, or silk—the wholesale cost of the fabric might be \$200, and the rhinestones might be \$300, and then there might

be twenty hours of labor involved in the dress creation, not the one hour it might take to sew up a summer frock.

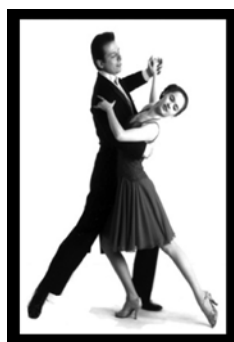
Costs to you include the cost of the fabrics, notions, and trims used. Your costs might be lower if the basic fabric is in stock, and higher if the yardage must be bought at full retail.

Alterations to existing garments can sometimes be cost-effective and sometimes not. It totally depends on what you need to have done and how the garment is constructed. Sometimes things are very possible and sometimes not. You need to have your alterations professional assess the situation. A general rule is to determine whether most of the work is constructive (adding on) or destructive (ripping apart). Ripping is much more time-consuming than sewing. Another factor is whether your ready-made garment was inexpensive—if so, you may be more able to afford to invest in transforming it, either for restyling or for getting a good fit.

Additionally, think about the expertise you're paying for. How much experience do the professionals have? What kinds of projects do they undertake? What tools do they use? Figuring out how a team works will tell you a lot about the quality of the finished product and will clearly define for you where your money is going. Don't be afraid to ask questions.

If you're looking for a deal for your ballroom garb, shop the sales and pick up a bargain. If it doesn't fit just right, employ a talented alterations person. If you're looking for that perfect gown or costume and you wear a size and shape of dress that the touring ballroom costumers stock, you might just find it on their rack.

But if you determine that you won't be able to find the perfect dress on a rack or in your size, commissioning a costume professional to create a gown or costume just for you is the best choice. Be aware that it won't be inexpensive, and the cost will be determined by labor hours and materials. But if you fall in love with your creation, it will be priceless. ■



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Danceland

Chapter 18

By Lester Martin

Ned and Ilsa were changing into their practice shoes when Jessica and I walked in. It was a little before 6:00 on a Saturday evening. Kristina was sitting at reception scowling at the computer screen. Jens and Annette came in behind us.

The last class on Saturdays was intermediate adult tap. Once again, Cassie was the instructor. Clearly, the Happy Feet School of Dance would cease to exist without her. Five women were lined up along one wall, shuffling and clattering away while Cassie watched. It looked like they were learning a routine.

"Fantastic, ladies," Cassie said when they had stopped. "That's much better. Remember to look up when you're onstage. Keep your eyes on the people

in the balcony. I know there won't be a balcony, but just pretend there is." They all looked relieved and came off the floor joking and giggling.

One of them, a withered little thing with brown spots on her hands and a head covered in tight, silvery curls, started chatting with Ned and Ilsa. "Oh, Bert and I used to go out dancing every Saturday," I heard her say. "We won a prize for our waltz once. That was out at the Bel Aire Ballroom in Unionville before they tore it down and built the Fleet Farm. People just loved our pivots." And so on. Ned and Ilsa listened politely while Kristina led the rest of her brood out to the floor.

We spent the first ten minutes warming up while Kristina popped a CD

into the stereo and kept a stern eye on us.

"All right, everyone," she announced, "please take your places for the waltz." A few seconds later we were all jammed together in the same corner. Kristina spoke again. "Ned and Ilsa, please start in the opposite corner. Cordell and Jessica, stay where you are. Jens and Annette will start in the middle corner. I will play the music for ninety seconds. Please try to keep out of each other's way."

So we reorganized, got into our very best dance holds, and waited.

"Just a moment," Kristina said. Then she showed us the proper competition start, where the man steps forward, raising his arm, and the lady floats



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up to him and gracefully settles into closed position. It was the same maneuver I had witnessed between Brian and Melinda in the foxtrot class. So they weren't just showing off.

Eventually we got under way and made it through the waltz without any mishaps. Tango, likewise. Jens and Annette nearly ran over Ned and Ilsa in the first ten seconds of quickstep. Those two could really move.

After three back-to-back dances, I was totally winded. Jessica's face was flushed and her eyes were sparkling. Everyone else was huffing and puffing, so Kristina gave us a ten-minute break. For the second round, she assigned new starting positions. Jessica and I were now in the middle corner.

"We've never started on the short wall," I whispered to her as we took our place.

"I think we do a half natural here," she whispered back.

"Oh, yeah. Thanks."

Round two went almost as well as round one. Ned and Ilsa were very pokey, like they were picking their way through a minefield, and I had to go slowly to avoid a rear-end collision. Fortunately, Jens also had the brakes on. After the quickstep, I noticed that my breathing was much quieter. Must have caught my second wind.

Having survived our first rounds, everyone was very chatty and making all kinds of jokes, so we trooped over to the steakhouse across the road and regaled our warrior spirits with thick

slabs of red meat. Except for Ned and Ilsa, who split a three-bean salad. Jeez.

Roger was there the next Saturday waiting for Melanie while she and Brian watched one of their competition videotapes in the back office.

"Getting ready for Starlight?" he asked as Jessica and I changed our shoes.

"Oh, heavens, no," Jessica answered with a laugh. "We just thought we could use a little extra practice."

Roger cocked his head in astonishment. "You're *not* doing Starlight?"

"No," I said. "I mean ... well, no. I guess not." Then I turned to Jessica, hoping she could come up with a more coherent answer.

She looked me, then at Roger, then back at me. "I ... don't think we're ready for competition," she said meekly.

He smiled. "That's not what I hear from Kristina."

We both stared at Roger, then at each other.

"Go warm up," he said. "We'll talk later."

Rounds didn't go so well that evening. I just couldn't concentrate. Taking classes together was one thing, but *competition*? Performing in public? Being judged? Getting a cheesy little plastic trophy? Didn't sound that great to me. On the other hand, would Kristina think we were cowards if we didn't compete? I knew it was

foolish, but I couldn't stop worrying about it.

It was at the beginning of the second round, as I raised my arm to bring Jessica into dance position, that the central meaning of this decision suddenly snapped into focus. Jessica and I would now be partners. Officially. It felt like a huge step. Somehow, though, it also felt right. I wondered if it felt right to her. She was unusually quiet that evening, so I couldn't get a good read on her.

After rounds, we sat down with Roger. "You shouldn't do this unless you really want to," he said, "but I will tell you that your footwork is clean and you look very presentable. Kristina thinks you could advance quickly." Jessica and I exchanged glances and fidgeted a little. Then she asked about entry fees and costuming and such. Finally, we agreed to give it some thought and talk about it next Saturday.

When I arrived for the third practice session, Fred Astaire was singing "Puttin' on the Ritz" while the tappers struggled to remember their choreography and not drop their canes. Jessica was sitting in the waiting area. She had her backpack in a bear hug and she was frowning at the floor.

"Penny for your thoughts," I said as I sat down next to her.

"This song brings back some nice memories," she said softly, still looking down. "Torvill and Dean did a wonderful version of it." She paused, then looked up at me. I shook my head and shrugged. "They're an ice



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dance couple," she explained. "They were my idols back in my figure skating days."

We watched the tappers for a minute or so, then I said, "Well, they look better than Gene Wilder and Peter Boyle in *Young Frankenstein*." I thought it was a great line, but she just hugged her backpack a little tighter and nodded slowly.

Then she said, "Can we go somewhere and talk?"

"Talk? Talk about what?"

"The competition."

I looked at her, but she kept watching the tappers. Now she was frowning again and her jaw muscles were working.

"Look, Jessica, if you don't want to do the competition, it's fine with me. Really. In fact, I only went along with the idea because I thought you wanted to try it."

"I still do." Then she turned to me. "But we need to talk."

The last time a woman hit me with that line, we wound up in divorce court.

"Okay. I know a place. Let's beat it before the others get here."

Ten minutes later we were admiring a tray of mandelbrodt that Lazar had just pulled out of the oven. The aroma of almonds and honey filled the air.

"They look like biscotti," Jessica commented.

"Biscotti?" Lazar exclaimed with a snort. "Better than biscotti! Here, you try. I give you free." He put four of the little dipping biscuits on a plate and shoved it across the counter at us. "What kind of tea you want?"

We took our tea and pastry and sat down at a table next to the chainsaw display. We watched Lazar's wife for a few minutes as she helped a customer choose between an electric or a pneumatic hammer drill.

"Irina was a construction foreman in Moscow before she and Lazar came to America," I said.

"I bet she married him for his ... what's this stuff called again? It's heavenly."

"Mandelbrodt. So what's up?"

She poured a second cup of tea while she finished chewing. "David was offered a promotion yesterday," she said very slowly.

"That's great."

"They're opening a new office, and they want him to run it."

"New office? Where?"

She looked at me very hard, as if trying to answer the question without having to say it out loud, but I wasn't getting the message.

"London," she finally said.

My throat seized up. I took another sip of tea, but it didn't help.

"David is very excited about this," she added.

I tried to think of something clever to say, but the only thing that came out was, "When?"

"As soon as he can wrap up his accounts and transfer them to his replacement. A month. Maybe two."

I stared at the table, waiting for the right answer to pop into my head, but all I could think of was what a dummy I had been. I had let myself get sucked into this ballroom business like a moth circling a candle flame. And now I was about to get fried. But no, that was all wrong. Learning to dance with Jessica was ... amazing. An amazing adventure. The kind of adventure that scares most men. Even David. Now he was going off on his own adventure. And taking my would-be dance partner with him.

Then it hit me: we weren't done yet. I decided to take a chance.

"So ... you'll still be here for the competition. Right?"

She started squirming in her chair. "This is a lot of work, Cordell, the classes and the practices. I don't know when I've had so much fun, but ..." She paused to collect her thoughts, turning her teacup round and round on the saucer, then said, "Do you really want to go through with this, knowing that I'm ... going away?"

"The only alternative," I replied, "would be to *not* go through with it. And that sounds a whole lot worse to me."

She smiled, but it was a sad smile. "Yeah. Me, too."

"Well, then," I said, "I guess we'd better not skip any more rounds."

Neither of us knew what to say after that, so we just sat there. Finally, Lazar broke the silence.

"Hey! You want more tea over there?" We both turned to him and nodded.

Then I said, "Think David would loan me one of his bow ties for the competition?"

She looked at me, scrunching up her face in thought. "I think we can do better than that." ■

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Dancing on Vacation - Part Two

Australia and Fiji

By Paul Stachour

Our first town in Australia was Melbourne, called by many the arts capital of Australia. Alas, all the dancing I could find was in the suburbs, too far from the hotel to make it an evening.

The second stop was in Adelaide. There, I was faced with my biggest opposition to planning my dancing: not knowing when the day would end. Many daily itineraries had a planned activity early in the day and then the notation "evening free." "Evening free" sometimes meant "done for the day at 3:00 p.m." Other times it meant "done at 6:00" or "done at 8:00." In Adelaide there were three opportunities: a waltz group class at one studio from 5:00 to 6:00, an Argentine tango practice at a second studio from 6:30 to 8:00, and a lindy hop and swing dance from 9:30 to 11:00. But when I asked the tour director what time we would be done, he would only say, "When we get back to the hotel." We got back at 8:45, and I made it to the swing dance at 9:15 to discover a lesson in progress from 8:30 to 9:30. By 10:00, almost everyone had left. Oh, well. It was a good half hour of dancing, though a little expensive, since I had to pay for the taxi rides to and from the venue.

Ayers Rock, known to the local inhabitants as Uluru, is a sight not to be missed. It's a bit like Devil's Tower in Montana: a big, tall, red rock in the middle of the desert. I walked the 10 kilometers (6 miles) around it one morning in temperatures very close to body temperature. I drank 4 liters of water, and more would have been good. The closest city to Uluru is Alice Springs. It has both a swing club and a tango club. Alas, neither of them are active during the Australian summer.

My best dance experience was in Darwin, where we stayed for two nights. That Tuesday, I went to a lesson and variety dance that spanned four hours with about forty people. I learned the basics of several new vogue sequence dances, the La Bomba tango, and the Marilyn waltz. I danced a lot with a very gracious follow who helped me tremendously (her actions patterned well what I had to do) on the sequence dances, bounced a lot on the swing dances, and played pass-and-steal-the-lead on the rumba and cha cha. That Wednesday, I went to a swing dance where there was a fourteen-piece band and a box by the door with a sign that said, "For the band. Suggested \$5. No cover, no minimum." I put in \$10 and bought a sandwich and then spent over three hours dancing with mostly college-aged people and a few older folks. My partner from the night before arrived about halfway through. It was a great evening. Quite a few of the girls said, "You're really fun to dance with. Will you be here next week?" Many of the guys said, "Wow, I hope I can dance like you do when I'm your age!" Hmm.

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Cairns is the gateway to the Great Barrier Reef. We had half a day on a raft above the reef, and it was neat. Protective suits were provided, and there were lots of fish. We used an underwater camera we bought in Cairns and got some good pictures. Dancing didn't go so well. The dance studio was in a church and had a scheduled group class that evening. However, when I arrived, I could hear the singing of hymns from within. All of the doors to the church that I could find were locked. I decided that leaving without inquiring further was my best choice.

You might think that Sydney would provide the widest variety of dance opportunities. Alas, I could only find one opportunity in or near the downtown area. It was close, about three blocks from our hotel. There was a casino, a restaurant, and two dance floors. We decided to eat at the restaurant before dancing. That was our mistake. The food was more expensive than most places, the servings were small, and the service was slow. We got to the dance floor half an hour into the two hours of dancing only to discover that the first hour was half lead-and-follow variety and half new vogue. The second hour was all new vogue.

While in Sydney, I visited both of Sydney's icons: the opera house and Harbor Bridge. I consider the opera house a failure. It was planned to take about three years to build and \$7 million; it took fifteen years and \$120 million. There is no space for any resident companies, so they have to bus in from their suburban practice facilities, and the stage is so narrow they need to employ catchers in the wings to catch the ballerina as she comes flying off the stage so she

doesn't smash into the side wall. By comparison, the bridge was built in the 1930s on budget and on schedule and is only now, eighty years later, undergoing its first rework of the anti-corrosion covering. Yes, I climbed to the top of the harbor bridge.

Fiji is definitely a third-world country. The road we took from the airport to the resort we stayed at was the main road around the island. Any county commissioner in Minnesota who allowed a minor farm-to-market road in his county to be that bad would be voted out of office post-haste. One of our companions on the tour informed us that the price we paid for a Coke at the coffee shop was the amount that a bellhop at the resort earned for working all day. The resort did have a dance area and a sort of dance band. It had three musicians: a person who put floppy disks into an electric piano that played itself, a person with a guitar who chorded along with the keyboard, and a singer. However, if you asked them to play a waltz (or any other dance you named), they didn't know which of the songs they had would do that. Most of the songs were quite danceable, so we just waited until they played something and then went, "Hmm, kind of like a rumba," and that was what we danced. We got lots of, "Wow, you really dance well," from others watching and from the band. A few others tried to dance, but it was pretty clear most of them were unfamiliar with ballroom dance.

Fran and I are happy to be back here in Minnesota, in the Twin Cities, where we have so many good choices for so many kinds of dancing at so many different places. ■

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Photo Competition Winner!

Congratulations to Justin Sundberg, winner of the *Minnesota Dancing Times* photo competition for the month of June. For submitting the photos he took at the June USA Dance, he wins free admission to the July USA Dance at American Classic Ballroom.

Submit your best photo from the July dance by July 25th for a chance to win free admission in August. ■

Dance Soup

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7:00-9:00 p.m. Pizzazz Jazz Band

July 10 - Old-Time Night

6:30-7:00 p.m. Polka Lesson
7:00-9:00 p.m. Hank Thunander Band

July 17 - Ballroom Night

6:30-7:00 p.m. Foxtrot Lesson
7:00-9:00 p.m. Tim Patrick and His Blue Eyes Band

July 24 - Country Night

6:30-7:00 p.m. Country Two-Step Lesson
7:00-9:00 p.m. Dixie Hicks Band

July 31 - Swing Night

6:30-7:00 p.m. Swing Lesson
7:00-9:00 p.m. Red Rock Swing Band

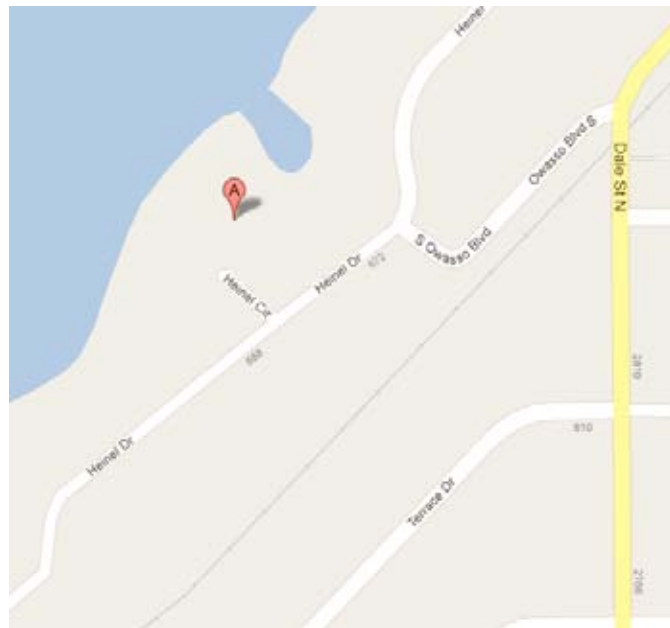
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*John S. Munday is a writer and lawyer who lives in Isanti County, Minnesota, with his wife Fran. Together they found ballroom dancing at Cheek To Cheek Studio. Jack is a student of Monica Mohn. Jack's new book, *Beauty In Partnership, A Memoir of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

Gentlemen Lead

By Jack Munday

Fran and I missed the USA Dance Minnesota Tea Dance. Sort of. We always enjoy it, but about the time the food was done and the music started at the Lafayette Club, we were departing Barcelona, Spain, on a Mediterranean cruise on the Norwegian Epic. In the past, we have been on two USA Dance sponsored cruises. This was not. We were exploring the Mediterranean ports of Naples, Rome, and Tuscany in Italy, and Nice and Marseille in France.

Our first dance was onboard the ship at an art auction. Those whose bids were successful had to stand and dance. We did a few measures of a cha cha when we had the highest bid on a painting of a guitar player standing next to a flamenco dancer. The painting, by Misha Lenn and titled *Tarantella*, is 25 inches tall and 13 inches wide in color on canvas. Lenn was born in St. Petersburg, Russia. The Park West Gallery describes his watercolors as having the complex patterns of Klimt, elegance and grace of Degas, the romantic verve of Renoir, the technical command of Monet, and the vibrant energy of Toulouse Latrec. We know exactly where it will hang when it finally arrives. Fran and I met for the first time at a dog show, and it was pleasing to learn that Misha Lenn was the official artist for the Westminster Kennel Club.

We ate dinner that evening in a formal dining room rather than the buffet. There was a five-piece band playing music of the '40s and '50s. We danced a foxtrot on the dance floor that gave us enough room for some of the more involved patterns like the grapevine. We received many nice smiles while we danced. A waltz came later, and dinner took a while as we danced as often as we wanted.

The next day, when we went to the bow of the ship, we passed the pool area where a gentleman on a keyboard and a female vocalist entertained the crowd. Clearly our salsa encouraged others to also dance. A cha cha again brought smiles from onlookers. And who can resist a rumba on the pool dance floor on the way to breakfast?

While you might ask about the gowns and tuxedos at the Tea Dance, on the Epic, they gave us the option to go formal or informal. At least four restaurants and bars on the ship had a pleasant formal atmosphere, but with extra costs for extra bags, we went informal. And while the ship was not as elegant as the Lafayette Club, seven days onboard made up for missing the delights of the Tea Dance.

While visiting the port cities, we did a quiet little waltz at several sidewalk cafés, but we didn't dance at the Coliseum in Rome. Most of our dancing was on the ship in the morning or evening. We were social dancing, which was Fran's plan for me all along. Fun. ■



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Competition Calendar

Jul 12 - 14, 2012

Twin Cities Open Ballroom Championships

Organized by Scott & Amy Anderson to be held at the Minneapolis Marriott City Center. www.twincitiesopen.com

Jul 28, 2012

River City Ball

Hosted by Portland, OR USA Dance Chapter #1006. Will not accrue proficiency points and may not follow all rules in the rulebook.

Jul 28, 2012

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.

Sep 22, 2012

Quest for the Best

Hosted by the Seattle, WA USA Dance Chapter #1004. Will not accrue proficiency points and may not follow all rules in the rulebook.

Sep 28 - 30, 2012

New England DanceSport Championships - NQE

Hosted by MASSABDA USA Dance Chapter #3002 in Danvers, MA.

Oct 5 - 7, 2012

Carolina Fall Classic - NQE

Organized by Wayne & Marie Crowder in Greensboro, NC. Qualifying event for USA Dance 2013 Nationals.

Oct 12 - 14, 2011

Chicago Harvest Moon Ball Championships

Organized by Keith Clinton, Peter Minkov, & Yulia Kornilova to be held at the Intercontinental Chicago O'Hare in Rosemont, IL. www.chicagoharvestmoon.com

Oct 21, 2012

New England Fall Challenge

Hosted by Greater Hartford CT USA Dance Chapter #3056.

Oct 27 - 28, 2012

Northwest DanceSport Championships - NQE

Hosted by Seattle, WA USA Dance Chapter #1004. Qualifying event for 2013 Nationals.

Nov 2 - 4, 2012

Chicago DanceSport Challenge - NQE

Hosted by the Chicagoland USA Dance Chapter #2001. Qualifying event for 2013 Nationals.

Jan 11 - 12, 2013

The Snow Ball DanceSport Competition

DoubleTree Park Place Hotel Minneapolis, Minnesota. Contact Donna Edelstein: (612) 910-2690, thesnowball-comp@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.

Jan 19, 2013

Royal Palm Winter Frolic DanceSport Extravaganza

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

Feb 16 - 17, 2013

Mid-Atlantic Championships - NQE

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

Apr 5 - 7, 2013

2013 National DanceSport Championships

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

May 11 - 12, 2013

Columbia Star Ball - NQE

Organized by Mark W. Tabor and Tiffanie Rhodes to be held in Portland, OR. Qualifying event for 2014 Nationals.

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.

ASK DR. DANCE

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

Question:

The last two years on the am/am dance circuit, Couple A consistently placed first at all the regional competitions with Couple B always placing second. When it came to nationals each year, these same couples traded places, with Couple B taking the lead. Assuming they all dance consistently well at these competitions, why do you think this place-switching happens? I had one teacher tell me that some couples show up better on a larger floor or at a bigger venue. What does that mean? Is it a factor here?



Paul Said:

Not knowing who you are referring to, I have to assume that the judging panel at Nationals has something to do with the result. Keep in mind that at most regional comps, you are dealing with a smaller panel of judges. With a bigger panel, you get a wider range of opinions, and that may well be enough to alter the outcome.

As for a bigger floor and showing up better, it has been my experience that cream always rises to the top. Good dancers will show up regardless of the venue.

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



July Dance Schedule

Dance Lessons Every Monday and Tuesday	•July 3, 2012 1:00 PM Barefoot Becky	•July 10, 2012 1:00 PM Riverside Dutchmen	•July 20, 2012 7:00 PM Jerry O'Hagen	6,500 Sq. Ft. Air Cushioned Dance Floor
	•July 6, 2012 7:00 PM City Lights	•July 13, 2012 7:00 PM Julie Lee	•July 24, 2012 1:00 PM Top notchmen	
	•July 7, 2012 7:00 PM Whitesidewalls	•July 17, 2012 1:00 PM Tony Jambor	•July 31, 2012 1:00 PM Julie Lee	



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

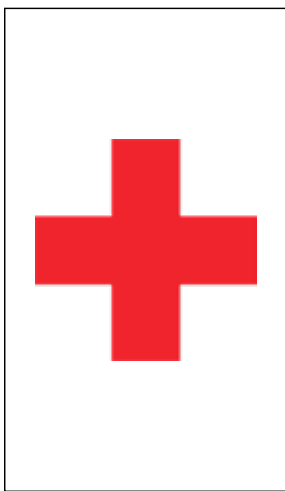
Donna Said:

It's hard to accurately answer this question without knowing who the couples are and seeing them compete at a regional and then again at Nationals.

But from the perspective of a coach and judge, here are some thoughts:

1. When going for a national title, extra adrenaline or nerves may kick in, causing Couple A to dance with less freedom and spark than they do at regional events. Nobody dances the same at every event. Even champions can have an off night.
2. Couple B may pace themselves throughout the year gearing up to peak at Nationals.
3. Nationals generally has a much larger panel of adjudicators than regional events. Different panels have different likes and dislikes. Part of competing is realizing that you can win five comps in a row and then lose.
4. Presumably the regional events have fewer competitors than Nationals, so judges have a longer time to watch each couple dance and make their decisions. Sometimes one couple has big movement and is flashy with a great look. Another couple may have a strong technical foundation but lack the charisma or "packaging" of their competitor. With time, judges may prefer a more understated approach. At a big comp with lots of people on the floor, it's imperative to have charisma and "the look" as well as wonderful dancing. A big-floor couple is one that draws the spectators' and judges' eyes to them right away. They jump right onto the page and make the judging process easy.
5. Do both couples dance am/am only or does one couple do pro/am as well? Sometimes a well-known and highly ranked pro/am dancer also dances with an amateur partner. I can think of quite a few cases where judges would have seen a star pro/am competitor compete a lot. The judge could easily be influenced by the proven quality of that dancer and give that couple more eye time.

Ultimately, results come down to whom the majority of judges think danced better on the day.



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

The Dance Medic Said:

It is difficult to give a definitive answer without knowing which judges gave what marks at what competition. The ideal explanation is: the dancing was not as consistent as it seemed. If the system is working, the couple who dances empirically better will get the better marks.

If neither couple's dancing is definitively better (or the system is not working), other things can affect a judge's marks. Some possible explanations:

- Each judge may prioritize different elements of the dance. For example, a judge may favor the couple with more constricted movement and a calmer top-line over a couple with free, smooth movement and a more active top-line. Another judge might reverse those priorities.
- Judges can give a mark for any reason. Sometimes judges just mark the couples that are familiar to them.

Lastly, a note about whether some couples just "show up better on a larger floor." The real difference in how couples perform on different floors in different groups of people is floor craft. If a couple is uncomfortable deviating from their routine or reshaping it to accommodate obstacles and boundaries, they're likely to look more strained on a smaller, more crowded floor. "Showing up better" in one context or another is a way to say a couple is not able to adapt to the environment they are dancing in. A couple should always utilize the space they are dancing in whether it is huge or cozy or somewhere in between. ■

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↪ **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: Championship White Ballgown. One long sleeve and one bare. Diagonal gold rhinestone design for slimming effect and 8-godets of silk for the ultimate skirt. Made by Doré. This dress is a must-see...classic and elegant. SALE \$2400.

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**

Georgious 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

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.

Arthur Murray Dance Studio.....(651) 227-3200
534 Selby Avenue, St. Paul, MN. Salsa for beginners and advanced on Wednesday 8:15 pm/\$15. Date Night variety class for beginners on Friday 6:45 pm/\$25/couple.

Black Dog Cafe & Wine Bar..... (651) 228-9274
308 Prince Street, St. Paul Argentine Tango night every 3rd Saturday. Lesson at 7:30 pm, dance from 8-11 pm/\$3.

Blue Moon Ballroom.....(507) 288-0556
www.BlueMoonBallroom.net 2030 Hwy 14, East Rochester, MN;
Fridays: Latin Night, 7:30 pm - 12:30 am; Saturdays: Live Bands!

Cafe Bailer Dance Club..... www.cafebailor.com
2nd Saturdays at Tropical Bllrm, Valley Creek Mall, 1750 Weir Drive, Woodbury, MN 55125. 4th Saturdays at Retro Bllrm, 5810 W 36th St, St. Louis Park, MN 55416. Lesson 7:30-8:30 pm. Dance 8:30-12 am. \$10, or \$8 members. Membership \$20/yr. www.cafebailor.com or tricia@cafebailor.com

Cheek to Cheek Ballroom.....(763) 755-3644
www.cheektocheekdancestudio.com 11415 Foley Blvd. NW, Coon Rapids. Harry Benson.

Cinema Ballroom.....(651) 699-5910
www.cinemaballroom.com 1560 St. Clair Ave., St. Paul, MN, Dancing Fridays to DJ music and Every Sunday to Live music. Lesson 8-9 pm; Dance 9-12 am. See website for details or e-mail info@cinemaballroom.com

Classic Ballroom.....(763) 519-1314
www.classicballroomdance.com 4228 Lancaster Lane No, Plymouth 55441 (Four Seasons Mall - Cty Rd 9 west off Hwy 169) Dance parties: 1st & 3rd Friday of every month: 7:10 pm - two group classes (1 for newcomers; 1 for bronze level and up); 8-9 pm party follows! Cost: \$15/group & party, \$10/party only.

Club Salsero @ Cinema Ballroom.....651.699.5910
1st Friday Latin Dance Party, \$15 for lesson & party; students with ID receive discount at door.

Dancers Studio.....651-641-0777
www.dancersstudio.com 415 Pascal Street North, St. Paul, MN 55104

E.R.V. Dance Studio.....952-303-3339
816 Mainstreet, Hopkins, MN 55343, www.ERVdancestudio.com

Fred Astaire Dance Studio.....651-451-6300
5300 S Robert Trl, Inver Grove Hts, MN 55077, www.FredAstaireMN.com, invergrovemn@fredastaire.com

Loring Pasta Bar
www.loringcafe.com/pastabar Sunday nights have tango or other latin music from 6-9 pm.

Medina Entertainment Center.....(763) 478-6661
www.medinaentertainment.com 500 Hwy. 55, Medina 55340.

MN West Coast Swing Dance Club (651) 487-6821
www.mnwestcoastswingdanceclub.com B-Dale Club, 2100 N. Dale St., Roseville. Dances 2nd & 4th Fridays. Lesson 7:30 pm, Dance 8:30 pm. \$5/WCS members, \$8/non-members.

On Your Toes School of Dance.....(952) 928-7803
www.onyourtoes.org and info@onyourtoes.org 5810 W. 36th St., St. Louis Park, 55416. Jeff and Cindy Nehrbass.

Rebels Swing Dance Club.....(952) 941-0906
www.tcrebels.com New location for dances: Social Dance Studio, 3742 23rd Ave. S., Minneapolis; 1st & 3rd Sunday Dances; 7-10:30 pm; \$7/members; \$11 non-members.

Rendezvous Dance Studio.....(612) 872-1562
711 West Lake Street, Ste B, Minneapolis, MN 55408 www.theplacetodance.com

Social Dance Studio.....(612) 418-4046
www.socialdancestudio.com 3742 23rd Ave. S., Minneapolis, 55407

Suburban-Winterset Dance Club.....(952) 894-1424
www.suburbanwinterset.com

Tango Society of Minnesota.....(612) 224-2905
www.mntango.org 2nd Saturday dances: lesson 8:30 p.m., dance 9:30 p.m. - 1 a.m.; \$8 members, \$12 non-members

Tropical Ballroom.....(651) 414-0644
www.tropicalballroom.com 1750 Weir Dr., Woodbury, MN 55125 (inside Valley Creek Mall); James & Tricia Wood.

Universal Steppers Dance Club.....651-783-6619
www.universalsteppers.net MLK, 271 Mackubin Street, St. Paul 55102. Thursday class 6-8 \$5. Tuesday practice 6-8 pm. Donations accepted.

Dance Contacts

Studios/Instructors

American Classic Ballroom, Chanhassen	952-934-0900
Paul Botes, Andreas Mantius, Natalie Palmer	
Arthur Murray Dance Studio, St. Paul	651-227-3200
Scott Anderson	612-816-4446
Ballroom & Wedding Dance Studio, Minneapolis	612-371-0300
Harry Benson	763-843-2285
Gene Bersten	763-234-8656
Klaudyna Borewicz	612-203-9123
Champion Ballroom, Minneapolis	952-922-8316
Robert and Jennifer Foster	
Cheek to Cheek Studio, Coon Rapids	763-755-3644
Cinema Ballroom, St. Paul	651-699-5910
Jonathan Chen, Dustin Donelan, Michelle Hudson, Eric Hudson, Kristina Lee, Kirsten McCloskey, Nadine Messenger, Shane Meuwissen, Martin Pickering, Douglas Wallock	
Dahl Dance Center, Rochester	507-252-1848
Dance with Us America	612-564-5483
Gene Bersten, Elena Bersten, Andreas Mantius	
Dancers Studio, St. Paul	651-641-0777
Christine Hallberg, Jeff Halverson, Gordon Bratt, Kathryn Bratt, Bonnie Inveen, Chris Kempainen, Troy Lerum, Maria LaNave-Johnson, & Russell Hunter	
Nathan Daniels	763-545-8690
Joy Davina	612-353-4445
Jennelle Donnay	651-357-2060
Donna Edelstein	612-910-2690
E.R.V. Dance Studio	952-303-3339
Elicier Ramirez-Vargas, Rebecca Dahlquist-Eckhoff, Rachelika Baruch, Will Weaver, Soodi Pessian, Alex Spencer	
Four Seasons Dance Studio	612-342-0902
Rebecca and Bruce Abas	
Fred Astaire Dance Studio	651-451-6300
Esther Granbois	612-872-1562
Lindsey Rebecca Hall	612-940-9546
David Hanson	218-722-0742
Julie Jacobson	651-261-6442
LaDanza Dance Club Stillwater	651-439-3152
Mark or Wanda Bierbrauer	
Jay Larson	651-387-3886
Tom Larson	612-371-0300
Deanne Michael	612-508-9255
Monica Mohn	612-874-0747
Jeff & Cindy Nehrbass	952-928-7803
Mariusz Olszewski	612-242-5159
On Your Toes, St. Louis Park	952-928-7803
Jeff & Cindy Nehrbass, Elly Mae Toupin, Julie Delene	
Todd Paulus	612-353-4445
Rendezvous Dance Studio	612-872-1562
Mary Rosenstiel	612-720-2584
Social Dance Studio, Minneapolis	612-418-4046
Joy Davina, Todd Paulus	
StudioJeff, St. Cloud, Jeffrey Ringer	320-266-4137
Tropical Ballroom, Woodbury	651-414-0644
Services	
Made for Movement: costume design, production, tailoring (Marsha Wiest Hines)	952-595-0003
Oh Sew Special: tailoring, alterations, redesign (Susan Richardson)	952-746-5539
Satin Stitches Ltd.: custom designed dancewear (Deborah J. Nelson)	763-323-9507 or 1-800-48SATIN
Clubs	
Aqua Gliders Dance Club	612-869-3062
Café Bailer	www.cafebailor.com
LaDanza Dance Club, Stillwater	651-439-3152
Linden Hills Dancing Club	952-412-7230
MN West Coast Swing Dance Club	651-426-8658
REBELS Swing Dance Club	952-941-0906
Tango Society of Minnesota	612-224-2905
Universal Steppers Dance Club	651-783-6619
USA Dance, Minnesota Chapter	651-483-5467

MINNESOTA

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