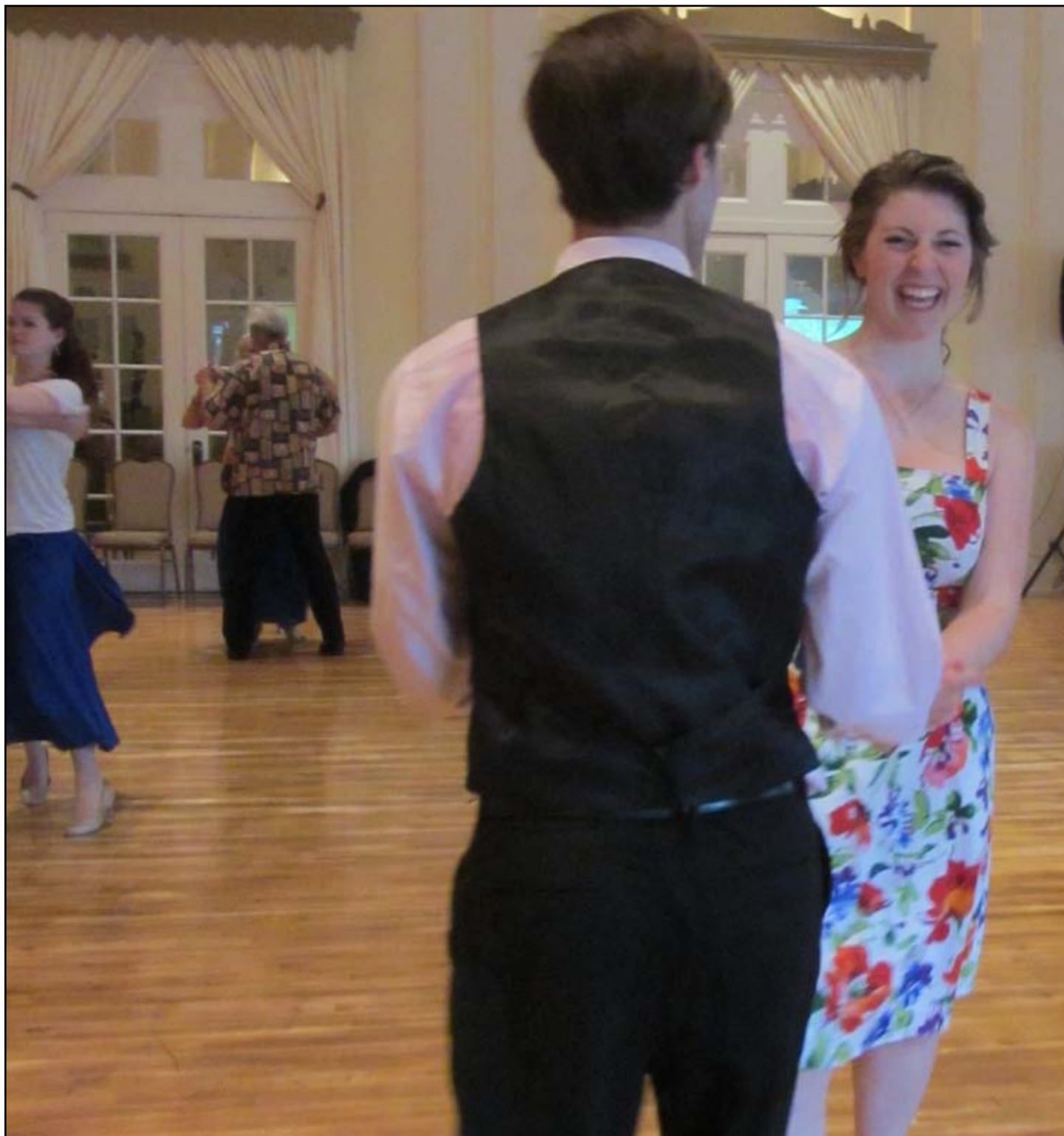


MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

June 2012



Inside this month's issue...

Photos from the Tea Dance, The Dance Medic, Dancing on Vacation, and more!

Join us for the USA Dance

June Monthly Dance

Saturday, June 16th

7-8 pm Viennese Waltz Lesson

Instructor: Jeff Nehrbass

8-11 pm Variety Dance

Music DJ: Andy Trawick

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

Dancers' Night Out

Fri 6/1 - Ballroom Variety Dance; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com

Sun 6/3 - Project Dance Minnesota American Rumba Group Class; Cheek to Cheek Ballroom, 11415 Foley Blvd, Coon Rapids; lesson at 2, practice 3-3:30; free admission

Mon 6/4 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 6/8 - Jerry O'Hagen; Medina Entertainment Center, 500 Hwy 55, Medina; Big Band / Variety / Swing; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sat 6/9 - Café Bailar Dance; Tropical Ballroom, 1750 Weir Drive, Woodbury; lesson at 7:30, dance 8:30-11:30; \$10 or \$8 for CB members; call 651 414 0644 or visit www.tropicalballroom.com

Sun 6/10 - Project Dance Minnesota American Rumba Group Class; Cheek to Cheek Ballroom, 11415 Foley Blvd, Coon Rapids; lesson at 2, practice 3-3:30; free admission

Sun 6/10 - Lakeside Dance Club; Lakeside Ballroom, 180 South Lakeshore Drive, Glenwood; Big Band music by Myron Sommerfield; 4-8 p.m.; \$25 per couple, season passes available; call 320-634-0307 or visit www.lakesideballroom.org

Mon 6/11 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 6/15 - Ballroom Variety Dance; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com

Sat 6/16 - USA Dance; Retro Ballroom, 5810 W 36th St, St. Louis Park; Viennese waltz lesson at 7, dance 8-11; \$10, \$8 USA Dance members

Sun 6/17 - Project Dance Minnesota American Rumba Group Class; Cheek to Cheek Ballroom, 11415 Foley Blvd, Coon Rapids; lesson at 2, practice 3-3:30; free admission

Mon 6/18 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 6/22 - Ballroom Practice Party; Tropical Ballroom, 1750 Weir Drive, Woodbury; Practice Dance Party, dance 7-9; \$10; call 651 414 0644 or visit www.tropicalballroom.com

Fri 6/22 - Salsa Fusion; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com

Fri 6/22 - White Sidewalls; Medina Entertainment Center, 500 Hwy 55, Medina; Doo Wop / Rock-a-Billy / Rock 'n Roll; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sat 6/23 - The Shadows; Medina Entertainment Center, 500 Hwy 55, Medina; '50s-'60s music; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sun 6/24 - Project Dance Minnesota American Rumba Group Class; Cheek to Cheek Ballroom, 11415 Foley Blvd, Coon Rapids; lesson at 2, practice 3-3:30; free admission

Mon 6/25 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 6/29 - Tim Patrick "Swings Sinatra"; Medina Entertainment Center, 500 Hwy 55, Medina; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sat 6/30 - Rockin' Hollywoods; Medina Entertainment Center, 500 Hwy 55, Medina; '50s-'80s music; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

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Cinema's results from Wisconsin State on page 10.

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USA Dance – MN Chapter #2011 Board Minutes

Tuesday, May 1st, 2012

Submitted by Leslie Whitney

In attendance: Sue Zeller (President), Cathy Dessert (Vice-President), Leslie Whitney (Secretary), Jane Phipps (Treasurer), Zhuojing Liu, Mike Jones, Yeun Chou, Julie Elholm, Amanda Cecil, Taylor Wall

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

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

ORGANIZATIONAL MATTERS

Treasurer's Report

Jane distributed a financial report as of April 30. The chapter's total liabilities and equity remain constant. The treasurer's report was approved.

Summer Board Meetings

The board will not meet in July.

PROJECTS

April Spring Formal of U of M 2012, 2013

121 people attended
Positive revenue for the U of M
A great time was had by all!

Tea Dance May 6th

All is ready for this event. Thank you, Dede. 20 students have been sponsored. Thank you to those who contributed.

Project Dance Minnesota

May - Social Dance Studio, American Swing
June - Cheek to Cheek, American Rumba
July - American Classic Ballroom, Viennese Waltz

Dance Performance with the Viking Cheerleaders

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

Star of the North 2012, 2013

We are still celebrating 2012!

Next Meeting:

6:00 p.m.
Tuesday, June 5th, 2012

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

Curious about the Dance Medic?

Find out more on
page 7

USA Dance: Who Are We?

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

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

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

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

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

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

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

Advertising

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

Full page	7.5" wide x 10" high \$130
Half page	7.5" wide x 4.75" high \$80
	OR 3.5" wide x 9.5" high
Qtr. page	3.5" wide x 4.75" high \$60
Business Card	3 consecutive months \$50

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

DEADLINE FOR ALL MATERIALS:
10th OF EACH MONTH

From the Editor

by Mary Beth Beckman

If you're anything like me, you're thinking, "It's June. Time to spend the daytime hours at a coffee shop or lying flat on the floor and not moving." Of course, if you have air conditioning, you're likely not anything like me.

Summer is a time in my life when things are a bit odd. I try to sleep through the hot hours of the day and enjoy the relative cool of the middle of the night. This means my social life basically consists of going to Hard Times Café near Cedar and Riverside because they're usually open until 4:00 a.m. They also have awesome, plentiful, cheap vegetarian food and tasty lattes. I've already gone twice this hot season.

Most recently, I headed there after an evening at HUGE Theater catching some improv. I went on a Saturday, and for \$10, I got three and a half hours of entertainment in the form of three hilarious shows. They have an entirely volunteer staff, which I appreciate, being part of a volunteer staff myself here at the *Dancing Times*. The theater has an exciting vibe to it that comes from people doing what they do simply because they enjoy it and because they support the goals of their work. The audience was engaged, and the actors put on an excellent performance. I went for the Star Trek-themed improv show (because I am a giant nerd and an unabashed Trekker), but I'll return for the atmosphere and the value.

In dancing news, in this issue, you'll read about this year's Minnesota Star Ball, Cheek to Cheek's spring showcase, and how Cinema Ballroom did in Wisconsin. On top of some more great perspective and advice from our monthly columnists, one member of the dance community shares the first half of his story on trying to fit dancing into his international vacation.

If you've got anything to contribute to the July issue, my inbox awaits. We'd love to hear about your preparation for Twin Cities Open, which is coming up in July, or a review of a local dance performance or showcase. Tell us about your experience buying a costume or the story of how you first got into dancing. Send Dr. Dance that question you've always wanted to ask. We want your stories.

If you need me, I'll be on the floor in front of the fan.

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



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July 15: Cha-Cha Basics

July 29: Advanced Cha-Cha

August 5: Walking with your West Coast

August 19: West Coast Swing Potpourri for Ladies

www.tcrebels.com

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



The President's Corner

Dancing Under the Sun, Moon, and Stars

It's summertime, so thinking about dancing under the sun, moon, and stars sounds good. That is when we aren't working, eating at outdoor restaurants, talking with friends outside at the coffee shop, walking, biking, golfing, vacationing, camping, etc. Now that the days are longer, it seems like there is more time for all the things in life we love the most.

There is a lot of great dancing to look forward to this summer—showcases, dance lessons, dance parties (including USA Dance Minnesota dances on the third Saturday of every month). Some of us will be dancing at weddings, fundraisers, or perhaps an outdoor concert or other event. Some dancers love to go to the nightclubs to dance to a band or DJ. Occasionally, I see people dancing under the sun, moon, and stars even in the parking lot before or after a dance event.

The second weekend in July is the Twin Cities Open Ballroom Championships. Lots of you dancers are practicing for TCO or perhaps making plans with others to attend the event as a spectator. This is one of the special summer events. Many of us look forward to attending TCO every year.

Project Dance Minnesota is going on this summer also, a continuation of our free Sunday dance lessons at one of the many studios within our dance community. Whatever dance style or styles inspire you, it's fun to get moving to the music. Ballroom and Latin dancing are partner dances, though freestyle dancing is what a lot of people still like to do. Partner dancing requires connecting, men leading and women following, with both people in charge of how the dance comes off between them.

Peruse the *Dancing Times* and check the event calendar at www.usadance-mn.org to keep up with upcoming dance events. Thanks to all of the USA Dance Minnesota volunteers who keep us informed and schedule dances and special events. A special thanks to all of our dance professionals who continue to help us and our friends to bring out the best dancers in us.

Have a great summer, and happy dancing!

Sue Zeller ■



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

The Dancing Life

The Power of Neutral

By Elizabeth Dickinson

It was April and I was preparing for the Emerald Ball in LA in early May. My teacher and I had made a pact: This was a “building” competition. I was going there to incorporate basic, in-depth technique, supposedly so I wouldn’t have to address certain technical concerns ever again. (You’ll have to wait for a later column to find out how it went.)

What? No flashy, ego-pleasing open work? Hadn’t I already competed doing just the silver American Smooth basics at Heritage a year ago? Why, it felt like going backwards! (*Waaah.*)

Okay, I digress.

The latest challenge had been getting me to recognize all the neutral places between steps where I gather my feet.

Wait, didn’t I just write about blowing through steps? I wasn’t going to write about that again, was I?

It was back.

“No,” he said. “You’re still blowing past count three and count one. What are you missing?”

I dutifully replied, “Count three’s at the highest point of foot articulation in the traveling leg, which becomes the standing leg on count one with ankle compression and a gathering action.”

The newest words to describe going from count three to count one were “finding neutral.”

Apparently, virtually all my dancing power was supposed to come from finding neutral.

In meditation and other spiritual disciplines, finding neutral is sometimes called *centering*. I meditate pretty regularly. As a meditator, I’ve always considered myself pretty good at finding my center. It’s that place of non-action, the place of stillness, the place of acceptance.

The thing about meditation is that not every meditation is stellar. Sometimes my mind wanders (“monkey mind,” all over the place) and it’s hard to find that quiet center. Other times, the sense of peace just overflows. Over time, my set-point for peace in and outside of meditation has grown. Stuff that once really bothered me just doesn’t anymore.

And that is a place of power.

Centering. Finding neutral.

In dance, I wasn’t finding a lot of neutral. It was still elusive. Turns out the antidote to blowing through the steps was finding neutral. Wherever it was.

It had something to do with centering my hips over my feet while compressing my ankles. Trouble was, when done quickly, it was almost impossible to experience.

Aha, was that it? It’s hard to get centered or find neutral if you’re moving too fast.

So I slowed it down. And when I finally centered my hips over my feet, I started to find neutral. Not all the time, but enough to feel a little confident.

(If you see me moving very, very *slowly* when I practice, that’s why.)

Finally, we sped up the sequence of steps. This look of near-nirvana crossed my teacher’s face. “I was just hoping we get this on the floor at the Emerald Ball,” he said. And I felt really good.

Next lesson, finding neutral disappeared again. I was awkward and clod-hopping. And distressed. I had to remind myself that if I found it once, I could find it again. Kind of like finding peace in meditation.

Here’s to all of us finding our own neutral. ■

The Dance Medic

By Mary Beth Beckman

If you've been following the *Dancing Times* for a while, you've most likely noticed that there's been something a little different about our Ask Dr. Dance column since the April issue. On top of the advice from Paul Botes and Donna Edelstein, we've had a mysterious dance medic offering insight on the question of the month.

As editor, all questions and concerns about the newsletter are directed towards me, and I've been quite pleased with the feedback I've gotten regarding the dance medic. Since the *Dancing Times* readership is abuzz about who the dance medic might be, I'd like to go on the record with what I've been telling individuals privately and in doing so dispel any concerns, myths, or misunderstandings.

These are the main questions I've received:

Who is the dance medic?

The dance medic is a member of the Minnesota dance community. I can't be more specific than that because it changes monthly based on the question. Every month, the dance medic is a dancer chosen specifically for unique insight he or she may have on the question being answered. Only I know the identity of the dance medic every month, and in order for the dance medic to be able to give the best advice possible, it must remain that way. I can assure you that the dance medic is not me nor will it ever be me. It is my job to ensure that the content is suited to the question and the publication, not to develop the content myself.

Why do we need a dance medic?

I came up with the idea of the dance medic as just one part of my quest to make the *Dancing Times* a more robust, higher quality publication. USA Dance Minnesota's mission is to improve the quality and quantity of ballroom dancing in Minnesota, and I feel that the dance medic contributes directly to that goal.

The advice of both Paul and Donna is quite useful. It is helpful for dancers to get the perspectives of people high up on the dancing ladder, of coaches, judges, and studio owners. But most of us don't fit into that echelon of the dance community. Most of us are students and competitors still in the thick of taking lessons and getting to know the dance community one event at a time, and our experiences are often very different from those of studio owners and dance professionals. We are therefore filling a void by including the perspective of one of us, someone whose experience is more relevant to our own. With input from both

ends of the dance community, readers can come to more holistic solutions that fit their particular problems.

Why is the dance medic anonymous?

There are a few reasons. First, anonymity breeds honesty. The dance medic is able to give complete and unfettered advice without fearing the consequences of discussing something that may be controversial or embarrassing. Second, the medic has nothing to gain by contributing anonymously, so there is a higher likelihood that the answer will be aimed towards helping struggling individuals rather than accomplishing a self-serving goal. Third, the anonymity of the dance medic allows readers the opportunity to view the content of the medic's answer without being bound by personal feelings about the medic.

How do I know I can trust the dance medic's advice?

How do you know you can trust anyone's advice? Authority comes with experience, study, and careful reflection, not credentials. Authority is communicated through the quality of the answer, through the consideration and logic with which an individual addresses an issue. If you base your decisions solely on what people with clout recommend, you may be ignoring a whole world of intelligent, thoughtful people with useful perspectives. You have the power to fact-check and to think critically about the ideas presented to you. It is put to your discretion to decide how well you feel the dance medic—and Paul and Donna, for that matter—has addressed the issue at hand.

Can I be the dance medic?

Absolutely. We accept questions from the dancing public, so we should also accept answers from them. I can't possibly be well enough acquainted with everyone in the dance community to know what insight people have on different issues, and I'd love more information in order to select the best dance medic possible every month. So if you would like to be added to the list of potential medics, email me and tell me a bit about your experiences as a dancer and what areas of dancing life you have particular experience with. Everything you share with me will remain strictly confidential.

Email me at newsletter@usadance-mn.org with questions, concerns, or your dance medic application. ■



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

Look Your Best

Choosing Fabrics for Your Ballroom Costumes and Gowns

By Deborah J. Nelson

Iwrote about colors and textures last month and discussed what to consider when choosing the best colors for your ballroom costumes and gowns. This month I'm going to discuss fabrics.

There are many different types of fabrics that may be suitable for dance costumes. It really depends on what type of costume you are wanting. Do you want sleek and body-hugging? Do you want floaty or bouffant? Do you want the look of a traditional evening gown that is danceable or the look of a daring costume? The desired character of your costume will guide your decision for what type of fabrics to use.

The main two categories of fabrics are woven and non-woven. Woven fabrics generally don't have any stretch to them unless they are woven with a spandex fiber or if the fabrics are cut on the bias (which is when the length or width of a garment is cut at a diagonal to the edge or selvage of the fabric).

Non-woven fabrics include all types of knitted fabrics, which have a stretch to them. The amount of stretch is determined by many different factors. All you need to know is if the stretch is enough, too much, or too little for what you need.

Some stretch is generally needed in any type of performance fabric because the best, most flattering look is when the garments are cut close to the body for sleekness. Generally boxy-fitting garments are not very flattering for anyone. If you cut (or fit) a garment to the exact measurements of your body, you need to have some give or ease so that your muscles may expand with dance movement and be able to breathe (your chest expands when you take in a deep breath). If your clothing is too restrictive and you can't breathe or move with ease, your dance performance will suffer.

Loose garments or too-tight garments are not attractive. The most attractive garments are those that fit close to the body but not so close that body bulges show. If you think hiding in a tent-like garment will hide your excess weight, think again, as it just makes you look larger. And make sure you either wear a slightly loose-fitting garment or some of the fabulous shaper garments that are on the market today to smooth out any possible lumps, bumps, or rolls.

Some fabrics stretch all directions. Some stretch only slightly in one direction. Experimentation will determine just how much stretch you need and like for any costume or gown.

When you are looking to achieve stiffness in a costume, generally a woven fabric will work much better. Woven fabrics come in all types of stiff to limp with taffetas or bridal satins being much more stiff than a crepe-back or charmeuse satin, for instance. Stiffness can also be added to fabrics by using a stiffener or interfacing. Interfacing comes in all ranges of stiffness. Interfacings are used with suit fabrics to create the tailored look of a tuxedo jacket or regular men's blazer. Any limp fabric can be fully interfaced to create a very stiff look, but the opposite isn't true. If you want a limp look, you need to work with a limp fabric.

Many times, the best costume needs to be created with both a non-stretch woven fabric and a knitted stretch fabric. If you try to match these totally different types of fabrics, you can run into problems, as usually these different types of fabrics

are manufactured by different mills, and there is very little chance that specific colors will match. In the bridal world, many times satins, chiffons, and taffetas are all dyed to match for use in bridesmaids dresses and such. All these types of fabrics could easily be manufactured at the same company, allowing for easy dye-matches.

And in the costume fabric world, different sheer and non-sheer spandex fabrics could be manufactured by the same company, so those could match. It is very difficult to find good matches between these two different fabrics, though there are a few fabric retailers who offer dyed-to-match options for the dance world. These offerings are sold at a premium but are available. You won't see these options at your local fabric store. Checking sources online, you will want to see actual swatches and not rely on your computer monitor to tell you if they match well enough or not.

The best way to camouflage possibly non-perfect matching of a Lycra spandex to a woven chiffon would be to work with different textures in these fabrics, which will alter your perception of exactly what the colors are. It's a great way to fool the eye. If you look carefully at two different fabrics in natural light or with lighting that is closest to what will be available when you are wearing your gown

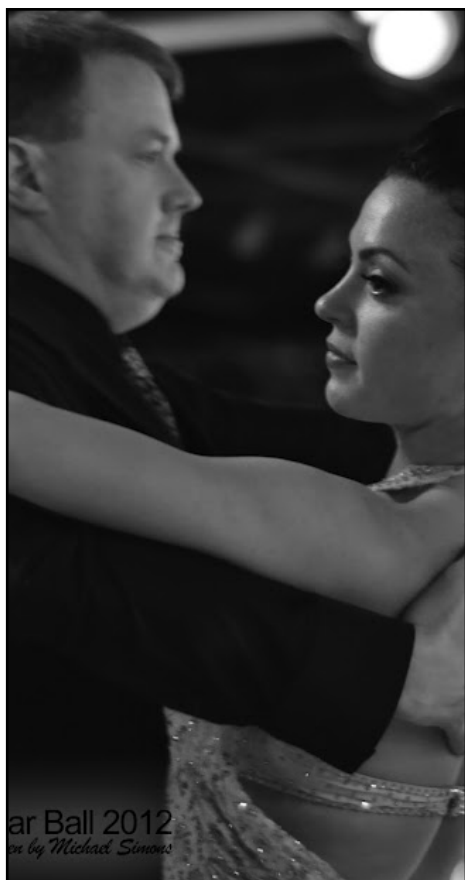
or costume, determine if the fabrics blend nicely or if they look off to you. Even blacks never really match, and a bluer black may not blend well with a redder black. Black velvet will never match a black chiffon, lace, or satin, but if they are both of the bluer variety, they will blend nicely. Pairing a velvet with a brocade, for example, will generally appear to blend better than if you are going with velvet and another matte-finished fabric.

If you are commissioning a ballroom gown or costume, after you convey your ideas to your professional dressmaker or designer, you should be able to count on their knowledge of fabrics so that you can take their recommendations on what types of fabrics will create the best look for your gown or costume.

The number one rule? Don't fight the natural attributes of a piece of fabric. Don't try to force a fabric to do or be something that it doesn't naturally want to do or be. You will be wasting lots of time, effort, and money in your struggle. Never try to create a crisp tailored look out of flimsy, slippery, or stretchy fabric, and be aware of the downfalls of trying to create a soft, drapery look when using a too-stiff fabric! ■

Minnesota Star Ball DanceSport Competition

By Jan Dobies-Hein



The 2012 Minnesota Star Ball DanceSport Competition took place Sunday, May 6th, at the Medina Entertainment Center. Students and professionals from nine Twin Cities dance studios participated in the all-day and evening event, which featured American smooth and rhythm and international standard and Latin heats.

A distinguished panel of area judges oversaw the competition. Excellent music was provided throughout the day and evening by DJ Rick Popp. Single dances, solos, and formations were danced in the day program.

Amateur students of all ages participated. A highlight of the event was the international standard and Latin dancing of the youth and junior division. A salsa/bachata formation dance by 13 members of the ERV Dance Studios was another highlight.

Decorations for the evening event conveyed a Hawaiian theme, complete

with leis for everyone—spectators and participants. The evening show consisted of smooth, rhythm, standard, and Latin multi-dance and challenge heats. Awards were given out in front of an array of Hawaiian maidens overseeing the presentations. Performances by local professional dance couples took place after the awards. General dancing concluded the evening.

This was the first year the Minnesota Star Ball was held at the Medina Entertainment Center, which turned out to be a comfortable venue for the event with free parking, large rooms for changing costumes, and a fine restaurant for meals and beverages. The event was organized by Eliecer Ramirez-Vargas and Rebecca Dahlquist-Eckhoff. It was an event which I enjoyed participating in for the third time. Keep it in mind for your next year's dancing schedule to attend as a participant or spectator. It is a fun experience! ■

Cinema Ballroom Wins Top Studio at Wisconsin State

Submitted by Cinema Ballroom

The 25th Annual Wisconsin State DanceSport Championships were held in Milwaukee, Wisconsin April 25-29 where Cinema Ballroom came away with many top honors. 35 students with 9 of their instructors competed over 4 days to help Cinema Ballroom dance away with the Top Studio honors.

Congratulations to our students: Aiyesha Dey, Andrea Wynn, Brittany Winek, CeCe Swanson, Chris Wedding, Danielle Derose, Eileen Arcilla, Elizabeth Trudeau, Emily Jandrich, Genevieve Carlson, Julie Detlie, Kerrie Walters, Kris Larson, Leahnor Larson, Len Ferrington, Liz Rocco, Madelyn Harvieux, Maggie Arzdorf-Schubbe, Margie Roscher, Mark Querna, Maya Jones, Nicole Delaney, Pam Cole, Pat Moriarity, Paul Christensen, Rachel Diamond, Reuben Vizelman, Roger Rudolph, Rosie Muska, Sara Wedding, Scott Skinner, Serena Gong, Shannon Rohne, Tiffany Sullivan, and Tom Schubbe.

Congratulations also to their instructors: Dustin Donelan, Eric Hudson, Michelle Hudson, Kristina Lee, Kirsten McCloskey, Nadine Messenger, Shane Meuwissen, Martin Pickering, and Douglas Wallock.

2012 Competition Highlights

Top Studio

Top Gun Instructors *

- 1st Eric Hudson
- 5th Shane Meuwissen

Top Instructors

- 1st Eric Hudson
- 5th Nadine Messenger

Top Gun Students *

- 1st Aiyesha Dey with instructor Eric Hudson
- 4th Shannon Rohne with instructor Eric Hudson
- 5th Margie Roscher with instructor Shane Meuwissen

Top Silver Female Student

- Margie Roscher with instructor Shane Meuwissen

Top Gold Male Student

- Scott Skinner with instructor Michelle Hudson

Top 20 Students

- Margie Roscher with instructor Shane Meuwissen
- Paul Christensen with instructors Kristina Lee and Nadine Messenger
- Aiyesha Dey with instructor Eric Hudson
- Shannon Rohne with instructor Eric Hudson
- Pat Moriarity with instructors Nadine Messenger and Michelle Hudson

* Based on placements in multi-dance championship and scholarship events

Championship and Scholarship

Finalist Highlights

Eileen Arcilla

- 1st - Smooth DanceSport Series in the B division from a semifinal
- 3rd - Silver Standard 3-Dance Championship in the A1 division
- 1st - Silver Standard 3-Dance Championship in the A2 division
- 3rd - Silver Standard 3-Dance Scholarship in the B division

Maggie Arzdorf-Schubbe

- 6th - Novice Rhythm Scholarship in the B division from a semifinal
- 5th - Novice Smooth Scholarship in the B division

Pam Cole

- 1st - Bronze Smooth 3-Dance Championship in the B division from a semifinal
- 1st - Bronze Smooth 3-Dance Championship in the A division
- 2nd - Bronze Smooth 3-Dance Scholarship in the A division from a semifinal
- 1st - Silver Standard 3-Dance Championship in the A division
- 2nd - Silver Standard 3-Dance Scholarship in the A division
- 3rd - Silver Latin 3-Dance Championship in the A division
- 5th - Silver Latin 3-Dance Scholarship in the A division

Danielle Derose

- 5th - Bronze Rhythm 3-Dance Championship in the A division

Julia Detlie

- 4th - Silver Rhythm 3-Dance Championship in the A division
- 5th - Silver Rhythm 3-Dance Scholarship in the A division

Aiyesha Dey

- 1st - Novice Ballroom Scholarship in the A division
- 1st - Silver Smooth 3-Dance Scholarship in the B division from a semifinal
- 1st - Silver Rhythm 3-Dance Championship
- 1st - Silver Rhythm 3-Dance Championship
- 1st - Silver Rhythm 3-Dance Scholarship in the B division
- 3rd - World Rhythm DanceSport Series in the B division from a semifinal
- 3rd - Bronze Standard 3-Dance Championship in the B division
- 2nd - Bronze Standard 3-Dance Scholarship in the B division
- 2nd - Bronze Latin 3-Dance Championship in the B division
- 3rd - Bronze Latin 3-Dance Scholarship

Rachel Diamond

- 2nd - Silver Smooth 3-Dance Scholarship in the A division from a semifinal
- 5th - Silver Rhythm 3-Dance Championship in the A division
- 4th - Silver Rhythm 3-Dance Scholarship in the A division

Len Ferrington

- 6th Place - Novice Smooth Scholarship in the B division

Serena Gong

- 4th - Bronze Standard 3-Dance Championship in the A division
- 3rd - Bronze Latin 3-Dance Championship in the A division
- 6th - Bronze Latin 3-Dance Scholarship in the A division from a semifinal

Maya Jones

- 3rd - Bronze Latin 3-Dance Championship in the A division

Kris Larson

- 5th - Silver Smooth 3-Dance Scholarship in the C division
- 3rd - Silver Rhythm 3-Dance Championship in the C division from a semifinal

- 5th - Silver Rhythm 3-Dance Championship in the B division from a semifinal
- 8th - Silver Rhythm 3-Dance Scholarship in the C division from a semifinal
- 1st - Bronze Latin 3-Dance Championship in the B division
- 1st - Bronze Latin 3-Dance Championship in the B division
- 2nd - Bronze Latin 3-Dance Championship in the C division
- 3rd - Bronze Latin 3-Dance Scholarship in the C division

Leahnor Larson

- 6th - Bronze Rhythm 3-Dance Scholarship in the A division

Pat Moriarity

- 5th Place - Bronze Smooth 3-Dance Championship in the C division
- 6th - Bronze Smooth 3-Dance Scholarship in the C division

Rosie Muska

- 3rd - Silver Rhythm 3-Dance Championship in the A division

Mark Querna

- 3rd - Bronze Rhythm 3-Dance Gentlemen's Championship in the B division

Liz Rocco

- 2nd - Open Smooth Scholarship in the B division from a semifinal
- 2nd - Silver Latin 3-Dance Championship in the B division
- 1st - Silver Latin 3-Dance Scholarship in the B division
- 1st - Silver Latin 3-Dance Scholarship in the A division

Shannon Rohne

- 2nd - Smooth DanceSport Series in the A division from a semifinal
- 3rd - Open Smooth Scholarship in the A division
- 1st - Bronze Rhythm 3-Dance Championship in the A division
- 1st - Bronze Rhythm 3-Dance Scholarship in the A division
- 1st - Bronze Standard 3-Dance Championship in the A division
- 1st - Bronze Standard 3-Dance Scholarship in the A division
- 1st - Bronze Latin 3-Dance Championship in the A division
- 3rd - Bronze Latin 3-Dance Scholarship in the A division from a semifinal

Margie Roscher with instructor Shane Meuwissen

- 4th - Silver Smooth 3-Dance Scholarship in the C division from a quarterfinal
- 4th - Silver Rhythm 3-Dance Championship in the C division from a semifinal
- 5th - Silver Rhythm 3-Dance Championship in the B division from a semifinal
- 6th - Silver Rhythm 3-Dance Scholarship in the C division from a semifinal
- 6th - Silver Standard 3-Dance Championship in the C division from a semifinal
- 3rd - Silver Standard 3-Dance Championship in the B division
- 4th - Silver Standard 3-Dance Scholarship in the C division from a semifinal
- 4th - Silver Standard 3-Dance Scholarship in the C division from a semifinal
- 5th - Silver Latin 3-Dance Championship in the B division
- 6th - Silver Latin 3-Dance Championship in the C division

Tom Schubbe

- 4th - Novice Rhythm Scholarship in the A division
- 4th - Novice Smooth Scholarship in the A division
- 1st - Bronze Rhythm 3-Dance Gentlemen's Championship in the B division

Scott Skinner

- 5th - Silver Standard 3-Dance Championship in the C division from a semifinal
- 5th - Silver Standard 3-Dance Scholarship in the C division from a semifinal

Tiffany Sullivan

- 3rd - Bronze Smooth 3-Dance Championship in the A division
- 6th - Bronze Smooth 3-Dance Scholarship in the A division
- 2nd - Bronze Silver Latin 3-Dance Scholarship in the A division
- 3rd - Silver Latin 3-Dance Scholarship in the A division

CeCe Swanson

- 4th - Bronze Standard 3-Dance Championship in the C division from a semifinal

- 4th - Bronze Standard 3-Dance Championship in the B division

Elizabeth Trudeau

- 4th - Bronze Rhythm 3-Dance Championship in the B division from a semifinal
- 5th - Bronze Rhythm 3-Dance Championship in the A division from a semifinal
- 6th - Bronze Rhythm 3-Dance Scholarship in the B division

Kerrie Walters

- 6th - Bronze Rhythm 3-Dance Championship in the A division from a semifinal
- Sara Wedding
- 2nd - Bronze Standard 3-Dance Championship in the A division
- 2nd - Bronze Latin 3-Dance Championship in the A division
- 4th - Bronze Latin 3-Dance Scholarship in the A division from a semifinal

Chris Wedding

- 3rd - Silver Standard 3-Dance Scholarship in the A division

Brittany Winek

- 1st - Novice Rhythm Scholarship in the A division
- 1st - Novice Smooth Scholarship in the A division
- 1st - Bronze Smooth 3-Dance Championships in the A division

Andrea Wynn

- 2nd - Novice Latin Scholarship in the A division
- 2nd - Novice Smooth Scholarship in the A division
- 5th - Bronze Smooth 3-Dance Scholarship

Congratulations, Dustin and Kirsten!

In addition to the many achievements of our students, congratulations to Cinema Ballroom instructors Dustin Donelan and Kirsten McCloskey for placing 3rd in the Professional Rising Star Rhythm event from a semifinal and making the semifinals in the Open Professional rhythm event from a quarterfinal.

Thank you, Dan and Becky!

Congratulations to Dan and Becky Messenger for organizing such a great, well-run event for the past 25 years! ■

Danceland

Chapter 17

By Lester Martin

I arrived for my fourth bronze international waltz class fifteen minutes early, as always. Dani was at reception flipping through a magazine. No one was in the waiting area, and the dance floor was empty. The preteen modern girls usually showed up a few minutes late each week, so the back studio was quiet. It was the first time I had come to the Happy Feet School of Dance and been greeted by total silence.

"No Brian and Melanie tonight?" I asked.

"They're in New York this week," Dani answered without looking up.

I sat down and changed into my practice shoes. Then I got up and walked over to the display case. Once again, I found myself staring at the photo of Brian and Kristina dancing at a competition. Brian's coattails were flying. Kristina's long, slender fingers were pearly white against the black of Brian's sleeve. I could almost hear music playing.

The front door opened and Jessica strolled in. "Hi, there," she said, dropping her backpack on the bench and sitting down with a dramatic sigh. "I just can't stop thinking about Brian and Melanie last weekend. They were so incredible." She looked out across the dance floor. "Where are they?"

"Dani says they're in New York this week."

"Ah. Probably working with Max Pevzner. So how did Brian and Kristina do in the professional standard event on Sunday?"

"Well, actually ... I didn't go on Sunday."

"Yeah, I guess another \$25 is a lot to pay just to see one event. You should have bought a weekend pass."

"It wasn't just the money," I said.

"Roger told me that Brian and Kristina

wouldn't do any better than second place because some famous couple was in town for the competition." I paused and looked back at the photo. "I guess I just didn't want to watch them not win."

The door to the back studio opened and Kristina walked out. She was wearing a silky, black, long-sleeved, V-necked top and tight-fitting jeans. Her hair was down and she had an extra little bounce in her hips. She smiled warmly at us. "Ah, the early birds are here!" She strode up to the desk and checked something on the computer.

"How was the competition?" Jessica asked.

"Marvelous. Absolutely marvelous. We haven't seen David and Charlotte for ages. I'm hoping we can book a few lessons with them while they're in town."

"Lessons? For your students, you mean?"

"For Brian and me." Then she turned to us. "Shall we begin?"

"Shouldn't we wait for the others?" I asked.

"Come, my little early birds," she said, taking each of us by the hand and marching us onto the floor. "We have work to do."

A few minutes later, I heard talking and laughter as Ned and Ilsa came in from the parking lot. As soon as they saw us working with Kristina, they shut up, sat down, changed their shoes, and hustled out to join us. Probably didn't want us stealing any of their brownie points. Jens and Annette showed up with the preteens.

Kristina put on a waltz and told us to practice our three figures—the half natural, the spin turn, and the closed change—while she observed and corrected. As usual, she spent more time correcting me than anyone else, tugging

on my knees, fiddling with my shoulders, and redirecting my *r-rotation*. Only now, after Roger's little pep talk, the extra attention wasn't bothering me so much.

After we were warmed up and thoroughly corrected, we moved on to a couple of new figures: the basic weave and the progressive chassé to the right. These were a lot more fun than the half natural and the natural spin turn, which really wasn't saying much, but I liked the sudden change of direction in the weave and the syncopation of the chassé. But I was beginning to wonder how we were supposed to combine four figures into something that would be recognized as an international waltz.

"Next week," Kristina announced, "we will learn the double reverse and start to put these figures together."

"Next week?" Jessica asked.

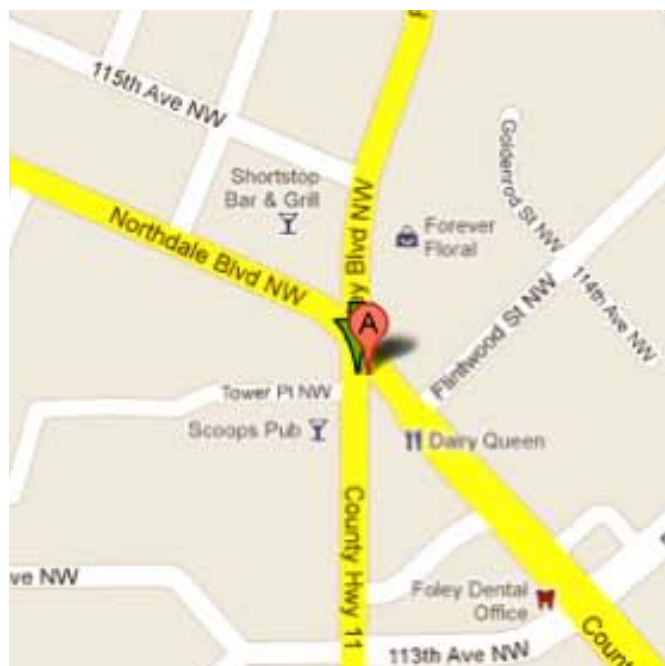
We all looked at each other for a few seconds. Finally, Annette pointed out the obvious problem. "We've only paid for four classes."

"There will be no extra charge," Kristina assured us solemnly. "We may even need a sixth class." Then she smiled slyly. "But don't mention this to Brian. He's such a strict business manager."

And so it went. During the fifth class, she choreographed a long and a short wall for us, and we spent the sixth class practicing our new routine to music. At the end of class, she thanked us all for being such diligent students and invited us to sign up for bronze international tango, which would begin the following week. I looked and Jessica, she looked at me, and we both nodded.

Moving from waltz to tango was like going from the Ferris wheel to the bumper cars. Where waltz was all sweep and flow, tango was all stop and start. Waltz went up and down; tango hugged the floor. Clearly, tango had been invented by robots. But I liked it anyway. For me,

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tango was to waltz what cha cha had been to rumba. Tango had an intensity that stirred some dormant primitive instinct deep in my male genetic architecture. Felt pretty good.

Because tango was so utterly different from waltz, Kristina spent the first two weeks loading us up with new theory. Ned used this opportunity to dazzle her with his analytical skills, raising all kinds of picky questions about foot position, timing, orientation, and anything else that popped into his little head.

"Which direction is my center of mass moving relative to Ilsa's?"

"Is this really a half turn? It feels more like three-eighths."

"Are my hips rotated enough?"

This guy really needed to switch to private lessons and indulge his obsessive curiosity on his own nickel. Or maybe he was happier playing to a crowd. Ilsa just smiled sweetly through it all.

Despite Ned's interruptions, we managed to get through two walls of tango choreography in just five weeks. Unfortunately, by this time I had already forgotten most of our waltz choreography. But then, I had no idea how to apply the material I was learning anyway, so why bother remembering it? Social dancing was a demolition derby, and you had to improvise on the run if you wanted to survive. Not the place for a choreographed routine. Competition? Too much money, scheming, and frustration. No, thank you very much. So as my friend Jerry would ask, if I had no plans or goals, then why was I coming back to this studio month after month?

Well, Jessica was definitely one reason. I couldn't say we were actually partners because no such agreement had ever been mentioned between us. But something seemed to be holding us together. Not a bond, exactly. More like an understanding. A trust, maybe. And the shared satisfaction that comes from learning to do something together that we couldn't do apart. The preteen girls always spent a few minutes silently watching our class warm up before they disappeared into the back studio. I was beginning to understand why.

So when Kristina invited us to her bronze quickstep class, I offered my credit card without hesitation. So did Jessica and the others.

As the nationals weekend approached, we saw less and less of Roger, Melanie, and Brian. There were lessons in New York, gown fittings in Los Angeles, more lessons in Miami, and, of course, lower tier competitions. Each time she returned from battle, Melanie looked a little more bright-eyed and rosy-cheeked. Roger was her Rock of Gibraltar, her polar star, always ready with an honest comment and a word of encouragement.

If rumba was a cousin to waltz as Cassie had demonstrated so long ago, then quickstep was waltz's evil twin. Many of the figures were the same, but quickstep was danced four beats to the measure, and the tempo was positively frantic. Most of the time, it seemed, we were dashing around on our tippy-toes as if the floorboards were hot. The music, however, was fabulous. It sounded like the fast swing the big bands used to play. Really got my motor going.

Jens and Annette were smiling a lot more than they had during waltz or tango. "Quickstep was always my favorite dance," Jens exclaimed. With his stride and her drive, they really ate up the floor. Ned, of course, was pondering every angle and dissecting every tiny movement. Probably figured he had a lock on Student of the Year. His quickstep with Ilsa looked a little stiff and timid, but presentable.

The Monday after nationals, I arrived for the fourth quickstep class to find Roger sitting in the lounge, studying the stock market reports. Brian and Melanie were on the floor explaining something to Kristina, who looked like a car insurance inspector at the scene of a crash. I took a deep breath and turned to Roger. "So ... how was nationals?"

He looked up at me. "Second."

My face collapsed in disappointment.

He just smiled serenely. "There's good news, too: we won tango. No one has ever taken a dance from Rachel. I'd say her days on top are numbered."

I had no idea what he was talking about, but was glad to see him in good spirits.

Later, while Kristina was introducing us to the back lock with running finish, I noticed that Brian and Melanie were talking more than they were dancing. It looked like they were experimenting with new material.

After class, Jessica and I were in the lounge chatting with Annette. Ned and Ilsa, of course, were still on the floor talking to Kristina. After a few minutes, they came and sat down with us. Ned looked even more smug than usual.

"We've decided to enter the Starlight DanceSport Classic," he announced. "The bronze standard event is waltz, tango, and quickstep. So we already have our choreography!"

"Congratulations," I said. "When do you leave?"

Ned hesitated. Jessica shot me a puzzled look.

"Well ... actually, it's here in town. And it's not until next month. We were wondering if anybody would be interested in doing practice rounds in the meantime."

"Good idea," Jens said. "I used to do rounds every week." He nudged Annette.

"Sure," she said with a laugh. "I'll try anything once!"

I didn't like it. "Where, when, and how much?" I asked skeptically.

"No problem," Ned answered. "Kristina says we can use the studio for free on Saturdays after 7:00."

I still didn't like it. Probably just because Ned had suggested it. While I was trying to think of a good excuse to say no, Jessica spoke up.

"Sounds like fun!" She looked at me and her eyebrows went up.

Then everyone looked at me. ■



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Dancing on Vacation - Part One

New Zealand

By Paul Stachour

Do you ever take a long business trip or vacation? When on such a trip, do you get withdrawal symptoms from dancing? We are told by those in the medical professions that regular physical exercise is good for our body and spirit. However, when we are persistent in our exercise and then that exercise opportunity is taken from us, our bodies can (and do) rebel.

Thus, when I went on a long vacation trip to New Zealand, Australia, and Fiji, I was determined to find some dance opportunities to help me remain relaxed. Did I succeed? Partially, but not completely, due both to the differences in dancing in those countries (at least in the places I went) and some of the characteristics of the trip.

We were on a scheduled tour. Like many such tours, there are activities in which all of the tour members participate, those that are optional, and free time. It was during that free time that I attempted to find and be a part of dance

opportunities in the cities I was visiting at the time. I knew from recent experience that the concierges in the hotels are seldom of use. First, since, "Where can I dance tonight?" is not a frequent question, they are unlikely to have an immediate answer. Second, in these internet days, they just run a search in the browser at their workstation. Third, they, like me, have no reasonable way of determining what information is current and what is outdated.

So about three months before my trip, I ran searches myself and sent email to ask about various group dances, group classes, practice, etc., that I found. Since I knew when I sent the messages the dates I would be in each city and the hotel I would be staying at, this enabled me to specialize each request with specifics that made it likely that the yes or no answer returned would be meaningful. Not too surprisingly, more than half of the requests went to the bit-bucket with no response.

A typical answer I got was something such as, "Yes, we are having a dance on [date] at [venue]. And it's only five minutes from your hotel." Unfortunately for me, the respondents answered based on their experiences driving their own cars. I wasn't going to have a car in those cities, and even if I did, driving on the left side of the road would have been a new experience challenging a lifetime of habitual driving customs here in the U.S. Inquiries about the availability of bus transit or taxi fare usually got an "I don't know. Never use them, myself." Renting a mobile phone in the countries I visited to ask last-minute questions would probably have been a good method, but I wasn't that ready to make myself generally available on what was a vacation.

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Even in spite of those answers, my first stop, Auckland, New Zealand, was a success. I found the address, and my hotel was in the vicinity of the main bus station, so I could get good advice on which bus to take—for twenty minutes, not five minutes—to within six blocks of my destination. There were about forty people there, even one from Madison, Wisconsin. I was able to dance about three-fourths of the dances; the other fourth were *new vogue* style. What is new vogue style? It is a sequence of dance steps which are continuously repeated until the music ends. Sequences are sixteen or thirty-two bars long. It is said to be simpler for the beginner in that there is only a little to learn for any one sequence. Because of the pattern-sequence style, the amount to learn is the same for both the lead and follow, meaning (I'm told) that it is less likely for the beginning leader to get overwhelmed, frustrated, and drop out. It does, in my opinion, mean more work for the beginning follow. Since I didn't know any of the sequences, I had to sit out during the sequence dance. I found this somewhat frustrating; when I was learning lead and follow, if I knew just one figure, I could go dance. But in new vogue, I had to know five figures in a sequence or not even be able to start.

The next two cities were somewhat of a bust. I never got positive responses back from anyone. In Queenstown, New Zealand, I'd gotten two responses that said, "Yes, there is a little dancing here, but none on the days you'll be here." I was thus pleasantly surprised to see a paper notice on the board in an internet café that there would be a salsa dance at a local café. Alas, it would be two days after I left. The attendant at the desk saw me reading the notice intently and

asked, "Are you a dancer?" When I said yes, she suggested that she call the person posting the notice and get a bunch of us to dance that evening at a café where there was a small floor. Voila. Set up. Went there. Oops! Band and floor in use for something else. After a brief discussion, seven of us wound up on the grass in a park, using the attendant's computer and me teaching a merengue lesson. It was something they wanted to learn but didn't have a teacher for.

In Christchurch, New Zealand, there had been several earthquakes during the past year. The central city was cordoned off. Many hotels, including the one our tour was originally booked at, had been destroyed. In order to provide the "superior class facilities" that the tour guaranteed, we wound up staying at a golf course resort about forty-five minutes outside of town, but there was nothing for anyone on the tour to do the whole evening. However, there was a room there where they held dances. This was an opportunity to teach our fellow tourists, but the room has no built-in music facilities. We procured a laptop and an amplifier from reception, but they didn't have any dance CDs. So we grabbed some waltz music from the internet and held a waltz class for one other couple. Later, when I got back to Minnesota, I discovered that the Maori music CD I had purchased the previous day had music suitable for waltz, foxtrot, and swing dancing. Next time I'll bring a dance CD with me.

Check out the July issue to read about Paul's experiences in Australia and Fiji. ■

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The 2012 Tea Dance

Photos by Suzi Blumberg







Julie Delene is the founder and principal of Move As One, LLC, helping individuals, groups, and organizations to co-create astounding results. Call her at 612-598-5355 or visit her website at www.move-as-one.com.

Dance into Your Best Life

Embodied Leadership - Part Three: Embodied Purpose

By Julie Delene

Are you aware of how powerful you are when your intentions are clear? Do you have clarity in the direction you are taking at this time? Clarity sets you on a path for success. This seems obvious, but how often do you reflect and clarify your direction?

As ballroom dancers, we know that success in dance requires the leader to be clear when moving from one place to another. This is especially important when changing directions or maneuvering around obstacles. If the leader is not clear in signaling the direction, the follower gets confused. When either person is off, the step is ineffective and the dance loses fluidity.

Having clarity in direction can create a powerful movement not only in your dance, but toward the accomplishment of your life and work goals. I often see dancers begin a dance with trepidation, afraid to extend themselves. Their toes are just testing the water so their results are ineffective. Instead, awareness and connection to one's head, heart, hands, and feet engages and allows the dance to unfold seamlessly.

How do you become this connected and clear in your life direction? First, become confident in your creative abilities and the fact that you can direct energy with your thoughts, emotions, and whole body expressions. Embodied purpose means you feel it in your bones. Your head, heart, and hands are all in agreement. You feel good about your direction.



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At times, your desired direction can feel far from your current experience, indicating a gap, perhaps a blind spot. To help illuminate the blind spot, open your mind, your heart, and your will, as suggested by MIT's initiative called presencing (being present and sensing).

We all have heard the phrase "not my will, but Thy will." As you put your judgments on hold, imagine the possibilities. When you practice this way, you offer yourself some space. Rather than reacting to situations or just going through the motions, you make room to listen to a larger perspective and perhaps a higher call. This invites the opportunity to clarify and choose a direction in alignment with your purpose and the moment. You feel your insides match your outside movement.

In her book, *Real Power: Stages of Personal Power in Organizations*, Janet Hagberg outlines the stages of leadership. Lower stages of leadership involve control and force—the dance doesn't happen here. Moving to higher stages of leadership, she suggests, involves leading with purpose and the following characteristics:

- striving to be of service to others,
- providing encouragement and drawing out people's best,
- vision extending beyond the organization,
- non-critical and accepting attitude,
- motivation through empowering others.

To embody your purpose:

- 1) Take time to reflect and listen to what you feel called to do.
- 2) Clarify three or more important visions—the energy you intend to direct over the next day, week, month. Visualize from here to there, the end result.
- 3) Take inspired steps and make adjustments as necessary to maintain alignment. Keep your vision and intentions fresh and alive.

The point is to move as one in your body and direction, and lead your life. ■



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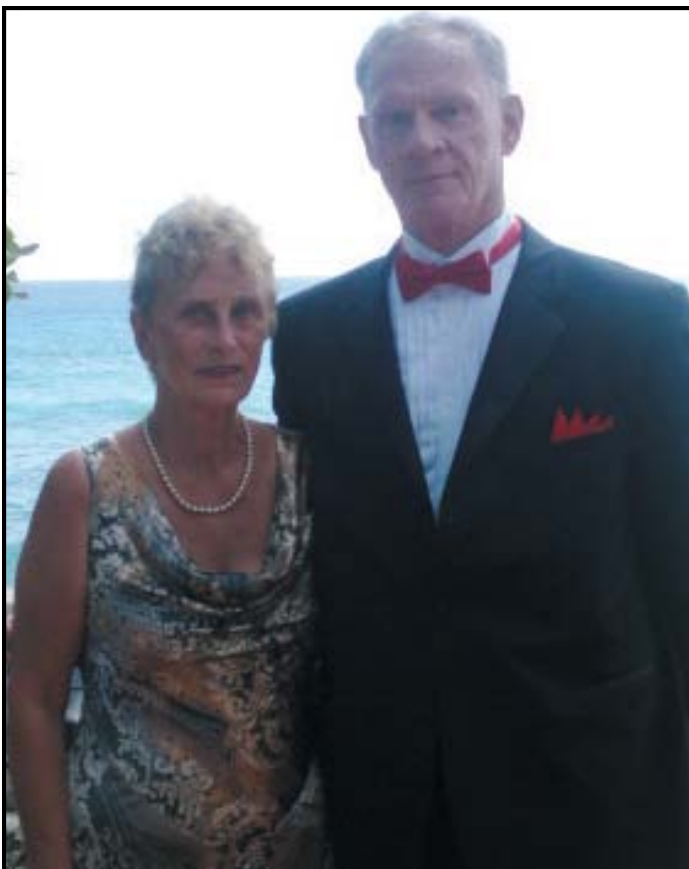
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*John S. Munday is a writer and lawyer who lives in Isanti County, Minnesota, with his wife Fran. Together they found ballroom dancing at Cheek To Cheek Studio. Jack is a student of Monica Mohn. Jack's new book, *Beauty In Partnership, A Memoir of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

Gentlemen Lead

By Jack Munday

As I write this, I am looking at a print titled "The Great Russian Ball at the Academy of Music" drawn by Winslow Homer and published in Harper's Weekly on November 5, 1865, just after the end of the Civil War. Many of the gentlemen are in Union Army uniforms. The ladies, of course, have delightful gowns, and several ladies are showing their ankles, so the dance is probably a fast polka rather than a waltz. The dance floor is full of couples. Homer, born in 1836 and deceased in 1910, did many wood cuts like this as well as oil and watercolor paintings of the Civil War.

I have learned that dancing was enjoyed by almost everyone in America during the Civil War—North and South, rich and poor, urban and rural, young and old. I tried to imagine dancing in 1865, suspecting that not only the clothing would be quite different from now. I found that much of the dancing was in the open position with the couples standing side by side and moving in formations so the couples interacted with one another. In some areas, closed position dances like the polka and waltz were considered to be too intimate, with only the young or fashionable doing those dances. The Winslow Homer print has both open and closed position couples dancing at the same time.

Dancers always wore gloves, as I did in my grade-school dancing lessons. In the 1860s, dancers often had two or more pairs so that if one became smudged from food or drink, it could be replaced. The gentleman approached the lady and bowed, asking, "Will you honor me with your hand?" Of course, a gentleman cannot ask a lady to dance unless he had already been introduced to her. This is quite the contrast to USA Dances, where ladies may ask gentlemen to dance.

When I learned that husbands only danced with their wives at the beginning of the dance, I wondered why. My instructor, Monica Mohn, belonged to a group of dancers who dressed and danced in Victorian style. She explained that there were no telephones in those days and attending a ball was the best opportunity to find out how people were doing. It was a social network as well as a time to enjoy dancing. One might even hear some interesting gossip.

I also learned that dancing had a function for those entering the military during the Civil War, serving as a first drill, teaching young men right from left, how to keep marching in time, and how to maneuver in a formation.

You may wonder what dancing during the Civil War era has to do with our dancing life. One thing comes to mind: then and now, the dancers have had "that" feeling. The leader trusts the follower to follow, and the follower trusts the leader to lead. Together they move across the dance floor to enter the land of grace and beauty. ■

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Competition Calendar

Jun 9 - 10, 2012

NJ DanceSport Classic "Summer Sizzler" NQE

Organized by Mario Battista & Wendi Davies to be held at Battista Dance Studio in Hackensack, NJ. Qualifying event for 2013 Nationals.

Jun 29 - Jul 1, 2012

Gumbo DanceSport Championships - NQE

Hosted by Louisiana Gumbo USA Dance Chapter #5031 in Baton Rouge, LA. Qualifying event for 2013 Nationals.

Jul 12 - 14, 2012

Twin Cities Open Ballroom Championships

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

Jul 28, 2012

River City Ball

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

Jul 28, 2012

Southern Star Mid-Summer Classic

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

Sep 22, 2012

Quest for the Best

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

Oct 5 - 7, 2012

Carolina Fall Classic - NQE

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

Oct 12 - 14, 2011

Chicago Harvest Moon Ball Championships

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

Oct 21, 2012

New England Fall Challenge

Hosted by Greater Hartford CT USA Dance Chapter #3056.

Oct 27 - 28, 2012

Northwest DanceSport Championships - NQE

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

Nov 2 - 4, 2012

Chicago DanceSport Challenge - NQE

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

Jan 11 - 12, 2013

The Snow Ball DanceSport Competition

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

Jan 19, 2013

Royal Palm Winter Frolic DanceSport Extravaganza

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

Feb 16 - 17, 2013

Mid-Atlantic Championships - NQE

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

Apr 5 - 7, 2013

2013 National DanceSport Championships

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

May 11 - 12, 2013

Columbia Star Ball - NQE

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

Jun 28 - 30, 2013

Gumbo DanceSport Championships - NQE

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



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ASK DR. DANCE

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

Question:

I've been in a romantic relationship with my dance partner for several months. We started out just dancing together, and one thing led to another. Anyway, I've been growing more and more unhappy with the romantic aspect of our relationship, and it's to the point where I want to break it off. But here's the thing: our dance partnership is very productive, and we place well in competitions. I like dancing with my partner, and I want to continue that dance relationship, but I've gone and done a stupid thing and muddled up the waters with this failed romance. Assuming we're both mostly reasonable people who value dancing, what do you suggest I do to keep the dance relationship but shed the personal one? Can it be done? How do I know when to give up?

Photo by Bright Photography



Cheek to Cheek Spring Showcase

By Sue LaVigne

With April showers outside, spring was in the air inside Cheek to Cheek Dance Studio on Sunday, April 15th. Their spring showcase boasted a three-part program that had something for everyone. Woody, Leslie, and Jennelle performed a fun "West Coast ménage a Cha" that had everyone laughing. The Cheek to Cheek Formation Team performed both a Viennese waltz and

a cha cha. Dawn and Woody did a country two-step and a nightclub two-step. There were many other performers and dances that made the spring showcase a lot of fun. I loved watching Amara dance an Egyptian wedding tradition, the "Saidi Hana Mhanna." I have never before seen anyone dance with candles on his or her head.

A real treat for me was having my daughter Cassi take still shots of the

performances while I took video. It was Cassi that got my husband and me into ballroom dancing by gifting us with dance lessons about five years ago. I enjoyed introducing her to all the people we dance with and introducing them to her and the business she is starting, Bright Photography.

April showers bring out the best dancers. ■



Paul Said:

Dance relationships are challenging without the added complication of a personal involvement. My advice is to be upfront with your partner as soon as possible. Your personal feelings will soon manifest themselves in your dancing and not in a positive way. In not revealing your true feelings, this partnership is doomed in the long run. It can survive, however, if both of you have a common goal of continuing despite the failed romance. There are countless examples of couples succeeding despite breaking off their personal involvement. So come clean, be honest and upfront, and hope for the best. Good luck!

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



Donna Said:

This is a tricky situation. Be honest and talk openly about your feelings. If both you and your partner feel that the romantic relationship is not working and that the dancing relationship is, then you may be able to continue your dance partnership. If you feel that the romantic relationship isn't a good one but your partner wants it to continue, then you might as well just start searching for a new dance partner now. It's important that both people have the same goals and desires.

With that said, as you become more experienced with dancing and life, you will find that it's a bit too easy for dance partners to become intimate due to shared goals, close proximity, lots of time spent together, travel, and romantic music. If your priority is your competitive career, hold off on becoming romantically involved until you are sure that you want a serious long-term relationship with your dance partner—otherwise, you may not have a relationship or a partnership.

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



The Dance Medic Said:

It can be done, provided that the breakup is amicable and your dance goals still line up. You can ease the stress of the breakup by making your intentions clear: you want to conclude the romantic relationship—that part is nonnegotiable—but you think the dance partnership is still productive and would be worth retaining.

You might say something like this: "I'm no longer satisfied with our romantic relationship, and I want to end it. However, I believe we can still have a productive dance partnership, and I would like to pursue it. I realize I'm putting you in an awkward situation, but if it's possible for us to work out something that's mutually beneficial, we should. What do you think?"

If you're clear about what you want, you'll get a clear answer. I would expect your partner to want some time to think on this, so be prepared for that, but this shouldn't drag on. If it does, that's an answer in itself—no.

The Dance Medic is a member of the Minnesota dance community chosen each month based on his or her unique insight on the question. See more details about the Dance Medic on page 7. ■

SWAPLINES

➤ **Contact Jean at 952-922-7425, Size 11 Silver 1.5 in heel.** Only used twice - \$60

➤ **Contact Mark at 612-701-8553**

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

➤ **Contact Anne @ 612.280.7818**

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

➤ **Contact Jean @ 952-922-7425**

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

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

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

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

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

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

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

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

Purchase, rent to own or weekend rental available. Pictures available. **Seafoam green latin/rhythm dress.** Short playful skirt. Includes matching bracelets, choker and ear-rings. Sizes 0-6. \$1,950.

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

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

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

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

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

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

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

➤ **Contact Theresa at theresakimler@yahoo.com or 651-773-3511**

Size 2-6: Royal Blue Beauty Smooth Gown. Navy blue dress covered solid in rhinestones in different shades of blue. Gives an ultimate shimmer and looks almost royal blue on the dance floor. Fox fur cuff on left arm, long sleeves, slimming fit. Made by Randall Designs. Championship dress. Pics avail. \$2800.

Size 2-6: Black Elegant Smooth Gown. Black mesh peeks through an intricate overlay for a stunning look. Cobalt blue rhinestones, necklace, earrings complete the intrigue of this dress. Long sleeves, one arm with fox fur cuff. See photo in April 2010 issue, page 21. \$2400 pics avail.

Size 2-6: Championship White Ballgown covered in AB and Aurum rhinestones. One long sleeve and one bare. Diagonal rhinestone design for slimming effect and 8-godets of silk for the ultimate flow. Made by Doré. This dress is a must-see...classic and elegant. Pics avail. \$2800. Ask about dresses that will be become available in May.

Size 2-6: Black with Red Scarves Rhythm Dress. Jet stones on body, silk chiffon skirt for great movement, ¾ length sleeves, sweetheart neckline with mesh up the back. Includes bracelet, earrings, hair decoration. Red scarves complete the look and give beautiful flow. Skirt ends just above knees when still. Dress is classic and elegant. Pics avail. \$2000

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

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

Elegant Black Championship Gown, luxurious maribu boa on hem & neckline. Beautifully designed with open back and long sleeves, shows off curves. Covered in AB multicolor stones. Size 2-8. \$1100 obo. Pics avail. **Black Gown with Hot Orange & Yellow Accents.** Stunning gown has fiery orange and yellows accents drapes on long sleeves, bodice and chiffon layers of skirt, sexy slit shows off legs, beautiful color rhine stones. Size 2-8. \$800 obo. Pics available.

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

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

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

1 pr Kelaci Eminence 3 rhythm shoes, size 5 1/2 European; 2

1/2" flare heel worn once. The Kelaci shoes are very very flexible. Price: \$75.00. Original price \$155.00.

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

FOR SALE: Designed by Doré. Beautiful Royal Blue Smooth Gown. Size 6-10. Bodice is encrusted with blue and green AB stones. Long sleeves. Skirt has godets and moves very elegantly. The skirt is royal blue with a green underskirt. Earrings included. Original price of this gown was \$3800. Price slashed to \$1400.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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➤ **Contact Bernice at 952.936.2185 or 952.545.2989**

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Medina Entertainment Center.....(763) 478-6661
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www.mnwestcoastswingdanceclub.com B-Dale Club, 2100 N. Dale St., Roseville. Dances 2nd & 4th Fridays. Lesson 7:30 pm, Dance 8:30 pm. \$5/WCS members, \$8/non-members.

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Rebels Swing Dance Club.....(952) 941-0906
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Rendezvous Dance Studio.....(612) 872-1562
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www.suburbanwinteret.com

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

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

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

Dance Contacts

Studios/Instructors

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