

MINNESOTA

DANCER

July 2015

INSIDE . . .

- Lead or Follow or Both?
- USA Dance-Minnesota #2011 Membership at near record levels!
- Yoga for Dancers

Nic Westlake & Neli Petkova take flight during a playful Quickstep at Dancers Studio Summer Showcase.

Photo by Ed Santos



Official publication of USA Dance Minnesota Chapter #2011



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Beginner Triple Swing

Sunday, July 5th — 2:00 pm

Sunday, July 12th — 2:00 pm

Sunday, July 19th — 2:00 pm

Sunday, July 26th — 2:00 pm

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Project Dance Minnesota offers free dance instruction to members of USA Dance.

Non-members pay \$5. Become a member of USA Dance at membership.usadance.org.

A different professional instructor teaches a new dance at a different location every month.

Dancer

February 2015

An Official Publication of
USA Dance-Minnesota Chapter #2011



USA Dance: Who Are We?

We are a nonprofit organization that promotes ballroom dancing. The USA Dance Minnesota Chapter #2011 was formed in 1991. Membership in USA Dance is open to dancers of all levels.

USA Dance Minnesota Chapter #2011 sponsors monthly dances and other special dance events. Members receive discounts on admission to monthly dances, as well as other benefits.

The *Minnesota Dancer* is published monthly by the USA Dance Minnesota Chapter #2011, providing information and news about ballroom dancing. Subscriptions: \$22/year. Make checks payable to USA Dance Minnesota #2011; send to Jane Phipps, 9018 Zanzibar Lane, Maple Grove, MN 55311

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USA Dance Minnesota Chapter #2011 Board Minutes

Tuesday, May 5, 2015
Submitted by Leslie Whitney

In attendance: Lee Whitney (President), Ed Soltis (Vice-President), Leslie Whitney (Secretary), Dan Fitzgerald, Karen Maldonado, Carol Post, Joyce Thompson, Tom Crable, Gary Stroick

Location: DanceLife Ballroom Studio, 6015 Lyndale Avenue South, Mpls., MN 55419

Call session to order:

1. **Agenda** – A motion was made, seconded and unanimously approved to accept the agenda.

2. **Policy Modifications** - Motion was made, seconded and unanimously approved to rescind the following Chapter 2011 policies.

- A person who is removed from the board may not be a board member candidate for a period of five (5) years.
- A person who resigns from the board may not be a board member candidate for a period of three (3) years.
- A person must be a member of Chapter 2011 for two (2) years immediately preceding their nomination to be a board member candidate.
- Motion was made, seconded and unanimously approved to accept the following Nominating and Elections Committee policy:

The Chapter 2011 Nominating and Elections Committee will take the following criteria into consideration when nominating candidates for the Chapter Board:

- The person has been a USA Dance member in good standing for at least the two (2) years immediately preceding nominations.
- The person has donated time and talents to further the mission of USA Dance.
- The person has skills and or talents that are needed on the board.
- During the preceding five (5) years the individual was not removed from the Chapter 2011 Board "for cause."
- During the three (3) preceding years the person did not resign from the Board. If so, were there extenuating circumstances, i.e., personal issues, health issues, etc. to justify the resignation?
- Other situations or circumstances that would influence the person's candidacy for a board position. For example, was the person previously elected to the Chapter Board but declined the position.

3. Ethics Policies

Gary Stroick has agreed to be a member of the Ethics Committee.

The board is engaged in an on-going review/discussion of the Code of Ethics for USA Dance.

4. **Minutes** – Motion was made, seconded and unanimously approved to accept the minutes from the April board meeting.

5. Treasurer's Report

- Motion was made, seconded and unanimously approved to accept the April treasurer's report.
- Ed and Joyce will work with Jane to create a monthly report that will reflect the costs and profits of Project Dance and Minnesota Dancer.

6. Membership Coordinator Report

April 2014 - 143
April 2015 - 365

7. **Project Dance Coordinator Report** – May, Dance With Us America, Samba

8. Social Dance, Special Projects and Volunteer Coordinator Report

- June monthly dance will be at DanceLife, rumba.
- In July the monthly dance will be at Cinema. The dance lesson will be foxtrot.
- A profit was made from the Tea Dance.
- The chapter will be able to hold the Tea Dance at the Lafayette Club indefinitely.
- As part of an effort to properly account for Chapter 2011's assets, the U of MN Dance Club returned the chapter's sound system.

9. Communications Coordinator Report

Minnesota Dancer – Ad revenue lower this month.
Hotline – There were no messages.

10. **Star of the North Coordinator Report** – The board is continuing to explore feasibility for 2016.

11. **K12 Coordinator Report** – The board is considering its support of Dancing Classrooms.

**Next Meeting: June 2, 2015, 6:00 pm,
DanceLife Ballroom, 6015 Lyndale Ave. S.,
Mpls., MN 55419** ▲

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DANCER'S NIGHT OUT

Wed 7/1 Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

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

Thu 7/2 Dancers Studio Dance Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Fri 7/3 Cinema Ballroom Variety Dance, 7–11, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Sat 7/4 Tango Society of Minnesota 1st Saturday Milonga, 9–1:00, \$10 members \$5 student, Four Seasons Dance Studio, 1637 Hennepin Avenue, Minneapolis, mntango.org

Sun 7/5 USA Dance Minnesota Beginner Triple Swing Lesson with Troy Lerum; 2:00 PM; \$5 or Free to USA Dance Members! Dancers Studio, 415 Pascal St. N., St. Paul, www.usadance-minnesota.org

First Sunday Dance at Tapestry, 6–9:30, Rumba with Caroline Olson, 3748 Minnehaha Ave S, Mpls, www.tapestryfolkdance.org

Mon 7/6 Scottadance & Shinya Shindig Variety Dance Party, 7-9, \$10, DanceLife Ballroom, 6015 Lyndale S., Mpls

Tue 7/7 DanceLife Ballroom West Coast Swing Dance with Todd Paulus, 9–11, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

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

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

Thu 7/9 Twin Cities Open Ballroom Championships, 8 AM - 1 AM, Hyatt Regency,

Mpls, www.twincitiesopen.com

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

Fri 7/10 Twin Cities Open Ballroom Championships, 8 AM - 1 AM, Hyatt Regency, Mpls, www.twincitiesopen.com

DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Sat 7/11 Twin Cities Open Ballroom Championships, 8 AM - 1 AM, Hyatt Regency, Mpls, www.twincitiesopen.com

Café Bailar Dance Party, 7:30-11:30, \$8 members/\$10 guests, Balance Pointe Studio, 5808 W 36th St, St. Louis Pk, www.cafebailar.com

Tango Society of MN 2nd Saturday Milonga; Lesson 8:30 pm, Bruce Abas; dance 9:30 - 1:00 am; DJ: Lois Donnay; \$10 for TSoM members, \$14 non-members/students \$7/\$8; Costa Rica Ballroom; 816 Mainstreet, Hopkins; Visit mntango.org or 612-224-2905.

Sun 7/12 USA Dance Minnesota Beginner Triple Swing Lesson with Troy Lerum; 2:00 PM; \$5 or Free to USA Dance Members! Dancers Studio, 415 Pascal St. N., St. Paul, www.usadance-minnesota.org

Pizza Practice Party, 7-9, American Classic Ballroom, \$10/\$8 for ACB private students & USA Dance members, 550 Market St, Chanhassen, www.acballroom.com

Tue 7/14 DanceLife Ballroom West Coast Swing Dance with Todd Paulus, 9–11, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Wed 7/15 Dancers Studio WCS Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

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

Thu 7/16 Dancers Studio Dance Party 8–9, 415 Pascal St N, St Paul, 651-641-0777,

www.dancersstudio.com

Fri 7/17 Cinema Ballroom Variety Dance, 7–11, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Sat 7/18 Monthly USA Dance Minnesota, Cinema Ballroom, 7–11, \$5 students, \$10 members, \$15 non-members, Fox-trot lesson -Ashley Eresh, 1560 St Clair Ave, St Paul, www.cinemaballroom.com

Sun 7/19 USA Dance Minnesota Beginner Triple Swing Lesson with Troy Lerum; 2:00 PM; \$5 or Free to USA Dance Members! Dancers Studio, 415 Pascal St. N., St. Paul, www.usadance-minnesota.org

Third Sunday Dance at Tapestry, 6–9:30, Rumba with Charlie Drenth, live music by Kico Rangel's Band, 3748 Minnehaha Ave S, Mpls, www.tapestryfolkdance.org

DanceLife Ballroom Rebels Third Sunday Dance, 7:00-11, 6015 Lyndale S, Mpls, www.dancelifeballroom.com

(Continued next page)

Inside the Dancer

Meeting Minutes.....	4
Dancer's Night Out	5
President's Corner.....	7
Editor's Column	9
Ask Dr. Dance	10
Yoga for Dancers	11
Competition Calendar	12
The Dancing Life: Transitions.....	13
Jerry O'Hagan Orchestra	14
Marty Faeh - Ballroom Reflections	16
Who is Leading?	18
Art Crawl Showcase	21
Last Glance: Dancers Studio Showcase ..	22
Sweating: the Details!	23
Membership Form	25
Dance Contacts	26

DANCER'S NIGHT OUT

Tue 7/21 Dancelife Ballroom West Coast
Swing Dance with Todd Paulus, 9–11, 6015
Lyndale S, Mpls, 612-345-4219,
www.dancelifeballroom.com

Wed 7/22 Dancers Studio WCS Party 8–9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

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

Thu 7/23 Dancers Studio Dance Party 8–9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Fri 7/24 Cinema Ballroom Salsa Fusion, 7–
11, 1560 St Clair Ave, St Paul, 651-699-
5910, www.cinemaballroom.com

Fri 7/24 Dancelife Ballroom Variety
Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-
345-4219, www.dancelifeballroom.com

Sat 7/25 Café Bailar Dance Party, 7:30–
11:30, \$8 members \$10 guests, Costa
Rica Ballroom, 816 Main St, Hopkins,
cafebailar.com

Dancelife Ballroom Argentine Tango
Fourth Saturday Fusion, Milanga with
Sabine & Diana, 9:30–1:00AM, 6015
Lyndale S, Mpls, 612-345-4219,
www.dancelifeballroom.com

Sun 7/26 USA Dance Minnesota Beginner
Triple Swing Lesson with instructor
Troy Lerum; 2:00 PM; \$5 or Free to USA
Dance Members! Dancers Studio, 415

Pascal St. N., St. Paul, MN
www.usadance-minnesota.org

Pizza Practice Party, 7-9, American Clas-
sic Ballroom, \$10/\$8 for ACB private stu-
dents & USA Dance members, 550 Market
St, Chanhassen, www.acballroom.com

Tues 7/28 Dancelife Ballroom West Coast
Swing Dance with Todd Paulus, 9–11,
6015 Lyndale S, Mpls, 612-345-4219,
www.dancelifeballroom.com

Wed 7/29 Cinema Ballroom Practice Party,
8–9, 1560 St Clair Ave, St Paul, 651-699-
5910, www.cinemaballroom.com

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

Thu 7/30 Dancers Studio Dance Party 8–9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Fri 7/31 Dancelife Ballroom Variety
Dance, 8–9:30, 6015 Lyndale S, Mpls,
612-345-4219,
www.dancelifeballroom.com

LYNNE'S DANCE NEWS

*Dance events for every day of the week.
Updated daily.*

[http://www.organizersonduty.com/
testimonials.html](http://www.organizersonduty.com/testimonials.html)

Dance address book also on the website

USA Dance-Minnesota Chapter #2011

MONTHLY DANCES JULY

Saturday, July 18

Cinema Ballroom
1560 St. Clair Ave.
St. Paul, MN

7–8 pm lesson: Foxtrot
Instructor: Ashley Eresh
8–11 pm: Variety Dance Music

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

AUGUST

Saturday, August 15

Dance With Us America
10 Southdale Center
Edina, MN

7–8 pm lesson: Quickstep
Instructor: Gene & Elena Bersten
8–11 pm: Variety Dance Music

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

SEPTEMBER

Saturday, September 19

Dancers Studio,
Sterling Ballroom
415 Pascal St. N.
St. Paul, MN

7–8 pm lesson: Viennese Waltz
Instructor: TBD
8–11 pm: Variety Dance Music

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



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PRESIDENT'S CORNER

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

USA Dance Minnesota Chapter #2011 membership continues steady growth.

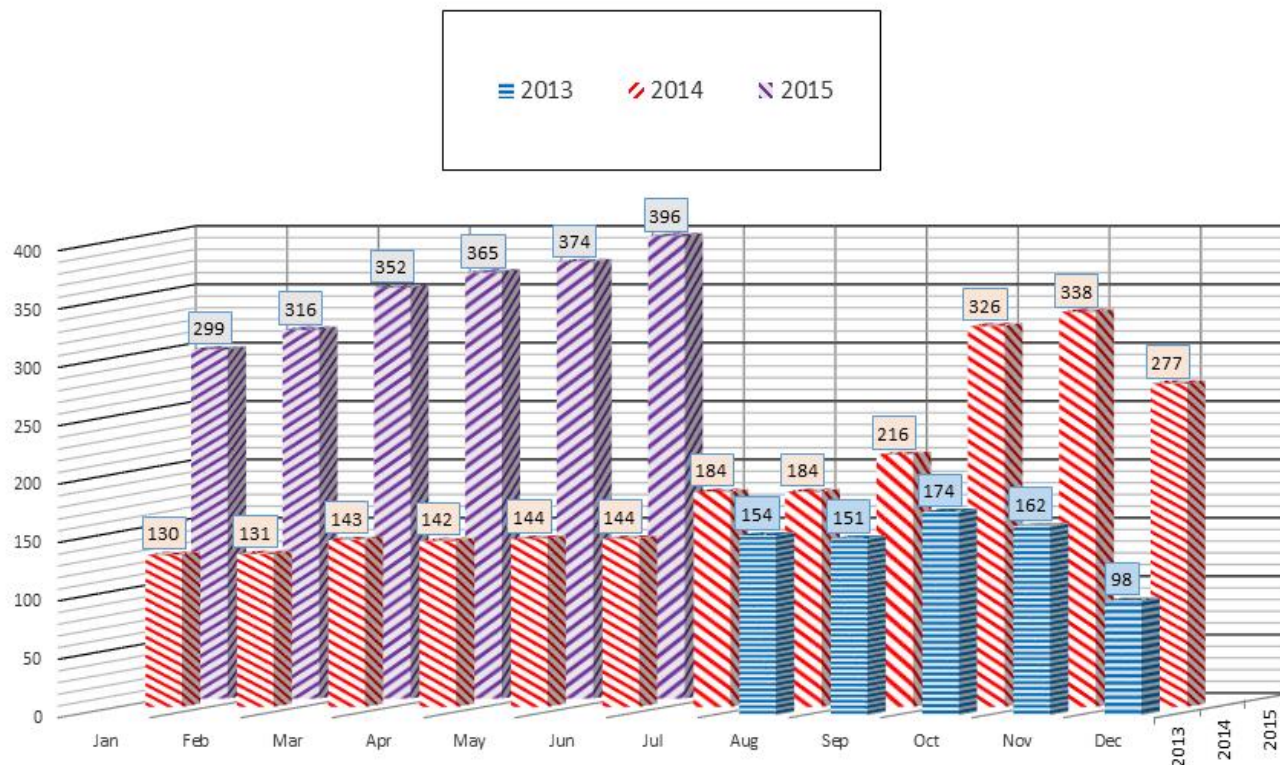
Since January, 2014, membership has remained steady or has grown every month, other than the expected annual decrease in the month of December, when all competitive dancer memberships expire on the last day of the year.

I anticipate this growth to temporarily slow for a couple of months because some of the July through November, 2014, increase correlates with the 2014 USA Dance Minnesota Chapter #2011 Board election.

The lowest membership occurred on the last day of December, 2013, when we had 98 members. Today we have 396 members, a 304% increase since December, 2013, and a 167% increase over last year at the end of June! ▲

As this Minnesota Dancer issue is being distributed, Leland and Leslie Whitney will have just competed at the USA Dance Senior IV National Championships held in late June in Baton Rouge, LA. They will compete in Smooth and Rhythm Championships. This is the first year they are eligible to compete in this age group.

Membership Aug 2013 - June 21, 2015





Linden Hills Dancing Club

Join us for a **SPECIAL SUMMER DANCE** event!

Dance under the stars to the music of the Rod Cerar Band at the beautiful, historic Como Lakeside Pavilion

Linden Hills Dancing Club winds up its 100th Anniversary season with a special SUMMER DANCE event! Whether you're a beginning dancer or long-time member of the dance community, everyone is welcome to join us on Sunday, August 16, 2015, at the Como Lakeside Pavilion on the shores of Lake Como in St. Paul, Minnesota.



Dinner and refreshments are available at St. Paul's newest restaurant, Como Dockside. Dance to the music of the Rod Cerar Band, one of the Twin Cities' favorite ballroom dance bands. Reserve your ticket now and take advantage of the Early Bird ticket price! Bring your dancing friends to enjoy a beautiful summer evening of ballroom dancing outdoors!

By reservation only. Tickets will NOT be sold at the door.

Early bird price! \$36 per person, now until Friday July 31, 2015*

Regular price: \$39 per person, Saturday, August 1 through Friday, August 14, 2015*

To make reservations, go to: www.lindenhillsdancingclub.org

*Cancellations: The event will be held rain or shine. No refunds will be issued after Friday, August 7, 2015.

**Sunday
Aug. 16, 2015**

5:30pm-9:30pm
(rain or shine)

on The Promenade Deck
of the Como Lakeside Pavilion
1360 Lexington Pkwy North
St. Paul, Minnesota 55117

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Bonnie Burton is Editor of Minnesota Dancer Magazine. She and her husband Ed Soltis compete next at the Gumbo DanceSport Championships in Baton Rouge, LA, before they take a brief dance break to go on vacation this summer.

This month's 'Doctor Dance' column poses an interesting question: a ballroom dancer who has become bored with dance is wondering what to do. Coincidentally, several dance friends - serious dancers - have recently expressed to me that they also feel ambivalent or lackadaisical about their dance hobby.

What's going on??

It seems there are dance stages or phases, many of us go through. Sort of like the 'terrible twos', but with fewer temper tantrums, hopefully.

It starts with the desire to dance, or perhaps a need to learn to dance for an event, such as for a wedding. The first time you walk into a studio, there is often uncertainty, self-consciousness, and perhaps a little intimidation about one's ability to learn. If you have a good teacher, you very quickly come to enjoy the positive reinforcement they provide. The rush of endorphins, those 'feel-good' hormones, and positive feelings that accompany your lessons may become addictive. Dance appears deceptively easy and you feel you have this one - you'll master this in a few easy lessons!

EDITOR'S COLUMN

By Bonnie Burton

Don't look at me like that. We've all done it.

The passion builds and soon enough, you find you cannot get enough. You want to dance all the time - every day seems just about right! It's become an infatuation and dance is your new lover. You go to dances, try all manner of group classes, join formation groups, take private lessons, you attend competitions, and read Lynne's Dance News religiously.

But after a while, the novelty begins to wear off. You realize that to become a REALLY good dancer, it will take a very long time, and a LOT of money. Some ballroom dancers may drop out at this stage. Others will seek more efficient and cost effective ways to continue their dance education.

Then, some dancers eventually begin to experience burn-out, also known as a dance slump. The novelty has worn off, boredom is setting in, and you realize you've lost the spark.

What can be done? This month's Dr. Dance column describes some great suggestions to overcome a dance slump.

Here are a few things that have worked for Ed and me:

Variety really helps. Try a new group dance class or learn a new dance; join a formation group; dance in a showcase; try competing; volunteer to help one of the local dance clubs. Heck, I've done them all and even tried learning to lead!

Focus on what's good right now. Consider the opportunities you have, and the things you do right. Try to avoid unreasonable expectations, such as 'I should be learning faster'. Be gentle with yourself and enjoy where you're at.

Like-minded friends. Ed and I have made some wonderful dance friends and we've

learned that having a group of like-minded friends, whether social or competitive dancers, helps us stay motivated. It allows us to support others, and others to encourage us, and I think it helps to increase everyone's skill levels.

Take a break. It's okay! Really! You may benefit from a little vacation from dance. Give yourself some time off and a chance to miss it. Some of our dance breaks were forced on us due to injuries, others were conscious decisions. In all cases, they were beneficial.

Try again. After your break, whether it's right now, tomorrow, or next year, there's always another opportunity to try.

What stage of dance are you in? What are some things that have helped you to overcome a dance slump? I'd love to hear about your experiences! Email me at:

bonnieburton@comcast.net.

We have other great articles in Minnesota Dancer this month, too! Marty Faeh writes about taking a dance break and making a few changes; Paul Stachour brings us the next article in our 'Lead or Follow or Both' series; Jeff Ringer shares showcase highlights and photos; Linda Crable tells us how yoga can benefit dancers; and Suzi Blumberg brings us wonderful ballroom history with a feature article about the Jerry O'Hagan Orchestra.

Happy reading and happy dancing! ▲

ASK DR. DANCE

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

- Q** • I've been a ballroom dancer for many years now. I dance mostly pro-am with my instructor.
• Lately, I've found myself getting bored and losing interest in dancing. What can I do to rekindle my interest and feel the passion for dancing that I felt in the past?
-

Donna says: We all go through periods of being more excited about dancing, and then reaching plateaus. It's a normal part of dancing.

Everyone finds their spark in different ways. Sometimes adding a different form of movement like yoga or Pilates can re-energize your dancing.

Sometimes learning an entirely new form of dance like Argentine tango, ballet, or hip hop will help you make connections in new ways.

Or new choreography, moving up a level, trying a new style, working with a different coach, or adding an amateur partner can reignite you.

Take the time to think about what really

appeals to you about dancing. Is it learning something new, the camaraderie of dancing friends, recognition, reaching goals, the feel of the movement itself, etc.

If you can connect with the elements that fill your soul, you'll be able to see what might be missing. Or perhaps you've now reached a place where you are fulfilled by dancing in different ways than you have been in the past and it will take a bit of internal work to figure it out.

Good luck in rediscovering your love of dance!

Paul says: It is not unusual to feel that way! Maybe it's time to try a different style, International instead of American, for instance.

Talk to your teacher about your feelings. Perhaps some updated choreography is in order. Focus on a particular aspect of your dancing that you are unhappy about and try to improve that.

Take some coaching (with your teacher) from somebody new to get a different perspective and maybe that will rekindle your interest. If you've always done the same competitions, maybe something totally different will spark your interest.

If you are truly bored with your dancing, it just means you are not learning anything new and you don't feel improvement. If you address those issues, chances are your perspective will undergo a change for the positive.

Good luck and keep dancing! ▲



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

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





Yoga For Dancers

By Linda Crable

Linda and her husband Tom are performance ballroom dancers who have been dancing since 2002. They enjoy dance demos and showcases and recently performed with the Viennese Waltz Formation Team for the Habsburgs exhibit. Information about her yoga class schedules is available on her website at www.newuyoga.net.

Doing yoga can lead to better dancing, more muscle strength, joint stability and inner focus.

A couple of years ago my husband Tom and I visited Paris; while we were there we went to see the Eiffel Tower. I was inspired by this graceful and balanced structure. From a distance you see this simple, elegant shape and its energy seems to be lifting up to the sky. Up close of course, the inner workings and supports are very complex.

When we practice our dance steps, we may not feel very graceful at times. But as we learn to focus and observe, we are constantly making minute internal adjustments to create an outwardly beautiful shape. The longer we dance as our energy shifts from just doing footwork, we can feel a little lighter, a little more balanced and maybe we move with a little more ease as well. This is also what happens when you do yoga.

Many people think that flexibility is something you need in order to attend a yoga class. While helpful, flexibility does not

ensure proper alignment in poses and can result in injury due to lack of strength. When practicing slower, hatha-style sequences, postures can be modified to make them safe and accessible to everyone.

As adult learners, we feel we should get things right away and then get frustrated when we don't. As life-long learners, there's so much more to dancing than just getting the steps down. By adding yoga to your dance training, you can strengthen the arches of the feet and the ankles for better stability, the upper back and arms to hold the dance frame more comfortably without relying on your partner.

Focusing on alignment, thoughtful form, and moving slowly by simplifying and slowing things down is so much more work. Slow yoga takes the emphasis off accomplishing something and puts it more on experiencing something. Fast and intense may serve for a time but it is unsustainable as we age and will inevitably require some re-evaluation. For it is in the slowness of our lives where we are able to perceive its worth. People are discovering again that yoga is not necessarily something you do to yourself so much as something you do with yourself. Many of the same alignment principles apply to dancing.

Yoga teaches us how to use the muscles in our body in a more systematic way. In the standing postures we create a stable foundation, increase the power, strength and stability in the legs and help with spatial awareness.

One pose that is found in every class is **Mountain Pose** as it is very grounding. Some of the benefits of this pose are that it aligns the spine, opens the chest, improves posture (does your dance teacher ever discuss posture in your lesson?). When you take the thighs back, you line up your pelvis, rib cage

and shoulders. Taking the sides of the neck back is like the analogy of a man tying a tie - keeping the head balanced over the shoulders for a good dance frame.

Chair Pose, especially when done with a block between the thighs and the toes lifted, strengthens the feet, ankles, calves, knees, buttocks and thighs. When you keep the knees hip-width apart you work the inseam of the leg and the quadriceps muscles on the front of the legs. This pose brings you the awareness of keeping your hips level. A level pelvis and bent knees are important especially in waltz for a more powerful push off step and also in tango.

Balancing postures help develop focus, strength, stamina, poise and coordination. Tree Pose puts all the weight on the standing leg to improve stability, open the shoulders, chest, thighs and hips. On the bent leg side it is a hip opener. You can modify this pose by standing with your back to a wall with your fingertips placed on the wall for support.

Crescent or High Lunge stretches the hips and the psoas muscle on the front of the body. It builds stability in the legs and feet, as well as muscular endurance. This is helpful for taking a longer stride in waltz, foxtrot, tango and Viennese waltz.

Plank Pose or Forearm Plank strengthens the legs, back, abdominals, shoulders, arms and wrists. In this posture you are holding up your own body weight. This can be modified if you don't have much strength in your arms at first. I like to place the bottoms of my feet on a wall or couch to provide resistance and help me to stay in proper alignment as I hold the pose.

(Continued next page.)

COMPETITION CALENDAR

(Yoga, continued from previous page.)

Cobra Pose is done lying on your belly and coming into a baby backbend. This pose improves posture, opens the chest, shoulders and throat. It lengthens the spine, increases spinal flexibility, and strengthens the lower back. More strength in the back can help with holding your dance frame more comfortably.

Reclined Twist stretches the spine and shoulders, strengthens the lower back, and opens the hips and chest. I like to add a block between the thighs in order to use the inseam of the legs which leads to better engagement of the lowest abdominal muscles. The twisting postures can relieve tension in the lower back and help with CBM (contra body movement) used in promenade position or outside partner.

Dance is the hidden language of the soul of the body. Graceful and elegant are two of my favorite words. Moving toward something that is beautiful, well-formed and moves with ease continues to be my goal, and practicing yoga has given me more strength and balance to get me there.



July 9-11, 2015

Twin Cities Open Ballroom Championships

Hosted by Scott and Amy Anderson in Minneapolis/St. Paul, MN

Sep 12, 2015

Kansas City Dance Classic

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Sep 25-27, 2015

New England DanceSport Championships – NQE 2016

Hosted by MASSabba Chapter #3002, Waltham, MA

Oct 2-4, 2015

Carolina Fall Classic - NQE (2016)

Organized by Wayne & Marie Crowder, Charlotte, NC

Oct 30–Nov 1, 2015

Chicago DanceSport Challenge – NQE 2016

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

Nov 7, 2015

California State DanceSport Championship – NQE 2016

Hosted by NorCal Chapter #4004, San Jose, CA

Nov 21-22, 2015

National Collegiate DanceSport Championships

Hosted by USA Dance National, Columbus, OH

Jan 8-10, 2016

Snow Ball Competition

Hosted by Donna Edelstein, Minneapolis, MN

Jan 15-17, 2016

Manhattan Amateur Classic (The MAC) – NQE 2016

Hosted by Greater New York Chapter #3004, Secaucus, NJ

Jan 30, 2016

PDX Ballroom Classic – NQE 2016

Hosted by Portland, OR, USA Dance Chapter #1006, Tigard, OR

Feb 20-21, 2016

Mid-Atlantic Championships—NQE 2016

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

Apr 1-3, 2016

2016 National DanceSport Championships

USA Dance National Championships to be held in Baltimore, MD



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, contact her at: elizabeth@pursueyourpath.com.

The Dancing Life: Staying Conscious for Smooth Transitions

By Elizabeth Dickinson

After several years away from dancing International Standard, the closed work in my American smooth routines began to suffer, so my teacher and I started to incorporate more standard work again. (I love standard, too, so it's not a hardship.)

One of the trickiest things about closed work in smooth is getting in and out of closed hold. It never seems as difficult if you're always in hold (as in Standard), but it feels a lot more difficult if you're constantly in and out of hold.

Part of the challenge is not going 'unconscious' during transitions. In dance I find there are certain transitional moments that don't always register for me, like a closed twinkle leading up to a more difficult open step.

I focus on the more difficult step, and am unaware that how I produce the transitional twinkle (my set-up, direction, orientation, balance) helps determine how successful the supposedly more difficult following step is.

Life sometimes asks us to make constant small transitions, in addition to the large ones (graduations, marriage, births, deaths).

Change in any form can be stressful. In a talk I give on stress, I reference the Holmes

Rahe stress inventory <http://www.stress.org/holmes-rahe-stress-inventory/>

Most of the top stressors are unambiguously stressful (divorce, family death or illness, etc.) However, attendees are sometimes surprised that what we think of as fortunate occurrences also are stressful. For instance, events like outstanding personal achievement or recovery from illness may force unanticipated consequences, and a reappraisal of our life path.

In life and dance, questions arise during small and large transitions. Will I get there? How does this new move change my relationship to myself and others? Am I in the right relationship to the other person? Will it be easy to move again out of this transition? What's next?

Know that the transition may be as important as "getting there". This is true whether the 'there' is a new dance position, a new relationship, or a new job.

Living inside the questions, staying present to yourself and not going 'unconscious' during transitional moments helps determine your success in the next 'there'...and the next, and the next.

May we pursue our paths, staying conscious as we aim for smooth transitions. ▲



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Suzi Blumberg is an avid social dancer and frequent contributor to Minnesota Dancer. She works in sales for a digital forensic company. She's active in her church including dancing in a Hebrew worship dance team, gardening, and walking her two bichons.

The Twin Cities dance community is lucky to have the Jerry O'Hagan Orchestra. Jerry and his orchestra play at Cinema Ballroom on the second and fourth Sunday evenings of each month. I've been going to Sunday Nights at Cinema Ballroom since Jerry started and it's my favorite night of the month.

Jerry O'Hagan learned in high school that he had musical ability. He became interested in playing clarinet as a sophomore. In the beginning of his junior year, he had to audition for the band and he became first chair – which was a big deal. He played a solo in a music contest and he won! All his friends were planning to become engineers and he planned on being one, too. And he is – a musical engineer.

Jerry was sixteen years old the first time he played for money at a wedding dance in Northeast Minneapolis. Dances were usually 9 PM - 1 AM. He made \$8 for four hours of work; he remembers playing a lot of polkas and people getting drunk. He'd go home and tell his mom and she was horrified.

He had a big band in college in the early 1960's at Bemidji State University that played at a few college functions. When he formed his band, Jerry bought forty musical

Minnesota Ballroom Dance History: The Jerry O'Hagan Orchestra

By Suzi Blumberg

dance arrangements for \$1.50 to \$5.00 each. Today, if you could find them, they would cost least \$50 each. Most of them have been out of print for a long time. Jerry also wrote more arrangements, so the band had a large repertoire.

During summer break, Jerry attended two summer sessions at Berklee College of Music, located in Boston. That was the place to go to study jazz. He graduated from Bemidji with a teaching degree in Music Education and his first job was band director in a little town called Crystal, North Dakota. After several years, he moved to Le Crescent MN, and became their band director. At both schools, he taught 5th thru 12th grade students. During this time, he played in various dance bands and also played in the La Crosse Symphony Orchestra for three years.



The Jerry O'Hagan Orchestra

In 1970, he moved to the Twin Cities to work for Trestman Music Store in Richfield selling musical instruments. Several years later, he went to work for a wholesaler in Chicago and sold instruments and accessories to music stores in Minnesota, North and South Dakota, part of Wisconsin, and the Upper Peninsula of Michigan.

Jerry started playing with the Jules Herman Orchestra in 1973. The Jules Herman Orchestra was the best known band in Minnesota. They used to do a live radio broadcast for an hour on WCCO AM Radio on Sun-

day nights from 8 to 9 PM. They were very famous; Jules got his start as Lawrence Welk's lead trumpet player in the late 1930's. His wife, Lois Best Herman, was the original Champagne Lady for Lawrence Welk's Orchestra. Jules was based in the Twin Cities and was the host band at the Prom Ballroom, which held 2,500 people. It was huge! The Sunday night dance bought in 500-600 people.

In 1974, Jules Herman would play Wednesday through Saturday at different ballrooms, and the Prom on Sunday night. There were many working ballrooms all over the area. New Ulm had two or three ballrooms at one time and they are still there.

It was a full-time job playing with the Jules Herman Orchestra, and traveling Minnesota, playing twenty gigs a month. They played in Austin, New Ulm, Duluth, Worthington, Little Falls, St. Cloud, Fargo and more. At one time there were more than 80 active ballrooms in Minnesota. Jerry enjoyed playing in a band more than selling, but sales paid better, so he went back and forth.

In 1990, Jerry was looking for a job and went to the State Employment office. He found a listing for 'musician'. That was him, so he contacted the person, who turned out to be a booking agent who wanted to put a band together to play at various events. Jerry told him that he could put a band together, if the guy could get bookings. He had the music library and the contacts, and they decided on the name Time Machine. Jerry contacted all the musicians he knew and eventually put the band together. They rehearsed and met with the booking agent who liked the sound. They needed demo tapes, so Jerry sold his 1927 silver-plated Conn Tenor Saxophone and used the money to pay for a recording session to make demo tapes of the band.

(Continued next page)



Jerry made several copies of the tapes for the booking agent and started going around himself to ballrooms and other places. He visited the Monterey Ballroom in Owatonna and found the owner liked the idea of booking a big band. He was a World War II Vet and a fan of the big band sound. But he didn't like the name 'Time Machine' and insisted on calling Jerry's band the 'Jerry O'Hagan Orchestra'.

They played their first job in Owatonna in July, 1990. Later, there was a booking at the Surf Ballroom at Clear Lake, IA, and another from a booking agent to play a Christmas dance at St. Benedicts College in Collegeville, MN

Jerry started playing in the TC area. One year the band played 70 jobs! In 1993, an agent contacted him to play the casinos in Mille Lacs and Hinckley and they played there for a number of years. They were trying to entice the senior crowd, and Jerry was perfect. The band also started playing at college events and wedding receptions.

Jerry played a gig at Cinema Ballroom shortly after it opened and he really liked the place. He got the idea that it would be nice to recreate the Sunday night dances he used to play with Jules at the Prom Ballroom in St. Paul. They were very popular. He met with owners Eileen Arcilla and Eric Hudson and they decided to give it a try. That was eight years ago and it's been a success ever since.

In early 1990, a typical Sunday at the Bel Rae Ballroom had 200 ballroom dancers. The largest crowd at Cinema has been 140. Jerry is pleased with the turnout. There's more competition for the entertainment dollar than there used to be, although Jerry says people might be healthier if they ballroom danced more. If you look at old photos of ballrooms dances, there would be thousands of people at some of the events.

Ballroom dancing was a major recreational activity up thru the late 40's and it peaked during World War II. Wedding dances were big business in the late 50's and Jerry enjoyed playing for them. Dancing slowed down when television came around and started dying off in the 60's and 70's. In the mid-1970's there were still a lot of ballrooms in MN. The business is much different now than it was.

Jerry is honored to be able to take the band to the Grand Hotel in Mackinaw Island this fall to play for their annual Ballroom Dance Weekend on October 9-11. Last year, several local couples from the Cinema crowd followed him there. They play in a theatre that is inside the hotel and the floor is bigger than Cinema Ballroom's dance floor! This year will be the group's fourth time they've played there. Mackinaw Island doesn't allow cars; visitors arrive on a ferry and are met with a horse drawn wagon that takes them to the Grand Hotel.

The Twin Cities dance community is lucky to have the Jerry O'Hagan Orchestra, now in its 26th year, and its featured female vocalist Charmin Michelle, who sings in the style of Billie Holliday. Jerry's summer schedule at Cinema is the second and fourth Sunday starting with a free dance lesson at 6:15 PM, and a dance from 7-10 PM. You can check out his entire schedule on his website at <http://jerryoh.com>. ▲

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Marty Faeh

A Ballroom Dancer's Reflections

By Marty Faeh

It is with much emotion that I write my final article for the Minnesota Dancer. What a journey this past six years has been, since I stepped into my first ballroom in the winter of 2009. But over time, things change, and it's time for a new journey.

After multiple trips to Florida and another one planned in October, I have decided to hang up my Pro-Am dance shoes temporarily and focus on relocating to Tampa, Florida. While I don't have a set timetable, I've begun the process of finding a new employer and place to call home. I feel it's fitting to say 'thank you', rather than say 'good-bye', to my instructors, coaches, and the dance community friends I've met over the past few years.

Dear Kristina Lee, you were my first Ballroom instructor and believed in me when I didn't believe in myself. You will always be a dear friend, regardless of where I call home. You taught me my first dance step and many more. You prepared me for my very first showcase, and my very first major dance competition, where we placed in the finals for smooth and rhythm, and won the International Standard Championship. You made it easy for me to laugh at myself, have fun, stand up straight, and walk with confidence. You taught me more than you will ever know, and for that I say 'thank you' for being in my life, showing me there is a light we can all attain if we work for it, and for always being a friend I can confide and grow with.

Dear Jessica Restivo, while our dance time was short, you taught me balance, you moved my dance forward, and you prepared me for my very first FADS competition when I was undecided if I wanted to be a

social or a competitive dancer. Again, you believed in me and boosted my confidence every time I stepped on the dance floor. I remember day one of our competition, when I was getting all second places, and getting lots of advice, and getting more frustrated by the moment. Finally, you pulled me to the side and said "Marty, look at that guy who is beating you. You have better timing, you have better technique, but he is having the time of his life out there and that is why he is taking all the first places, calm down, relax, and just have fun!" It was at that point I knew I was a competitive dancer. We went on to take all first places on day two. That advice turned on the light bulb and prepared me for the rest of my successful competition experience and many championships to come. Thank You!

Dear Michelle Haley Hudson, I spent three fabulous years at your beautiful Cinema Ballroom and was blessed to call you my instructor during some of that time. You opened my eyes to a new way of approaching my dance; basically, you had to tie the race horse to a tree and teach me a better way. You taught me how to practice smarter, how to move with fluidity and grace, to understand that I have a partner, and to be aware of why we do what we do as a lead on the dance floor. But most importantly, one day you pulled me to the side and said, "Marty, be kind to yourself and enjoy this journey called 'dance', it's not a race." You set me on a new path from that day forward and I light up every time I watch our Christmas Showcase dance videos. Thank you for being a part of the showcases, the competitions, winning the *Top Gun* award with you and Kristina, and for your friendship.

(Continued next page)



Kristina Lee & Marty Faeh



With Heather Peterson Wudstrack



Dancing with Kate Bratt

(Marty, continued)

Dear Nadine Messenger, I have hundreds of hours of group class instruction with you. I looked forward to your classes: you were fun, you brought everyone's energy to new levels, and you allowed us to explore and push our boundaries in class as we learned to dance. You were flexible and roped me in (much deserved) but always in a constructive way, and with a smile. Thank you. You provided me social dance confidence, how to have fun on a crowded dance floor, and a million laughs that will be with me forever.

Dear Heather Peterson Wudstrack, it has been such a joy to meet and dance with you. From competition warm-ups to Fall Ball 2014, I always have fun dancing and learning new things from you. But most importantly, you have always supported, en-

couraged, and provided that boost when a dancer needs it most. I am so thankful for the opportunity to meet, dance, and be your friend. Thank you!

Dearest Kate Bratt, writing this one brings a tear to my eye. Words can never express what the past two years have been like for me, working with you. From a judge poking me in the back at my first Jack & Jill, to the past two wonderful years as my Pro-Am partner and instructor, we've had so much fun and chemistry on the dance floor.

We are two peas in a pod. We have shared ups and downs, injuries, life challenges and changes, and through thick and thin, your smile and that look only you can do, always brought out my best dancing.

You have taught and prepared me for so much more than dancing as I set out on this new journey; more than you will ever know, and for that I am forever greatly thankful.

Dearest coaches, dance professionals, and dance friends, THANK YOU for being an integral part of this dance journey. This is a very special community and I will miss it very much. I wish you all much success and encourage all of you to find and live your passion. In the meantime, I plan to be doing more social dancing so I'll be seeing you on the dance floor!

Sincerely, Marty





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Paul Stachour works in software quality assurance for life critical systems. He is a social dancer with bronze-level competition experience. He was trained by Harry Benson in the 'Learning to be a Dance Teacher' classes, and has taught dance part-time for five years. He is also DVIDA certified to teach American Style Waltz at the associate (bronze) level.

If you are observing a pair dancing, and someone asks you who is leading, the answer is usually simple. He is leading and she is following. However, if the pair is two females, or two males, or a reverse-roles pair, or a pair who are switching roles while dancing, the answer is not so obvious. You might answer, "the taller one" or "the one with the longer hair" or "the one wearing green trousers".

What clues might you observe to tell you who is leading and who is following? Next time you are at a dance, look at a pair dancing. If the pair is dancing in the usual closed dance-frame, then look for their left hands. The leader's left hand will be up and off to the side, holding the follow's right hand. The follow's left hand will be on the leader's

Who is Leading?

Part of our 'Lead or Follow or Both' series.

By Paul Stachour

right arm or shoulder, while the leader's right hand will be on the follow's left shoulder blade. However, if you ever look closely at the woman's left hand in the famous painting, *The Singing Butler*, painted by Jack Vettriano in 1992, you will notice that she appears to be leading.



But if you look at his left hand, it is not on her shoulder, so his left hand is not in the usual follow position, either. The Singing Butler, which sold for £744,800 in 2004, has been criticized for the 'odd' position of the dancers. Indeed, in my opinion, it is odd only if one believes in strict interpretation of the dance-roles according to gender and thus, in strict position of the hands. So, it is not clear who is leading and who is following. What should be clear to us as dancers, is that one person of the pair should clearly be the leader and one should be the follower. Partner dancing doesn't seem to work very well unless the two agree on who is currently the leader.

Observing that painting also gives us a hint how a role-switch can be made during a

dance. Let's consider how one can bring about such a role switch while dancing a basic-box in the rumba. To assist in understanding, I've provided both a description and some photographs. Starting in a closed dance-position [figure 1] the (current) follow can remove their right hand [figure 2] from the hand-clasp, and place it on the (current) leader's shoulder-blade while the (current) leader puts their left hand on the (current) follow's shoulder [figure 3]. Shortly after that, as the (current) follow removes their left hand from the (current) leader's shoulder [figure 4] and takes the (current) leader's right hand in their left [figure 5]; then the two have changed dance roles.

Since in rumba dancers start each measure of music on the opposite foot than the previous measure, there is no oops-I-am-on-the-wrong-foot brain thought to confuse either one of them during the time while the lead is being passed. Nor is the timing critical. Whether it takes one measure or three to make the switch, it works. There are many other ways to switch dance roles; we'll defer that discussion to another article.

When the lead initiates the switch, the term used is 'passing the lead'. When the follow initiates the switch, the term is 'stealing the lead'. In either case, this needs to be a co-operative effort of the dance-pair in order for it to happen seamlessly. It has been my experience that stealing tends to go more smoothly than passing, as it is more obvious and requires only one person of the pair to take an active part while the other responds.

(Continued next page.)



(Leading, continued)

When passing the lead, you need to both signal the change and wait for your partner to understand what happened. When stealing, you direct your new follow and they get it right away. It is fun to see the surprise (and, yes, delight) on their face as they realize that who-is-leading has changed. However, I'd recommend that before trying such maneuvers, you get the concurrence of your dance partner by asking a question such as

"May we pass and steal the lead during this dance?"

Today, if you ask me to dance, a response you are likely to get is: "Yes, thank you. Will you lead or follow first?" The reaction I sometimes get is, "I can't dance lead." Well, I'm not an English teacher, but I know that the verb 'can' denotes ability, not permission or desirability.

It's been my experience that most people who have been dancing a year-or-more, and

who know how to dance more than the four simplest patterns in a particular partner dance, have the ability to dance the first few simple patterns in the other dance role. Ladies, I hope that you choose to challenge yourself and give leading a try; either with me or someone else. Gentlemen, challenge yourself to attempt following. Observe which ladies are leading from time-to-time, then ask them for a dance where they lead you. You might be pleasantly surprised. ▲



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StudioJeff Art Crawl Showcase





Jeff Ringer is a professor of Communication Studies at St. Cloud State University, a ballroom dance instructor, and owner of StudioJeff School of Ballroom Dance in St. Cloud, MN. For more info: www.studiojeff.com

Art Crawl Showcase!

By Jeff Ringer

An art crawl is an opportunity for artists, community members, and small businesses to come together to celebrate art and each other. Each year there are four art crawls in downtown St. Cloud. StudioJeff participates in these crawls in two ways: we feature an artist by displaying their work on the studio walls and after the crawl we put in a show. We call it our Art Crawl Showcase!

The most recent Art Crawl Showcase was held on Friday, June 12th. The art that was featured at StudioJeff was a project called 'Chalk Talk.' This project was created by artist Wing Young Huie and involved high school students talking and creating art about diversity.

In 'Chalk Talk', students were given a piece of blackboard and asked to write a message about their experience with diversity. The students were then photographed holding their message. Over fifty of those photographs were on display during the crawl. You can read more about this project by googling 'arts collaboration chalk talk'.

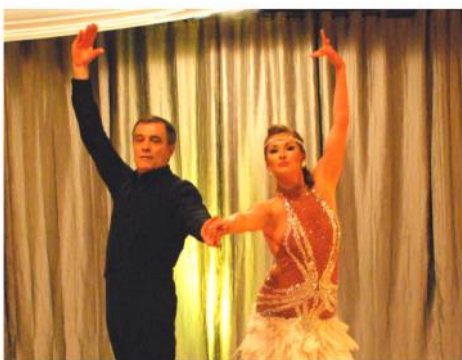
Somewhere between 200 and 300 people came through the studio that night. They enjoyed free refreshments and admired the artwork on display. Some guests recognized some of the students in the photographs and expressed appreciation for the messages they were holding. One such message was "Just because I'm Muslim doesn't mean I'm a terrorist." Another was, "What matters to me is having faith in myself and my own ability to cause my own happiness." Another student wrote, "I am shy and quiet but I am also fun." Lots of positive conversation was generated by these messages.

At 9 PM, after the crawl, the show began! There were seven routines featuring StudioJeff dancers as well as Twin Cities dancers Dennis Yelkin and Katie Andrus, who performed an Argentine Tango. Lisa Saari and Ben performed a rumba to the song *Can You Feel the Love Tonight*. Lisa and I danced a Viennese Waltz to the song *A Thousand Years*. Steve and Nancy Streng performed a slow waltz. The Radiant Moon Belly Dance Troupe performed two belly dances. The troupe features Ziva Azul, Connie Orth and Mary Petrich Lewandowski. There was also a solo mambo formation featuring me, Lisa Saari, Nicole Miller, Catlin Walker, Sonja Berg, and Nancy Streng.

Our little Art Crawl Showcases are a fun aspect of small town life. The audiences who watch them consist mostly of non-dancers who happened to stop by the studio while on the art crawl and were invited to come back after the crawl to see the show. They are appreciative of the free opportunity to see ballroom dancing in St. Cloud. Many of them are regular watchers of *Dancing With The Stars* so they are familiar with the names and styles of the dances we perform. Many of them stay after the show to talk about what they saw.

The shows are fun for the audience, fun for the dancers, and great advertising for the studio. They remind everyone that ballroom dancing is not only a social activity but it is an art, too! ▲

Last Glance: Dancers Studio Summer Showcase





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

Sweating: the Details!

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Are you sweating your costume choices? I know there are a few lucky souls out there who never appear to be sweating, but I am not one of those fortunate individuals, and I know many of you are in the same predicament!

Of course, sweating serves the purpose of helping to cool the body, but it also makes a mess of your costumes and can look unsightly. Soaking underarms in costumes is not only embarrassing but also odorous. So, what can we do?

There are options for perspiration control. The first and most obvious choice is finding a deodorant/antiperspirant that works with your body chemistry (yes, bodies react differently to different products).

For extra protection, use an underarm perspiration control pad. This was a staple, decades ago, and was sold in drug stores and department stores. Today, you can still find fabric versions of this item and also disposable pads. A local Minnesota company, Hollywood Fashion Secrets, became internationally famous for their 'Hollywood Fashion Tape'. This same company sells Garment Shields, which keep you fresh and save you money by:

- Preventing embarrassing underarm wetness
- Protecting fabrics from permanent stains
- Keeping underarm odors off of clothing
- Saving on dry cleaning bills

Their unique moisture-wicking, quick-dry fabric is "unbeatable for stopping wetness and protecting clothing", according to the folks at Hollywood Fashion Tape. This is one of two products that I personally endorse and resell, as these products actually WORK.

Another method for controlling perspiration in a costume would be to add a moisture-wicking lining to the garment itself. Your perspiration can soak into this fabric, but not onto the outer fabrics. Sheer mesh sleeves might be another suggestion for excessive sweating.

Camouflage is also something to consider. Solid fabrics will show perspiration much more than a printed fabric will. If you must use a solid fabric, add a distraction, such as a rhinestoned area, you won't see sweat patches as much.

So, if you are prone to excessive sweating, become aware of the preventative measures for your body and your dance costumes. Then, you can minimize any unsightly underarm (or back, chest or anywhere else) stains and draw attention to yourself for all the right reasons! Just because your body chemistry creates more than your fair share of perspiration, you don't need to advertise it with your poor costume planning. ▲



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Seasonal Address: Do you have a seasonal address? If so, enter below. Dates applicable: From: _____ To: _____			
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Is this a renewal application? <input type="checkbox"/> Yes <input type="checkbox"/> No If Yes, Member # _____ # _____			
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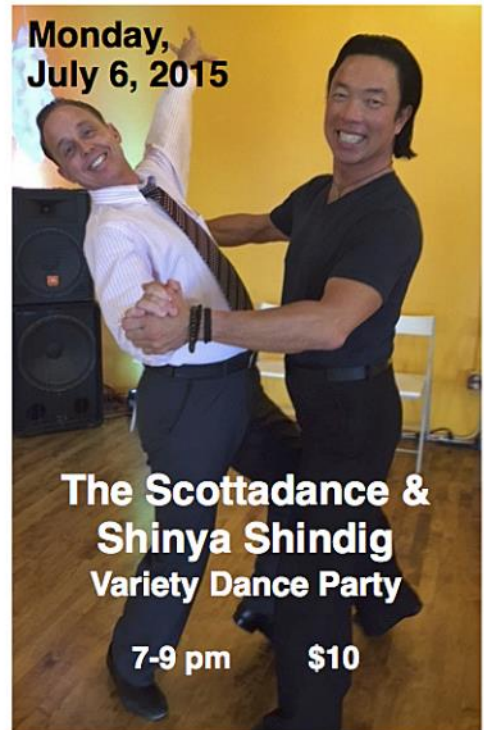
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