

MINNESOTA DANCER



An official publication of USA Dance Minnesota Chapter #2011 - July 2014



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7-11 pm.....\$35

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JULY

Saturday, July 19

7-8 pm lesson
Instructor: **Paul Botes**
8-11 pm Variety dance music

\$7 USA Dance members
\$10 non-members

American Classic Ballroom
550 Market Street, Chanhassen, MN

AUGUST

Saturday, August 16

7-8 pm lesson
Instructor: **Gene Bersten**
8-11 pm Variety dance music

\$7 USA Dance members
\$10 non-members

Dance With Us America Ballroom
10 Southdale Center, Edina, MN

SEPTEMBER

Saturday, September 20

7-8 pm lesson
Instructor: **Jeff Nehrbass**
8-11 pm Variety dance music

\$7 USA Dance members
\$10 non-members

Balance Pointe Studios
5808 W 36th St, St. Louis Pk, MN

DANCER'S NIGHT OUT

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

Weds 7/2 Cinema Ballroom Practice Party, 8-9, 1560 St Clair Ave, St Paul, www.cinemaballroom.com

Dancers Studio WCS Party 9-10, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Thurs 7/3 Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Social Dance Studio Late Night Swing 10pm-2am, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

Fri 7/4 DanceLife Ballroom Dance Party, 7-9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Cinema Ballroom Variety Dance, 7-11, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Sun 7/6 USA Dance Minnesota Beginner Waltz Lesson; 2:00 PM; Free! Dancers Studio, 415 Pascal N, St Paul, www.usadance-minnesota.org

First Sunday Dance at Tapestry, 6-9:30, \$7-\$10, Argentine Tango lesson, Eliecer Ramirez, 3748 Minnehaha Ave S, Mpls, www.tapestryfolkdance.org

TC Rebels Swing Dance at Social Dance Studio 7-10:30, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Mon 7/7 Social Dance Studio West Coast Swing Social, 9:30-11, 3742 23rd Ave S, Minneapolis, 612-353-4445, www.socialdancestudio.com

Wed 7/9 Cinema Ballroom Practice Party, 8-9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Dancers Studio WCS Party 9-10, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Thu 7/10 Twin Cities Open Ballroom Championships, Hyatt Regency Mpls, www.twincitiesopen.com

Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Social Dance Studio Late Night Swing 10pm-2am, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Fri 7/11 Twin Cities Open Ballroom Championships, Hyatt Regency Mpls, www.twincitiesopen.com

DanceLife Ballroom Dance Party, 7-9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Sat 7/12 Twin Cities Open Ballroom Championships, Hyatt Regency Mpls, www.twincitiesopen.com

Café Bailar Dance Party, 7:30-11:30, Balance Pointe Studio, 5808 W 36th St, St. Louis Pk, www.cafebailar.com

Social Dance Studio Club Swing, 7-11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Sun 7/13 USA Dance Minnesota Beginner Waltz Lesson; 2:00 PM; Free! Dancers Studio, 415 Pascal N, St Paul, www.usadance-minnesota.org

Mon 7/14 Social Dance Studio West Coast Swing Social, 9:30-11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Wed 7/16 Cinema Ballroom Practice Party, 8-9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Thu 7/17 Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Social Dance Studio Late Night Swing
10pm-2am, 3742 23rd Ave S, Mpls,
www.socialdancestudio.com

Fri 7/18 Cinema Ballroom Variety Dance,
7-11, 1560 St Clair Ave, St Paul, 651-
699-5910, www.cinemaballroom.com

DanceLife Ballroom Dance Party, 7-
9:30, 6015 Lyndale Ave S, Mpls,
www.dancelifeballroom.com

Mill City Ballroom Dance Party, 9-10,
2382 Hampden Ave, St Paul, MN,
www.millcityballroom.com

Social Dance Studio Club Salsero, 7-
11, 3721-23rd Ave S, Mpls,
www.socialdancestudio.com

Sat 7/19 Monthly USA Dance Minnesota,
7-11; \$7-\$10; Lesson: Paul Botes;
American Classic Ballroom, 550
Market St, Chanhassen,
www.usadance-minnesota.org

Sun 7/20 USA Dance Minnesota Beginner
Waltz Lesson; 2:00 PM; Free! Danc-
ers Studio, 415 Pascal N, St Paul,
www.usadance-minnesota.org

TC Rebels Swing Dance, Social Dance
Studio, 7-10:30, 3742-23rd Ave S,
Mpls, www.socialdancestudio.com

Mon 7/21 Social Dance Studio WCS So-
cial, 9:30-11, 3742 23rd Ave S, Mpls,
www.socialdancestudio.com

Wed 7/23 Cinema Ballroom Practice
Party, 8-9, 1560 St Clair Ave, St Paul,
www.cinemaballroom.com

Thu 7/24 Dancers Studio Dance Party 8-
9, 415 Pascal St N, St Paul, 651-641-
0777, www.dancersstudio.com

Social Dance Studio Late Night Swing
10pm-2am, 3742 23rd Ave S, Mpls,
www.socialdancestudio.com

Fri 7/25 DanceLife Ballroom Dance Party,
7-9:30, \$10, 6015 Lyndale Ave S, Mpls,
www.dancelifeballroom.com

Cinema Ballroom Salsa Fusion, 7-11,
Cinema Ballroom, 651-699-5910,
www.cinemaballroom.com

Mill City Ballroom Dance Party, 9-10,
2382 Hampden Ave, St Paul, MN,
www.millcityballroom.com

Sat 7/26 Café Bailar Dance Party, 7:30-
11:30, Costa Rica Ballroom , 816 Main
St, Hopkins, cafebailar.com

Sun 7/27 USA Dance Minnesota Beginner
Waltz Lesson; 2:00 PM; Free! Dancers
Studio, 415 Pascal N, St Paul,
www.usadance-minnesota.org

Mon 7/28 Social Dance Studio WCS Social,
9:30-11, 3742 23rd Ave S, Mpls,
www.socialdancestudio.com

Wed 7/30 Cinema Ballroom Practice Party,
8-9, 1560 St Clair Ave, St Paul, 651-699-
5910, www.cinemaballroom.com

Thu 7/31 Dancers Studio Dance Party 8-9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Social Dance Studio Late Night Swing
10pm-2am, 3742 23rd Ave S, Mpls,
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USA Dance Who Are We?

We are a nonprofit organization formed to promote ballroom dancing, both as an art and a healthful sport. The Minnesota chapter, USA Dance Minnesota Chapter 2011, was formed in 1991.

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

USA Dance Minnesota Chapter #2011 sponsors monthly dances and other special dance events. Members receive discounts on admission to monthly dances, as well as other benefits including access to a great network for meeting other dancers.

For more information, call the USA Dance Minnesota Chapter 2011 HOTLINE: 651-483-5467.

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

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**USA DANCE MINNESOTA
HOTLINE**

651-483-5467

www.usadance-minnesota.org

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



At the time of this publication, Leland and Leslie Whitney will driving home from competing at the 2014 Gumbo DanceSport Championship in Baton Rouge, LA

PRESIDENT'S CORNER

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

New USA Dance members and retention of current members are critical to our mission.

A \$25 annual membership is valued at \$333 (see page 3 of this newsletter). But there's much more!

USA Dance members are GIVERS not TAKERS! They give in the form of sharing with others the joys and benefits of ballroom dancing. They are dedicated to the promotion of ballroom dancing and in providing a legacy to the youth of the country. While supporting DanceSport (competitive dancing), USA Dance also works to increase

the availability of social dance opportunities through the efforts of community based Chapters.

USA Dance is not a social dance club but rather is a broad based National Organization serving as a catalyst to establish a great variety of dance related programs and encourage more people to become involved and enjoy the many benefits of dancing - fun, fitness and social interaction. You will make many great friends while dancing and also have the time of your life. So don't wait another moment! Join us now! ■

USA Dance-MN Chapter #2011 Board Minutes

Tuesday, April 8th, 2014

Submitted by Leslie Whitney

In attendance: Lee Whitney (President), Bonnie Burton (Vice-President), Leslie Whitney (Secretary), Zhuojing Liu, Marty Faeh, Dan Fitzgerald, Gary Stroick, Greg Warner

Location: Dancelife Ballroom Studio,
6015 Lyndale Ave S. Mpls., MN, 55419

Call to Order

1. Agenda

-The agenda was approved with the tabling of #3 Treasurer's report and #10, Budgets.

2. March 2014 Minutes

-The minutes were approved.

3. Treasurer's Report

-Jane was absent and will give a financial report for April at the May meeting.

4. General Election Committee Appointments

-The board is in the process of recruiting members for this committee.

5. Monthly Dances

-The monthly dance in April is at the American Classic Ballroom.

6. Project Dance-May

- Kate Bratt will handle the group without the presence of a board member due to the scheduled Tea Dance.

7. Tea Dance

-The sound system will be handled by Lee Winterwold.

8. 2015 Star of the North Committee

-This committee has met, with the next scheduled meeting for April 30th.

-There will be a more detailed report at the May board meeting.

9. Spending limit approval and signature requirements

-Tabled until the May meeting.

10. Budgets: Status, discussion and actions

-Tabled until the May meeting.

11. By-Laws and Policies

-Tabled until May meeting.

12. Coordinator Updates

-Tabled until the May meeting.

Next Meeting:

Tuesday, June 10th, 2014

DanceLife Ballroom

**6015 Lyndale Avenue South, Mpls., MN
55419 ■**

GUEST COLUMN: 6-MONTH DANCE BOARD RECAP

By Bonnie Burton, Vice-President, USA Dance Minnesota Chapter #2011

The USA Dance Minnesota Chapter #2011 board of directors works hard to make dance fun, affordable, and available in the Twin Cities. We're a non-profit group, and we rely completely on volunteer talent. We have a new dedicated volunteer base, with active board participation and support. There has been less emphasis on the politics and more emphasis on supporting the mission of USA Dance, which is to improve and increase the quality and quantity of ballroom dance.

Here is a midyear review of 2014 USA Dance Minnesota accomplishments.

Newsletter. Minnesota Dancer Magazine made its debut in January 2014. Although it has characteristics of the old Dancing Times, it's new and improved; averages 28-32 pages each month, has glossy color covers and the full support of our advertisers. Minnesota Dancer has a new editorial and layout staff that includes elected board members. Lastly, we now mail the newsletter to all current USA Dance Minnesota members, as a benefit of local club membership.

Website. USA Dance Minnesota also has a new website. The board decided to make substantial website changes at the beginning of the year, including

appointing a new website administrator. The new site is easy to navigate; includes .PDF versions of Minnesota Dancer for download or review; and has an easy-to-use calendar of major dance events. Please check us out at www.usadance-minnesota.org !

Monthly Dances. USA Dance Minnesota continues to sponsor and host a monthly dance on the third Saturday of the month. The dances are held at a different studios each month, and are well attended, averaging 80-90 dancers. (Our high attendance dance this year was February with 118 dancers at American Classic Ballroom.) There is always a free lesson before the dance, and chapter members get a discounted admission price.

Special events: Tea Dance. USA Dance Minnesota sponsored and hosted over 100 guests at a fun and successful brunch and dance event at the classic Lafayette Club in Wayzata.

Special Events: Sunday Project Dance. The chapter continues to sponsor free dance lessons every Sunday afternoon! Project Dance is held at a different studio, with a different professional instructor, teaching a different dance each month. Here's what we've had thus far: **January**—Jive; Gene Bersten; at Dance With Us America. **February**—Rumba;

Nadine Messenger; Cinema Ballroom. **March**—Waltz; Paul Botes; American Classic Ballroom. **April**—Cha-cha; Eliecer Ramirez; Costa Rica Ballroom; **May**—Tango; Kate Bratt; Mill City Ballroom; **June**—Quickstep; Shinya McHenry; DanceLife Ballroom.

The board will continue to offer these free dance lessons throughout the year, however they're considering a change to where the lessons would be free only to current USA dance members. Non-members would be charged a nominal fee of \$5, which is still a great price. Currently, we welcome voluntary contributions on a donation basis. All proceeds go to support Project Dance.

Membership — We cannot have a successful dance club without the support of you, the dancer! We're thrilled to report that we've increased our membership base by a whopping 50% between January and June of this year. Several new members join at each dance and there appears to be renewed interest in participating in USA Dance Minnesota.

If you have comments, questions, or ideas for dance events or activities, or would like to volunteer, please let us know at info@usadance-minnesota.org or contact any board member. We look forward to hearing from you! ■



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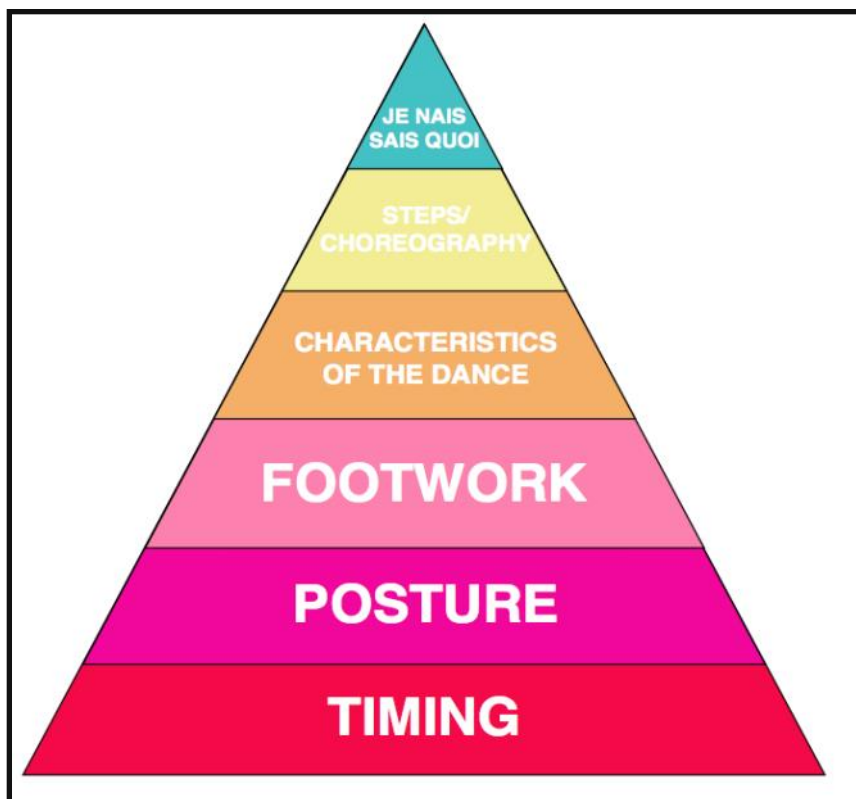


Kate Bratt is co-owner of Mill City Ballroom in the Twin Cities, a professional ballroom dancer and instructor, and writer at www.riotandfrolic.typepad.com.

A LITTLE EXPLANATION OF JUDGES' MARKS: CHARACTERISTICS OF THE DANCE

By Kate Bratt

I'm sure you're all familiar with this:



Let's say you've conquered the correct timing, posture, and footwork for a dance.

WHAT ELSE COULD THERE POSSIBLY BE?!

Well, if you ever want to be more than an average dancer (definition: an adequate social dancer; more talented than a beginner, but less talented than some one who *wins*), there are many, many things.

Characteristics of the Dance

If you're in a huge heat of dancers, the first three areas of critique are MUY IMPORTANTE. They are *necessary*. But once you're getting down

to quarterfinals and semifinals, I want to see some extras:

Physical Characteristics

- body flight in the swing dances (God, no, not like West Coast and Lindy; WALTZ, FOXTROT, AND VIENNESE... because they have swing... and sway)
- no body flight in Tango
- Latin motion in Rumba
- hip swing in (wait for it) Swing
- blah blah blah [read: I'm not your teacher {maybe?!}; get thee some learnin']

Performance Characteristics

- romantic looks/gestures in Rumba, and Bolero

- sass in Foxtrot

- unadulterated joy in Viennese

blah blah blah [see previous]

NOTE: these characteristics have to enhance your already established correct timing, posture, and footwork.

Please do not work the pyramid top to bottom.

Pretty please? ■



The June monthly USA Dance was held at Mill City Ballroom and it was Hot! Hot! Hot!





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Sunday, July 13th — 2:00 pm

Sunday, July 20th — 2:00 pm

Sunday, July 27th — 2:00pm

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St. Paul, MN 55104
651.641.0777

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www.usadance-minnesota.org

Contact us:

info@usadance-minnesota.org



Project Dance Minnesota offers free quality ballroom dance instruction.
A different professional instructor teaches a new dance at a different location every month.
Donations are welcome and appreciated. All donations are used to support Project Dance.



Elizabeth Dickinson is a life/executive coach and amateur ballroom dancer. If you enjoy her writing and would like to receive her weekly emailed coaching newsletter, please send an email to: elizabeth@pursueyourpath.com.

THE DANCING LIFE WHEN DANCE LOOKS LIKE MAGIC

By Elizabeth Dickinson

It's been said that any sufficiently advanced technology (think Star Trek), can look like magic to a less-technically evolved species.

I've had a similar experience in dance many times. Watching the pros gracefully execute some gravity-defying, balance-defying, flexibility-defying move can fill me with a kind of wonder.

Some kind of supernatural force must be at work. How the heck do they do those moves?

Early on, I could imagine myself doing some of it. They make it look so easy. How hard could it be?

I was quickly disabused of that notion, when I got steeped in the dance learning curve. What once seemed so simple turned out to have layers and layers of technique embedded in it.


A Twin Cities dance teacher once said that learning to dance was a journey.

Seems like the only "destination" is when you've decided you don't want to learn any more.

And there's always something further to master, if you continue the journey.

Kind of like life.

To dance mastery and dance magic. ■



Linden Hills Dancing Club


Join us for an *Unforgettable* evening at the Linden Hills Dancing Club 100th Anniversary Dance.

Enjoy a dazzling, high-energy evening of ballroom dancing you'll remember for a long time. It's our 100th anniversary and we're going to party like never before.


Celebrate this incredible milestone with us and share an elegant evening of delicious food, exciting remembrances of 100 years of dancing, show-stopper dance performances, and of course, dancing to the live music of Rod Cerar and his band. We'll dance in the spectacular Great Hall at St. Mary's Greek Orthodox Church on the eastern bluff overlooking Lake Calhoun in Minneapolis.

Attendance is limited, so make your reservations now. \$75 per person, \$85 per person after September 1, 2014. Reservation deadline is October 1, 2014. Black tie optional.

Go to our website at www.lindenhillsdancingclub.org to make reservations and select your dinner entrée.



Unforgettable
100th Anniversary Dance
October 11, 2014



Dine with friends and enjoy a spectacular program and evening of dancing in the Great Hall.



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

HOW TO MAKE A PERFECTLY GOOD DANCE COSTUME DESIGN GO BAD!

© Deborah J. Nelson/Satin Stitches Ltd.

As the saying goes, “Once a fashion designer, always a fashion designer.” But it can sometimes be a hazard, as I am always scrutinizing people’s outfits and costumes. My eye is always critiquing what I see. And that includes the good and the bad.

I was recently scouring a dance studio’s Facebook page, looking for photos of a dancer wearing her Satin Stitches’ costume, which I eventually found. But along the way, I viewed hundreds of ‘action’ and posed photographs of the studio’s recent invitational. I saw MANY beautiful dancers and their fabulous costumes. But I also saw a few costumes that were unfortunate.

With a designer’s eye, I cringed at what I saw, and not because the costumes were really bad, but because with just minimal changes, they would have been truly beautiful. They weren’t bad because of bad workmanship either, but because of a misfortunate decision on a minute detail or two, of the design or fit of the costume.

I have cropped the photos so that hopefully, no one will be able to connect these costume examples with the ballroom dancers. I don’t wish to humiliate or disparage any dancer, but I’m just trying to educate and be able to point out some design and fitting tips to help everyone in their future costume design selection. And if any of you do recognize the dancers, please don’t harass them.

Photo #1 shows a lovely costume, with just a minor flaw: the cut-out portion of the upper arms accentuates the largeness of the dancer’s upper arms, rather than flattering them.

The fix? Instead of scooping out the

opening, make it more vertical, as vertical design lines are ALWAYS more flattering than non-vertical. I’ll admit that I am not proud of my upper arms, and I would always make an attempt to minimize calling attention to them. This dancer’s costume would be much more flattering with less emphasis on the upper arms. The overall design looks great on the dancer.

Photo #2 shows a great design, with unfortunate fabric choices. Generally prints are risky. This red and black on white print is workable, but the sheer fabric used on the neckline and bodice shows a different color (more pinkish) than the red in the print and the red in the skirt godets. This makes it distracting. Sheer red over white will always ‘read’ as pink. Obviously the skirt red was not over white, but just over red. I think the dress could have been more elegant if it were a solid color, or with a monochromatic color combination, such as red with pink, or light blue with medium blue. So on this costume, it was a lovely design, was flattering and fit well, but just not the best choice of fabrics.

Photo #3 shows a really well constructed men’s shirt. The rhinestone detail is exquisite. What is my beef about this? This gentleman has a really white chest. A better look for him and this shirt, would have been a minimal spray tan to bring his chest’s color up to his face tone, or perhaps choose a color for the shirt to not mimic his chest color, as it was just too much white. Another option, would be to limit the opening and create more of a narrow, deep front opening, rather than the wide and deep chest exposure. Color and cut could have vastly improved this costume.

Photo #4 shows a really nicely designed and constructed costume, but the design details did not accentuate the dancer to her best advantage. When a dancer is not tall and lithe, horizontal details are not the best choice. The wide belt effect across her stomach area should have been avoided. An accent at her hip, at one side, could have been a beautiful focal point to draw the eye down from the neckline detail, to the side hip and then down to the hemline. The rhinestone open collar with peak-a-boo bra is a very current trend and could have worked for this dancer, if it created a diagonal line, rather than a horizontal line. This is probably more of a fitting issue. Imagine the collar exposing less of the bra, creating less of an opening, and then going to a more 'V' shaped point on her midriff. This would

defy the laws of physics, but if a sheer panel could have been employed, it would have helped the opening to keep a tighter fit and thus, keeping the collar from stretching out to show a 'V'-shaped opening instead of an 'O'-shaped opening. This would have been a much more flattering detail.

Photo #5 shows a beautiful rhinestone pattern on a sheer black mesh bodice. I'm not sure if the dancer is pregnant (I suspect she is) or not, but the waistline position is most unfortunate. I think it is great that pregnant women keep active, but seeing this woman's belly, cupped beneath it with the skirt waistline is just not attractive. I don't think that the position of the waistline of the satin skirt and sheer mesh bodice would have been at-

tractive for anyone. It is too low.

How would I improve this design? I would change the position of the waist, probably change the color of the skirt to black, and perhaps line the bodice, below the cleavage area, for a classier and more flattering look.

As I mentioned, out of hundreds of dance costume designs, I picked out these five photos to illustrate some common areas in costumes that could be avoided with minimal design or fit changes. Anyone is welcome to email your sketches to me, to evaluate the 'flattering-ness' of potential designs that you are considering. Let's make the world a prettier and more flattering place for all! ■



Photo #1

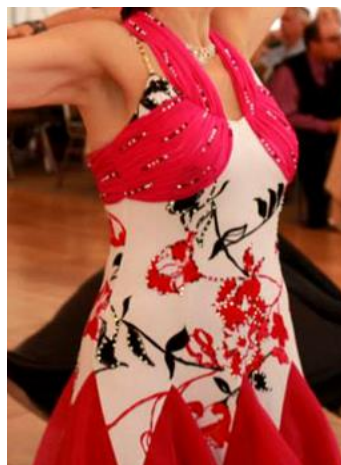


Photo #2

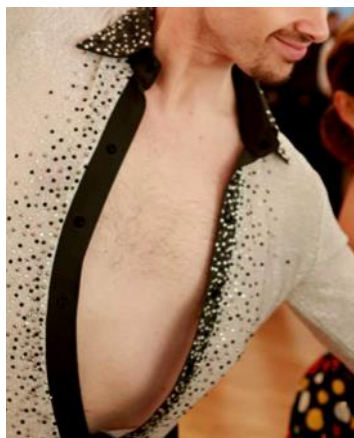


Photo #3



Photo #4



Photo #5



27TH ANNUAL WISCONSIN STATE DANCESPORT CHAMPIONSHIPS

By Marty Faeh

I can't believe it is April already and I am packing up, hoping not to forget anything, as I prepare for a road trip to compete in Milwaukee, Wisconsin. I've practiced 5-10 hours a week, had a lesson or two a week, had coachings, participated in group technique class, purchased outfits. Yes, I'm as ready as I will ever be.

After recovering from a stress fracture last October, I called up Kate Bratt and discussed dancing competition American smooth and rhythm once I was back up and running. Our rhythm was in competition form already so we put our energy primarily into smooth; it's a process of learning partnership, movement, patterns, leads, and a zillion other things. And now there was no more prep time, no more lessons, no more practice in front of the mirror. It was show time, something competition dancers live for. Haircut, tanning booth, all the competition outfits, social outfits, practice outfits, beverages, dance shoes, snacks, shoe laces, super glue, oh, and gas in the car. Yes, time to go. Please, please, don't let me forget anything.

This is my third trip to this competition and my second actually competing here. Kate and Gordon have prepared me well. I don't get nervous like I used to. I take advantage of the four-hour drive to chill, clear my mind, focus on what's to come. I drive chunks of miles at a time, going through my dance routines over and over, and before I know it, a hundred miles have gone by and I don't even remember them, except for the when the phone buzzes, Garmin squawks, or yes, the radar detector starts screaming at me. I love the road trips!

I arrived at the world class Pfister Hotel. My first time staying here and it is so beautiful. I parked my car, and walked into an absolutely wonderful suite. I just laid on the bed for 10 minutes, so comfortable, feeling the excitement build, hearing the dance chatter in the hallway. To heck with unpacking, I headed straight for the dance floor, to be a part of it, hear the music, see many friends, and start the process of preparing for my American smooth debut with Kate at 8am the next morning. Bronze dancers get to dance first each day, which is perfect for me as I am usually at work by 7am; I am at my peak, warmed up and ready to go. I think it is tougher for the professional instructors who are used to working afternoons and evenings, but Kate is always raring to go with her addictive smile.

Finally, I drag myself away to unpack my things, meet up with the Mill City Ballroom Crew for some chow, beverages, a few laughs, and then a few quick rounds to give my pro-partner some peace of mind! Probably the toughest thing to do is relax the night before and get a good night's rest. I usually survive on 4-5 hours a night. Anything less and I will pay dearly, so I plan things in the evening to slowly wind down; no caffeine, and so forth, to ensure I get at least 4 hours of good sleep. Sometimes it works, sometimes not. This time however, my King size bed was so darn comfortable I could have slept for a week. Awesome!

It's 5am, I'm wide awake and hop out of bed. It's always cold in the ballroom, so I put on warm practice clothes and head out to practice a few rounds, meet Kate for breakfast, and

am ready to go first thing. As I was practicing my waltz box step, Dan Messenger walked by and said, “Nice rumba”. It took me a second, then we both laughed and laughed. What a goofball, but that’s the vibe of this competition. Fun, high energy, professional, first class, stress free, just fabulous for the students of dance here. I was warming up as other students came around, looking at each other, wondering who the competition is. These days I just focus on my dance, just like it is another lesson with Kate, I don’t really see others around me. I focus on what I need to do, all those things my instructor has taught me: smile, look at the audience, manage the floor traffic, engage the judges, don’t forget you have a partner, don’t fall down and don’t stop, no matter what. Well, I did break that rule dancing one of my cha-cha’s. I lost my timing and stopped cold and rebooted, which felt like an eternity, and started over. It’s not something you plan for,

but I did it, we regrouped and started over on fire and maintained a strong finish.

That hiccup taught me so much as a dancer about how to cope with the stress that comes with making such a decision live on the floor while everyone else is flying by you. I wanted to share a bit of what it’s like on the competition floor. Things happen, we will never dance perfectly, we will forget things, I will challenge my pro by adding a step we have never even practiced before. Unpredictable things happen, the key is to maintain your composure and have fun.

Kate and I had a great competition, all our hard work paid off! We won both the Men’s C Bronze Smooth and Rhythm Championships and placed 5th of 16 in the Smooth Scholarship finals. It was exciting to be the only male student to make it to the finals in our group.

I could go on and on, for I love to dance and I love to compete. I hoped to paint a glimpse of what it is like to step onto a competition dance floor and give it all you’ve got. It was a very successful and rewarding event and I look forward to the next one.

What’s next? Why the Twin Cities Open in July of course! Good Day! ■



Marty Faeh competed at the Wisconsin State DanceSport Championships with his professional partner Kate Bratt.

BEGINNER QUICKSTEP A SUCCESS AT PROJECT DANCE!

By Karen Maldonado, USA Dance Minnesota Board Member

Quickstep is normally not a dance taught for beginners in a large group setting. After all, quickstep is regarded as a more difficult dance, and one that is not danced socially very much. Yet, everyone needs to start somewhere when it comes to a new dance, difficult or no.

Last month in June, Project Dance (the free Sunday dance classes) had its very first rotation which taught quickstep, led by Shinya McHenry. The result? Around 40 dancers were introduced to a new style of dancing!

I had many people come up and thank me for adding quickstep to the Project Dance list. A few of these people had done quickstep before, but only a little bit and therefore did not feel confident dancing it. Many others had danced before, but stayed away from quickstep because it seemed intimidating. Either way, Shinya did a fantastic job with the classes, getting everyone to move around the dance floor.

A large thank you to Shinya and everyone who attended the classes! I hope to see a lot more quickstep dancers at the next variety dance! ■



June Project Dance Photos by Bonnie Burton

ASK DR. DANCE

Submit your questions to Dr. Dance at newsletter@usadance-minnesota.org.

Q

● It seems like it would be pretty easy to string together a bunch of patterns to create a ballroom dance routine. What makes 'good' choreography? How is good choreography different for competition dancing, showcases, and social dancing?

Donna says:

In my opinion, choreography is used for competition and performances.

Social dancing should be an expression of what you feel in the moment, so choreography would be the antithesis of social dancing.

Good choreography showcases the attributes of the couple, exemplifies the character of the dance, and is interesting enough to capture the viewers' attention.

In a showcase or performance there is more flexibility in the level of subtlety you can portray because you are the only couple on the floor and all eyes are on you.

In a competitive environment your choreography needs to move around the floor, catch the eye, turn so judges can see your number, and show up well against other competitors.

Ultimately good choreography is artistic, memorable, tells a story, and helps the couple look natural in their movements.

Paul says:

You could think of a dance step or pattern as a vacuum cleaner hose. It has many attachments, but some of them work better in certain situations than others. First and foremost, a good choreographer knows that for any given step, some steps work better than others to precede or follow it. This not only has to do with proper technique and alignment, but also the structure of that particular dance.

If I gave you a puzzle to build with all the edges and corners removed, took the picture away and told you to proceed, the task would seem insurmountable. No place to start, the pieces might fit but the colors are wrong, or the colors are right but the pieces don't fit. You get the picture! This is what it would be like to just throw steps together. Good choreography has a clear picture. You see it and it makes sense. It is visually appealing and it draws the observer in.

Secondly, each dance has a different character and storyline. A good choreographer keeps in mind the character of the dance, as well as each couple's ability level and personality. This is why someone else's choreography might not work as well for you as it does for them. It is not a 'one size fits all' endeavor. Keep in mind that choreography is an art, not just throwing steps together. Ultimately, if you do not connect emotionally with the audience, you miss the point.

In terms of choreography for showcases versus competition, remember that in a showcase you have a captive audience. Everybody's eyes are on you. This means that intricate steps or tricks that might get lost on a big floor amongst five or more other couples are seen and appreciated. Competition choreography has to make an impact on not only the audience, but the judges as well. This means that more movement and greater dynamics are required to stand out among your competitors. Good choreography that is personalized for you should maximize your strengths and disguise your weaknesses, while at the same time showing each required component of the dance (swing, frame, connection, quality of movement, musicality, character, etc.) at each moment.

In terms of social dancing, it should always be lead and follow and easy enough that the follower doesn't get lost. After all, you want to have fun and be able to dance, regardless of whether or not the other person knows your routine.

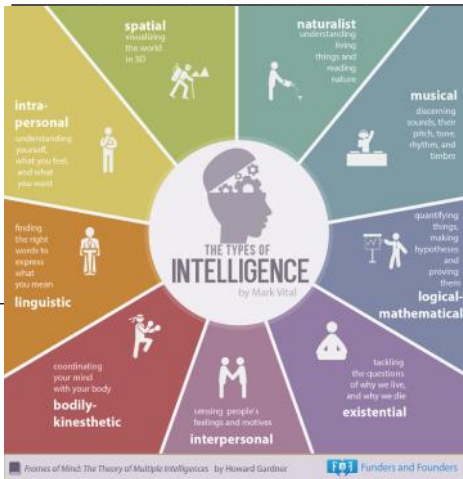
Even though it is possible to throw a routine together yourself, you will not be as happy with the results as if you have professional help. It is the difference between something that 'works', and something that is art. ■



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



TOP 5 DANCE COMPENSATION PATTERNS THAT CAUSE INJURIES

By Monika Volkmar

Dancers rely primarily on kinesthetic intelligence, and for us, this is having heightened body awareness. One of the most important things to be aware of to keep your body in business longer, is to know your compensation patterns. This knowledge can help you perform better technically and keep you injury free.

Dance requires you to compensate a lot. To create the beautiful spirals and balances, in awkward positions, with extreme ranges of motion, you need to cheat. It's impossible to do these extraordinary physical feats AND stay perfectly aligned- neutral, symmetrical, balanced. The illusion of perfect balance and grace demands the creation of muscle imbalances.

Even at the mental level, to accomplish this, you have to go to a different place. A mental place that says, "Hey, this position isn't normal and kind of feels bad, but it looks pretty cool so I'm gonna keep doing it!" I think this mindset is the PRIMARY compensation pattern leading to injury: The brain compensating for every muscle, by overriding the concept of what is "best".

So while dancers pride themselves for having heightened kinesthetic intelligence, perhaps the prize jewel of this intelligence is getting into a mental state in which the body's able to completely ignore signals of pain and discomfort in order to optimize performance.

I've heard of this referred to as being in a "limbic", or "sympathetic" state.

The purpose of this article is to tell you about some common compensation patterns many dancers use. There is power in knowing how YOU specifically tend to cheat to accomplish challenging dance moves. The secret weapon is that knowing your cheats allows you to reverse them.

But if your compensations are helping you dance, why try to reverse them?

Knowing that dance requires compensation patterns, it is better, safer, and more productive to perform these compensations starting from a more neutral state than from a positions riddled with muscle imbalances and dysfunction.

This is stuff I wish I'd known years ago, before the lower back, hip, neck, and hamstring injuries that eventually forced me to slow down.

Reversing postural dysfunction and movement compensation patterns can be as simple as adding a few specific exercises to your dance warm-up/cool-down, and embracing a balanced full-body strength training program.

5 Common Compensation Patterns

1. *Breath holding.*

Holding your breath causes the dia-

phragm to contract, and stay contracted, in an attempt to give you stability. The diaphragm has fascial connections with the psoas and the abdominal wall (making it very easy to compensate for their functions). Because your diaphragm isn't supposed to be used primarily like an 'ab', this can cause many other muscles to function poorly, though most commonly it's the core muscles (abdominals, psoas, and glutes).

In dance, if something is hard, you'll probably hold your breath to make it easier. Breathing is always a good place to start if you're unsure what your cheats are. We all hold our breath and often the diaphragm is KING of dance injuries.

2. *Forward head alignment*

I am guilty of this right now. Sitting at a computer is the devil. In a dance setting, dancers who lack core strength to stabilize their bodies will often compensate by holding their head slightly forward causing the muscles of the neck to tighten up and act as a 'core'. Much like the diaphragm is not an ab, the neck muscles are not abs and should not be working harder and be getting more toned than your real abs.

I have assessed many dancers who cannot activate their abs without help from either the neck flexors or extensors.

You can tell who these people are because their necks look JACKED. Forward head posture can also be indicative of glutes that do not activate properly; using the weight of the head as a counterbalance, rather than stabilizing with your glutes.

3. Excess lordosis and anterior pelvic tilt

Don't have core and hip strength but need to lift your leg higher? Don't have glute strength but need to propel yourself forward? Arching your lower back will help you do those things (the illusion of, anyway). It will also help increase your chances of back pain and hamstring injuries, so I don't recommend lumbar extension and anterior pelvic tilt as a means to perform athletic movements. Getting stability from excess lower back extension is another sign that the abdominals, glutes, and other important muscles aren't activating properly. It can also cause and/or exacerbate compression in the hips, SI joint and spine.

4. Shoulder impingement

Dancers tend to use larger ranges of motion than they can truly control. When flexibility and control aren't balanced, things can become easily smushed together. This can happen at almost any joint that has hypermobility, like the shoulder.

Think of dancers as overhead athletes: They lift people over head, and move hundreds of times per day through unloaded overhead positions, without motor control and strength. If you lift your arms up over your head without control, then bones, nerves, bursae, tendons, and so on, in the shoulder area might get smushed (impinged). Often dancers lack stability of the scapula to balance the mobility in their shoulder, and are capable of lifting their arms completely overhead without even moving the scapula. Doing this arm lift over and over means little activation of the mid and lower traps. Then god forbid you have to do a push-up, or catch yourself from a fall.

5. Toe pointing

The pointed-foot aesthetic has a way of facilitating your calves like CRAZY. If you dance, you are a toe pointer for life. Everything is easier with pointed feet. Even sitting. Embrace it.

These 5 patterns are not the only ways to compensate, but the ones that just ooze off my dance clients anymore. Cleaning up these common compensations will go a long way in improving your technique, strength and preventing injuries. ■

Gently edited and reprinted with permission from Monika Volkmar, a Canadian dancer, personal trainer and founder of The Dance Training Project, <http://danceproject.ca>

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JUNE SHOWCASE REVIEW

By Bonnie Burton, Vice-President USA Dance Minnesota #2011

June was showcase month at the ballroom dance studios. Four studios held showcases; we attended three of them (the fourth occurred after deadline time). We saw a delicious variety of showcase performances!

Ballroom dance studios generally hold showcase events a few times each year. Showcases are not competitions, but are a way for ballroom studios to 'showcase' and present their students' accomplishments. Showcases often have a theme, and are basically a dance recital on a grander scale. Students can perform for family and friends; and perhaps practice their moves for upcoming competitions. Showcases are also a revenue enhancing opportunity for the studios, who may charge students \$15-\$20 per entry, in addition to booking extra lessons to prepare for the showcases.

The first showcase we saw was presented by Dance With Us America studios. Instead of holding it in their studio, as is the custom, in an impressive move, they rented the Music Box Theater in Minneapolis for their showcase, 'Behind The Mask'. This was one of the most stylish and sophisticated showcase presentations I've seen.

Their program was a mix of talented students dancing in the first half of the show (perhaps only the highest achieving students were participants); while the performances after the intermission included professional show dances by Russian champions. The performances were exquisite, and included International Standard (or ballroom), jazz and lyrical performances, and of course, electrifying Latin performances.

The professional performers included owners Gene and Elena Bersten, brother Alan Bersten, (a finalist on the television show 'So You Think You Can Dance'), and studio instructors Vasilii Platonov and Irena Panfilova. One of my favorite performances was 'Passion Skirt', a lyrical number where five professionals danced to haunting music, with a massive red satin swath of a material the size of a gigantic bed sheet!

The Berstens and their performances are a local treasure we're lucky to have in the Twin Cities. The admission price was the most expensive showcase of the three that we toured, but well worth the price.

Next up was the Cinema Ballroom showcase. The theme of their June showcase was a Luau, and the hosts and ballroom were decorated accordingly. The happy and energetic atmosphere at Cinema reminded me of a good old-fashioned wedding dance. This is a big ballroom with lots of students; the event was crowded, rowdy, undignified, with everyone having a heck of a good time! Cinema anecdotally had 700 to 800 entries. With large numbers of participants, the showcase went until almost midnight.

Cinema Ballroom has a balcony and they offered VIP status to those who paid an upcharge on their admission. The view from there is fantastic: swirling colorful skirts and graceful dancers, like a Busby Berkeley musical. VIP ticket holders are treated to delicious appetizers, and beverages, including beer and wine; and at 10 PM two dozen Domino's pizzas arrived!

Cinema offered professional performances by Rising Star couples Dustin Donelin and Kirsten McCloskey, and Nadine Messenger and Jonathan Chen. There were also dance-party related games, and a mini-merengue lesson by owner Eric Hudson, but the real emphasis of the evening was the students, who were dressed in full regalia and dancing their hearts out.

The third and last showcase attended was at Dancers Studio, where the showcase theme was Disco Fever. The decorations and staff costuming fit nicely with the theme.

Dancers Studio showcase also served hors d'oeuvres, which were included in the very reasonably priced general admission ticket. There were not as many students dancing in this showcase, however it was the only production that seemed to encourage independent instructors to participate with their students.

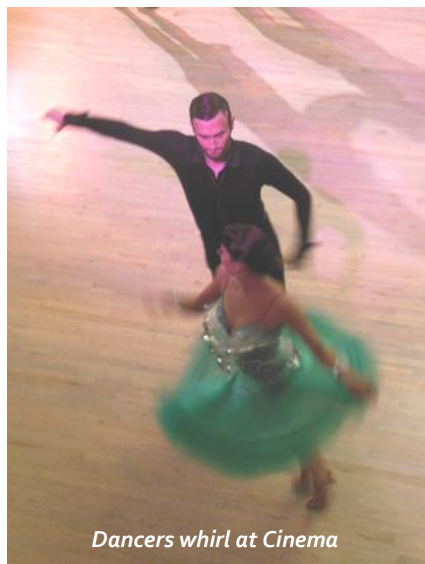
Dancers Studio also had many amateur couples participating and demonstrating their considerable skills; including the current USA Dance Adult Champion couple Nels Petersen and Theresa Kimler, who danced a full American Smooth performance round, to the delight of the spectators.

Another highlight of the evening was a jazzy professional group performance to the disco classic 'Boogie Fever'.

In a clever marketing move, Dancers Studio was also able to pair its showcase with the grand opening of the Metro Green Line light rail. The studio obtained local sponsor participation and they were scheduled to dance at the grand opening ceremonies.

To conclude, here's how they compare: Dance With Us America's showcase at the Music Box Theatre was the most stylish, sophisticated, and frankly, most professionally talented showcase of the three; Cinema Ballroom gets a prize for the largest event in terms of student participation, the longest-running event (5 hours), and the best food; and Dancers Studio shined at encouraging independent instructor participation, and presenting talented amateur couples.

Also, at this showcase, Dancers Studio said goodbye to one of its finest long-term instructors, Bonnie Inveen; while simultaneously welcoming a new generation of ballroom instructors. ■



Dancers whirl at Cinema



Mini-dance lesson at Cinema Ballroom



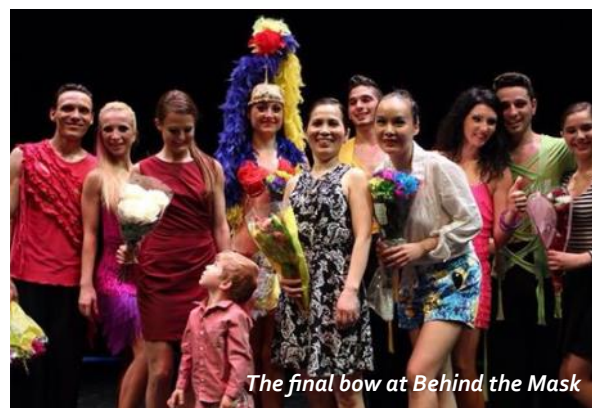
Leslie & Leland Whitney at Dancers Studio



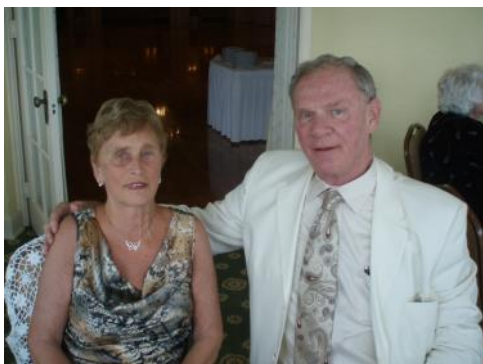
'Passion Skirt' at Behind the Mask



Boogie Fever at Dancers Studio



The final bow at Behind the Mask



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

GENTLEMEN LEAD

By Jack Munday

I have written another novel, still looking for a publisher. It is set in the 1860s and tells the story of a young woman named Sara Haines, who wants to be an artist. She knows Winslow Homer, who some say is the best American artist of all time. Here is a scene from the middle of the book, where Sara is at a boarding school.

* * *

Earlier, Helena had said to meet her in her room. When she came in, she had a full gown in her arms. "This is for you, Sara." She waltzed with the dress, then put it on the bed. "Mother says that you should be going to the dances with us. It's a great opportunity to find out how people are doing. It's like a social network, and you might even hear some interesting gossip."

"But I don't know how to dance. My father sees it as another path leading straight to hell."

"My cousin Matthew is coming here later today. He'll show you what you need to know. You do understand that the gentleman leads and the lady follows?"

"The gentleman. Always in charge."

"No, not at all. He trusts you to follow and you trust him to lead. You go backward so he can see where the other dancers are. It's a partnership."

I thought she was going to pick up the

dress and dance with it again. "Well I will give it a try. Trust. We have to trust each other. Does that make us more or less equal? The dance will be interesting, at the least."

Actually, Helena's cousin Matthew showed up before I even took my dancing dress to my room. Helena led us downstairs to a living room with a hardwood floor that served as a dance floor. Matthew held out his right hand and I put my left hand on top of his. He led me to the center of the floor. He bowed, put his hand on my back, and then had me rest my hand on his right shoulder. He closed his fingers on his other hand around my other hand. I felt him lock his shoulders down over his ribs, so my elbows stretched to define a line. I shook my head in disbelief at the communication reaching from our joined hands through his arm, across his chest, into my arm, across my shoulders, then back to our hands again. I felt him lift his left foot, guide our center forward for one step, then push to the side, then rise up and bring our feet together like where we started. He said this was the basic pattern or box step of the waltz. I effortlessly mirrored his movement. When he stepped back, he bowed, saying "I believe you are a natural dancer."

* * *

While the novel is mostly about art, and Sara eventually is a model for one of Homer's famous paintings, I guess dance is a permanent part of my life. ■



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► **Vee Hammond 651-206-9890 vee.**

hammond@comcast.net

Follow, 5' 2", seeks practice partner for bronze/some silver-level Latin and smooth styles. Takes private lessons periodically. Loves to perform. Possible lesson sharing, showcases, or competitions.

► **Justin Sundberg 612-964-1741**

justin@jdsundberg.com

Lead, 5' 10", 28, seeks practice partner for smooth, rhythm, and WCS. Open to all styles and possible lessons or competition. 3 years' experience. Will provide floor time at a major studio.

► **Jeff Ringer 320-266-4137**

jeff@studiojeff.com

Lead/Follow, 5' 10", seeks male partner for same-sex dance competitions such as the Gay Games, April Follies, and performance. Semi-professional, has own studio, takes coaching regularly. Will travel to Cities.

► **Yeun Chou 651-738-1506**

yeunchou77@hotmail.com

Lead, 5' 7", seeks practice partner for Standard and Latin, any level up to open gold, possible lessons or competition. 7 years' experience. Will provide floor time at a studio.

COMPETITION CALENDAR

July 10–12, 2014

Twin Cities Open Ballroom Championships

Hosted by Scott and Amy Anderson, Minneapolis, MN

July 26, 2014

Mid–Summer Classic

Hosted by Southern Star FL USA Dance chapter #6038, Tampa, FL

Aug 1–3, 2014

Derby City DanceSport Championships – NQE

Sponsored by Greater Louisville USA Dance Chapter #2021 in Louisville, KY. Qualifying event for 2015 Nationals.

Sep 6, 2014

Kansas City Dance Classic

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

Sep 20, 2014

New England DanceSport Championships – NQE

Hosted by MASSabda USA Dance Chapter #3002 in Waltham, MA.

Sep 20, 2014

Quest for the Best

To be held in Lynwood, WA.

Sep 20, 2014

Rocky Mountain Chapter 2014 Fall Competition

Hosted by Rocky Mountain CO USA Dance Chapter # 5006 in Denver.

Oct 3–5, 2014

Carolina Fall Classic – NQE

WDSF Senior I Standard & Latin

Organized by Wayne & Marie Crowder in Charlotte, NC

Oct 11–12, 2014

Northwest DanceSport Championships – NQE

Hosted by Portland, OR USA Dance chapter #1006

Oct 31–Nov 2, 2014

Chicago DanceSport Challenge – NQE

Hosted by Chicagoland USA Dance Chapter #2001, Chicago, IL.

Nov 15, 2014

California State DanceSport Championships – NQE

Hosted by NorCal USA Dance Chapter #4004, San Jose, CA.

Nov 22–23, 2014

National Collegiate DanceSport Championships

Hosted by USA Dance National, Columbus, OH

Jan 10–11, 2015

The Snow Ball DanceSport Competition

Hosted by Donna Edelstein, Minneapolis/St Paul, MN

Jan 18, 2015 (DATE NOT YET FINALIZED)

Manhattan Amateur Classic (MAC) – NQE

USA Dance Chapter #3004 at Manhattan Center in Manhattan NY

Jan 30–31, 2015

Southwest Regional DanceSport Championships –NQE WDSF Open Standard & Latin

Orange County CA USADance chapter #4018 in Culver CA

Jan 31, 2015

Winter Frolic

Royal Palm USA Dance Chapter 6016 in Coconut Creek FL

Feb 14–15, 2015

Mid–Atlantic Championships – NQE

Hosted by Mid-Eastern USA Dance Chapter #6001, Bethesda, MD.

Mar 27–29, 2015

2015 National DanceSport Championships

To be held in Baltimore, MD.

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DANCE CONTACTS

A collection of businesses and clubs of interest to Minnesota dancers. If you'd like to be listed on this page, send your contact

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Martin Pickering, Dipendra Thakur,
Douglas Wallock

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Instructors:
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612-564-5483
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Instructors:
Elena Bersten, Gene Bersten

DANCELIFE BALLROOM
6015 Lyndale Ave S, Minneapolis
612-345-4219, www.dancelifeballroom.com

Instructors:
Shinya McHenry, Laia Oliver

DANCERS STUDIO
415 Pascal Street N, Saint Paul
651-641-0777
www.dancersstudio.com

Instructors:
Jeff Halverson,
Troy Lerum, Marcy McHenry

FOUR SEASONS DANCE STUDIO
1637 Hennepin Ave S, Minneapolis
612-342-0902
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Contacts:
Barbara Benson

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Char Torkelson.....	612-709-6399
Lisa Vogel.....	651-208-0818
James Wood.....	651-605-5743

USA Dance Membership Application

Please PRINT Clearly
This form may be used by two people at the same address.



Name		Date of Birth (required for Athlete members)	
1.		Male <input type="checkbox"/>	Female <input type="checkbox"/>
2.		Male <input type="checkbox"/>	Female <input type="checkbox"/>
Street Address		Apt. #	City State Zip Code
Seasonal Address: Do you have a seasonal address? If so, enter below. Dates applicable: From: _____ To: _____			
Street Address:		Apt.#	City State Zip Code
Home Phone	Work Phone	Cell Phone	Email Address
1.			
2.			
Is this a renewal application? <input type="checkbox"/> Yes <input type="checkbox"/> No If Yes, Member # _____, # _____			
Name of USA Dance Chapter I wish to be assigned to: _____			
Name of College or Youth Club you are affiliated with (if applicable): _____			

MEMBERSHIP CATEGORY			ADDITIONAL INFORMATION
Recreational: Social Ballroom Dancer	\$35	\$	Dances for enjoyment and works to improve but does not compete . May include retired DS Athlete.
Recreational: Social Adult Dancer	\$25	\$	Enjoys and appreciates the physical, mental, and social benefits of social dancing.
Recreational: Social Youth Dancer	\$10	\$	A social dancer under the age of 19. Often a family member or friend of adult member.
Recreational: Social Dance Teacher	\$50	\$	An individual who is engaged in the teaching of social dance.
			<i>Note: Social Youth members do not receive the American Dancer magazine.</i>
DanceSport: Adult Athlete*	\$70	\$	A competitive dancer who is age 19 or above.
DanceSport: Student Athlete*	\$25	\$	A competitive dancer who is age of 19 or above but below age 35 and is enrolled in school full time.
DanceSport: Minor Athlete*	\$20	\$	A competitive dancer who is below the age of 19.
DanceSport: Professional Athlete*	\$75	\$	A competitive dancer who declares him or herself as a professional or dances as a professional in competition.
DanceSport Official*	\$80	\$	An individual who serves in an official capacity in the field of DanceSport and/or ballroom dance, i.e. judge, emcee, music director, invigilator, independent comp organizer, chairperson of judges, WDSF adjudicator etc.
DanceSport: Special Olympics Athlete	\$10	\$	Qualifies for participating in Special Olympics competitions only.
DanceSport: Unified Sports @ Partner	\$25	\$	Dance Partner of Special Olympics Athlete -for participating in Special Olympics only.
DanceSport Supporter*	\$40	\$	This category of membership is designed for those who are not active competing athletes but who want to show support for the DanceSport initiatives of USA Dance. This would include former athletes, parents or other family members of athletes, and general supporters who would like their voice counted on DanceSport matters.
Other Misc. Fees	\$	\$	This space for upgrades, and other miscellaneous fees.
Total Membership Fees	\$	\$	
Total Contributions & Donations	\$	\$	Donations are used to help fund our many efforts to increase the quality and quantity of ballroom in the US on a social and competitive level including youth outreach, raising public awareness of the physical, mental and social benefits of dance, development of chapters, increased social dance options, support for our athletes and dancesport events. Thank you for helping us achieve these goals. USA Dance is a 501c3 non-profit corporation. Any donations in excess of value received are tax deductible.
TOTAL AMOUNT DUE		\$	

You may enroll on-line at www.usadance.org
Or, you may mail your application and payment. Make check payable to **USA Dance** and send to:
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Central Office 1-800-447-9047

* Memberships for Adult, Student, Minor and Professional Athletes, DanceSport Professionals and DanceSport Supporters are on a calendar year basis rather than on an anniversary year basis.

Public Library: Donate *American Dancers Magazine* to your Public Library, only \$9 for one year. Library Name: _____

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We are a volunteer organization. Can we count on you? ☐ Yes If yes, where? ☐ Chapter ☐ Regional ☐ National

What is your area of expertise? How are you willing to help USA Dance?

10-27-10 rev 1-26-11, 4-20-12, 9/29/12, 11/16/12;



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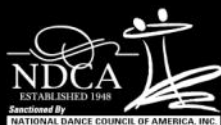
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