

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

June 2013



Photo from the Tea Dance by Karin Lynn Photography, karinlynnphotography.com

INSIDE THIS ISSUE:

THE TEA DANCE, LETTER TO THE EDITOR, FATHER'S DAY, AND MORE!

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Music DJ: Eliecer Ramirez Vargas

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DANCERS' NIGHT OUT

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

Sun 6/2 - **FREE Beginner Rumba Class; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; 2-3:30; instructor Harry Benson; 763 755 3644**

Sun 6/2 - Salsa Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 7-7:50; \$5; 651 641 0777 or www.dancersstudio.com

Sun 6/2 - TC Rebels West Coast Swing and Variety Dance; Social Dance Studio, 3742 23rd Ave S, Minneapolis; 7-10:30; \$11, \$7 members; 952 941 0906, info@tcrebels.com, or www.tcrebels.com

Mon 6/3 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Swing Dance; 8-11; \$5; 612 342 0902 or www.fourseasonsdance.com

Wed 6/5 - West Coast Swing Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Thu 6/6 - Variety Dance; Dancers Studio, 415 Pascal St. N, St. Paul; 8-8:50; \$5; 651 641 0777 or www.dancersstudio.com

Fri 6/7 - Club Salsa; Blue Moon Ballroom, 2030 Hwy 14 E, Rochester; Salsa, bachata, cumbia, cha cha, merengue, salsaton; lesson at 7:30, dance 8-11; \$8, \$6 youth; casual dressy attire; 507 288 0556 or www.bluemoonballroom.com

Sat 6/8 - TC Rebels Anniversary Dance; Social Dance Studio, 3742 23rd Ave S, Minneapolis; West coast swing and variety dance from 8-12; featuring pro John Lindo; \$15, \$10 members; 952 941 0906, info@tcrebels.com, or www.tcrebels.com

Sun 6/9 - **FREE Beginner Rumba Class; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; 2-3:30; instructor Harry Benson; 763 755 3644**

Sun 6/9 - Salsa Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 7-7:50; \$5; 651 641 0777 or www.dancersstudio.com

Mon 6/10 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Swing Dance; 8-11; \$5; 612 342 0902 or www.fourseasonsdance.com

Wed 6/12 - West Coast Swing Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Thu 6/13 - Variety Dance; Dancers Studio, 415 Pascal St. N, St. Paul; 8-8:50; \$5; 651 641 0777 or www.dancersstudio.com

Fri 6/14 - Summer Solstice Potluck Dance; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; 7-10:30, \$10; call 763 755 3644 to register a dish

Sat 6/15 - **USA Dance; Balance Pointe Studios, 5808R W. 36th St, St. Louis Park; Foxtrot lesson at 7, dance 8-11; \$10, \$7 USA Dance members**

Sun 6/16 - **FREE Beginner Rumba Class; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; 2-3:30; instructor Harry Benson; 763 755 3644**

Sun 6/16 - Salsa Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 7-7:50; \$5; 651 641 0777 or www.dancersstudio.com

Sun 6/16 - TC Rebels West Coast Swing and Variety Dance; Social Dance Studio, 3742 23rd Ave S, Minneapolis; 7-10:30; \$11, \$7 members; 952 941 0906, info@tcrebels.com, or www.tcrebels.com

Mon 6/17 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Swing Dance; 8-11; \$5; 612 342 0902 or www.fourseasonsdance.com

Wed 6/19 - West Coast Swing Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Thu 6/20 - Variety Dance; Dancers Studio, 415 Pascal St. N, St. Paul; 8-8:50; \$5; 651 641 0777 or www.dancersstudio.com

Sun 6/23 - **FREE Beginner Rumba Class; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; 2-3:30; instructor Harry Benson; 763 755 3644**

Mon 6/24 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Swing Dance; 8-11; \$5; 612 342 0902 or www.fourseasonsdance.com

Wed 6/26 - West Coast Swing Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Thu 6/27 - Variety Dance; Dancers Studio, 415 Pascal St. N, St. Paul; 8-8:50; \$5; 651 641 0777 or www.dancersstudio.com

Sat 6/29 - Tim Patrick and His Blue Eyes Band; Medina Entertainment Center, 500 Hwy 55, Medina; Lesson at 7:30, full band 8:30-11:30; \$12; 763 478 6661 or www.medinaentertainment.com

Sun 6/30 - **FREE Beginner Rumba Class; Cheek to Cheek, 11415 Foley Blvd NW, Coon Rapids; 2-3:30; instructor Harry Benson; 763 755 3644**

Sun 6/30 - Salsa Dance Party; Dancers Studio, 415 Pascal St. N, St. Paul; 7-7:50; \$5; 651 641 0777 or www.dancersstudio.com

Sun 6/30 - TC Rebels Variety Dance; Social Dance Studio, 3742 23rd Ave S, Minneapolis; 7-10:30; \$11, \$7 members; 952 941 0906, info@tcrebels.com, or www.tcrebels.com ■

USA Dance – MN Chapter #2011 Board Minutes

Tuesday, May 7, 2013

Submitted by Leslie Whitney

In attendance: Pete Westlake (President), Cathy Desert (Vice President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Zhuojing Liu, Bonnie Burton, Marty Faeh, Tracy White, Corissa Ranum, Daniel O'Connell, Karen Maldonado

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

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

ORGANIZATIONAL MATTERS

Treasurer's Report

- Jane submitted a current report as of April 30, 2013.
- Treasurer's report approved.

Brief Area Report

Bonnie: Dancing Times Liaison

- Bonnie distributed a report which highlighted the following:
- We thank Mary Beth Beckman and Nic Westlake for their work on the newsletter.
- Distribution is approximately 1,800 hard copies.
- The digital newsletter had over 100,000 hits in April.
- Pricing for advertisements was detailed.
- Submissions are wanted and needed. Please submit to Mary Beth by the 10th of the month.

Cathy: Facebook, Constant Contact, Printing, Membership

- We reach about 300 per month on Facebook. Information on dances, special events, and free lessons are posted.
- Constant Contact is the chapter's collection

of email addresses of interested parties and members. It is a tool used for email communication with chapter members.

- Chapter membership is 259.

Corissa: Project Dance Minnesota

- Important because it uniquely meets the priorities and objective of USA Dance Minnesota, to improve the quantity and quality of ballroom dance.
- Project Dance Minnesota has been widely successful, reaching 100-150 dancers each week, including many newcomers.
- Corissa's report detailed additional points.

PROJECTS

Tea Dance Recap

- We are very grateful to Dede Ouren for chairing this event. She will not be doing so next year. A committee will be organized.
- 94 people for brunch and an additional 42 for dancing.
- Budget report will be available next month.

Moving Website

- Free hosting no longer exists, so the website was moved to a new hosting provider.
- A motion was made and approved for the funding to move the website and compensate Nic Westlake for the work involved.

Project Dance Minnesota

- A motion was made and approved for July funding of Project Dance Minnesota.

Hunting and Storing our "Stuff"

- Board members need to email Marty with a list of the chapter's "stuff" that may be in our possession.

Discuss Goals/Vision for Chapter 2011

Marketing Plan: Daniel

- Daniel prepared a plan for marketing the mission of expanding the reach and influence of ballroom dance in Minnesota. Project Dance Minnesota and collegiate outreach are two tools that USA Dance Minnesota can utilize. Daniel's report detailed plans for marketing to these groups, thereby working to accomplish our mission.

New Board Member Nomination

- The board nominated and approved the appointment of Daniel O'Connell, who will replace Corissa Ranum.

Next Meeting: Tuesday, June 4th, 2013, 5:30 p.m. Quixotic Coffee, 769 Cleveland Avenue South ■



Photo from the University of Minnesota Spring Formal by Libby Ryan

USA Dance: Who Are We?

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

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

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

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

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

Editor: Mary Beth Beckman (612) 424-2228
Design/Layout: Nic Westlake (612) 412-1112
Advertising: Bonnie Burton (952) 454-4620
Mailing: Committee member

Contributors: Mary Beth Beckman, Paul Botes, Nathan Daniels, Elizabeth Dickinson, Donna Edelstein, Karin Lynn Photography, Karen Maldonado, Jack Munday, Deborah J. Nelson, Dede Ouren, Nels Petersen, Grace Peterson, Corissa Ranum, Libby Ryan, Chris Trask, Peter Westlake

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

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

Advertising

DISPLAY ADS: To advertise your event or professional service, submit a digital file (300 dpi pdf or jpeg format ONLY) or camera-ready artwork to bonnieburton@comcast.net (952.454.4620), 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

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

FROM THE EDITOR

By Mary Beth Beckman

I want to direct your attention to an awesome feature in the *Dancing Times* this month: a bona fide letter to the editor. You should go read that first, because much of this will be a response to it. I'd also suggest rereading May's "From the Editor" so you can attempt to follow the arguments raised by Mr. Nathan Daniels, the author of this month's letter.

I may not have made this entirely clear in my note last month, but what I wrote was informed by the feedback I received from individuals who competed at Nationals. In his letter, Mr. Daniels makes a great point about video being a two-dimensional, stationary medium for watching ballroom dancing, and while I maintain that video is still a very useful tool for ascertaining what happens at any given event, this is an area where I misrepresented my case. I would like to mention now that my aggregate reports from Nationals included detailed discussions of what avid ballroom dance spectators at the event saw and the surprise the results caused them. That doesn't make these people professionals or more capable of judging dancing than the judges, but it does indicate that the results did not fall within expectations for many of the viewers present at the event. As Mr. Daniels says: "That's subjective judging."

In his letter, Mr. Daniels states that he felt attacked by last month's "From the Editor," which is something I feel I need to address. We are all welcome to our perceptions, but I feel that to read last month's article as an attack is inappropriate. To be one judge among a large panel of judges does not make one wholly culpable for criticism aimed towards the panel. To take it personally is human but not necessarily productive.

A judge is in a position of power that has been bestowed upon her. It's not something inherent or something she deserves; it's something that is allowed. In the course of her duties, she critiques hundreds of individuals. Turnabout is fair play. If a panel of judges generates as much confusion and as many complaints as the one at Nationals did, this is something that should be discussed—not because all of those concerns have merit but because no one is immune to critique, no matter what her position is within a community.

Frankly, if a judge isn't doing a satisfactory job, there should be consequences. Right now, the only tool dancers have for getting more honest work out of judges is to complain, and so complain, they must—and loudly. In the absence of a regulating body that enforces a high standard of judging, the task of assessing the judging falls to all of us.

Mr. Daniels raises a point separate from the existing discussion in May's "From the Editor," but I'd like to comment on it. He implies that because judges don't have the list of couples' home states in front of them, regionalism couldn't possibly play into judging. However, if you own a studio in Seattle, all the Washington couples have much greater access to purchasing coaching from you; the Seattle couples have the greatest advantage of all. If you walk out onto the floor and see a couple you've coached many times thanks to their geographical proximity to you, and you're the kind of judge who is swayed by what's familiar (or who's helping you pay your bills), region has just played into the results. Sometimes it benefits you, sometimes it hurts you, and sometimes it doesn't affect you in any way, but it exists, and it sours the integrity of dancesport as a whole.

After a series of rhetorical questions intended to make the idea of politics in amateur dancing seem preposterous (a series of questions I answered in the first draft of this article), Mr. Daniels says that because judges' marks are public domain, it's unwise for judges to mark their preferred couples over the couples who perform better. But judges also often say that dancers should pay no attention to the marks and instead focus on improving their dancing. The only way we can make judges feel the heat and value marking with integrity is by looking at the marks, discussing them publicly, and not being cowed into silence. If we don't look at or talk about marks, they don't hold any weight, and judges without integrity can go on not being held accountable.

The fact that coaching and judging aren't kept separate in ballroom dance as they are in other sports (figure skating and gymnastics, to name two) invites dishonesty. Without consistent criteria enforced between judges, with the added monetary incentive of political coaching, and without a regulating body working to dissuade dishonest behavior, it's no wonder we get some backwards-looking results sometimes. No, we shouldn't just take the judges' words for it, no matter

how much they want us to. Why should we make their job—the one they're getting paid for—this easy? More fundamentally, why would anyone trust a person saying, "I promise there's nothing underhanded going on here, so stop looking at me, and stop talking about me"?

If any judge reading this is offended that I'd say such things, you might want to consider where your values lie. If you're more outraged by someone raising the question of judge bias than by actual judge bias, there's something out of place here. To respect the integrity of your work, you need to fight to uphold it, and that doesn't mean being upset with anyone who points out the failings of many in your profession (though do feel free to be angry with me—I don't mind); it means holding one another accountable and not turning a blind eye to judge bias when you see it. Strive to improve the quality of your work rather than trying to shut down all critics.

Judges always say it's the job of the dancer to be so much better than the competition that the judges would be embarrassed to mark them anything but first; well, it's the job of judges to do such excellent, honest work that

the rest of us would be embarrassed to criticize it. You're not above scrutiny; no one is. This message is intended for all of you. I know nothing about Mr. Daniels' level of judging integrity, nor do I know anything of yours. But I do know that judge bias is not anywhere near as infrequent as it's presented by dance professionals, and it's my job as an impartial body to apply pressure and hold those in power accountable. I wouldn't be doing my job if I let these things go uncommented on.

All of this sidesteps the actual purpose of May's "From the Editor," though, which was to get your average, low-information dance community member thinking critically about competitive ballroom dance. How are you all coming on that, by the way?

If judges' marks aren't a clear, consistent measurement of success, why compete? There is great value in the internal challenge of working hard to improve, to be victorious over your own shortcomings. We'd love to hear about what inspires you to dance and what you gain from your competition experiences. Do you have something to add to this discussion? Please feel free to submit your angle on this or any other issue by June 10th to be featured in the July issue. ■



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West Coast Swing Workshops

Saturday:

- 3 workshops between 1-4:30pm
- 1 workshop from 7-8pm

Sunday:

- 4 workshops between 1-5:45pm

Pricing per workshop:

\$12 members/students; \$17 guests

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Saturday bundle: All 4 workshops and the dance for \$50 members/\$75 guests

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The Dance and all workshops are held at Social Dance Studio, 3742 23rd Avenue South, Minneapolis, MN 55407

John Lindo is an international West Coast Swing champion, competitor, teacher, coach, judge, and owner of Liberty Swing Dance Championships. After beginning in country-western dance in 1992, John Lindo quickly made his mark on the West Coast Swing circuit by garnering an astonishing number of awards and championships in Jack-and-Jills and Strictly Swings. Some of his First Place awards include the U.S. Open, Grand Nationals, Phoenix Champion of Champions. He is also sought after internationally for his experience and teaching, having travelled to five countries in the past year alone. John currently resides in New Jersey, and is an influential presence in the New York City West Coast Swing scene. He is known for his energetic style, exciting leverage moves and showmanship.

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Peter Westlake is the president of USA Dance Minnesota. He is also an accomplished competitive dancer with his partner, Sehyun Oh.

THE PRESIDENT'S CORNER

By Peter Westlake

Maybe it's just me, but I have always been under the impression that dancing tends to quiet down in the Cities during the summer. I realize this time of year is lovely in Minnesota—perhaps the reward for all the punishment we suffer the rest of the year—but it always seemed to me that this should mean *more* of everything else and not any less dancing.

So as we grind our way past Memorial Day and begin to enjoy the season, I thought I'd give you my top ten reasons to cut a rug this summer. I hope you can relate to some of them. See you out on the dance floor!

In no particular order:

1. Air conditioning!
2. It's *free* on Sundays with Project Dance Minnesota
3. Dancing under the stars (how romantic)
4. Our monthly dances never have rain delays
5. Great excuse to put off mowing the lawn until tomorrow
6. Twin Cities Open in July
7. No mosquitoes
8. Get a leg up on your competitors for fall competitions
9. Reconnect with humanity after a week of camping in the woods
10. You love it! And *Dancing with the Stars* is over. ■

Photo from May's Project Dance Minnesota at The Woman's Club of Minneapolis by Karen Maldonado



LETTER TO THE EDITOR

By Nathan Daniels

I was asked by more than one person to write a response to the May 2013 article "From the Editor." All requests came from amateur competitors who competed at the Nationals this year and thought that there was a lot of misinformation contained in said article.

I am celebrating my thirty-fifth year of being in the dance industry. I have been teaching and coaching for thirty-five years, competing both professionally and pro/am for twenty-five years, and judging for the last ten years.

I do not want this response to be taken as a personal attack but rather as educational information from a knowledgeable source. (Although I *do* feel a bit attacked personally, since I was one of the judges on this year's panel at the USA Dance Nationals.)

1. The skating system. This is the system that is used by USA Dance and the NDCA in the United States. This is not the judges' fault or responsibility; it is simply the method used. If the couples are not consistent in their presentation and the judges are doing their job, then there will be marks that are all over the board. If there are six couples on the floor and no one gets the majority of first-place marks, then

a couple with the highest number of second-place marks could win. Again, that is the skating system, not the judges' fault. [Editor's note: In May's "From the Editor," the skating system was not represented as the judges' responsibility. While this is useful information for people who are yet unaware of how the skating system works, it is not in response to any point made in last month's editor's note.]

2. Judges not agreeing. That is why there are many judges on the floor. While one judge might like top lines, another might like footwork, partnership skills, movement, and so on. Every judge has his or her own criteria as to what they mark and why. Also, depending on when a judge looks at a couple, the opinion could vary greatly. Consistency is a virtue! (Hint: If you stand up straight and are on time with the music, then more than half your battle has been won, especially in the lower-level categories.)
3. Couples from certain regions of the country. The panel of judges do not necessarily know where the couples are from. They don't have a program in front of them with competition information when judging. They simply have either a PDA with competitor numbers, the

dance being evaluated, and how many couples to be called back into the subsequent round or to be placed in a final; or a sheet of paper with virtually no information, where you must place your judge ID, the heat number, the dance being evaluated, and either the recall numbers to the next round or the placement of the finalist couples. That's it—no other info. In higher-level championships and scholarships, the finalists are introduced, and only then do the judges hear the home state of the competitors. [Editor's note: This is also not a response to anything that was stated in May's "From the Editor."]

4. Quality of dance is a very slippery slope. What one judge considers good quality, another might consider okay quality, while yet another might consider excellent quality. It depends on your criteria for what constitutes "quality." That's subjective judging.
5. Video is a two-dimensional medium, not a three-dimensional one, for assessment of human movement. It is not the same. If you were not there, you have no basis for comparative energy or dance dynamics. Also, when viewing a video, one has time to study the competitor. When judging, you

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have very little time in which to assess the situation and make a decision. Just do the math: you sometimes have three to five seconds—and not always a consecutive three to five seconds—to make a decision. Not an easy task.

6. Politics. What does *politics* mean? It probably means something different to different people. Sometimes humanness is confused with politics. If you recognize someone, then your eye is simply drawn to that person. What you do subsequently could be deemed political. Integrity should be applied at this point.

If a coach/judge works with a couple and marks them well, is that politics? What if out of twelve

couples on the floor, a coach/judge has worked with nine of the twelve? What do they do then? Only six can make a final, and only one can win. Politics? If a coach/judge owns a studio and they promote their own couples, is that political? Well, only if their couples are not the best. Favoritism, as far as what a judge would like to promote in a certain style of dance—more open work, more closed work, class and line versus speed and tricks, delayed leg actions, not lowering your heel on a back rock, etc. Politics? I think not—just personal opinion. There are so many examples of things people deem political that simply are not.

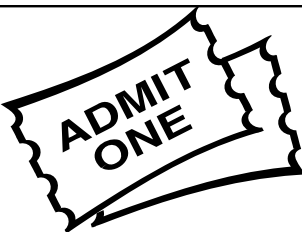
They are just personal choices and opinions.

From my experience, I do not think that politics are very prevalent in amateur dancing, because there is just no point to it. With your marks being public domain, it would be very unwise to be political. Now, I really do not have blinders on. I cannot say that there are no politics involved in certain judges' decision making-processes. However, the vast majority of us do have integrity.

Hopefully this information will shed a bit of light upon the plight of a ballroom judge and our judging system. ■

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Variety Dance

Sunday, June 30, 2013

7:00 p.m. – 10:30 p.m.

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More information is available online at www.tcrebels.com or by calling the hotline at 952-941-0204.



Sponsored by the TC Rebels at Social Dance Studio:
3742-23rd Avenue South, Minneapolis, MN 55407

THE 2013 TEA DANCE

By Dede Ouren

What is the secret password to get through the Lake Minnetonka Marathon police barricade on the first Sunday in May? "I have to get to the Lafayette Club! I'm in charge of music at the Tea Dance." This was the plight of the wonderful team from the University of Minnesota Ballroom Dance Club, coordinated by Lee Wintervold, bringing the sound system and Chris Kempainen, our masterful DJ. While the Tea Dance committee was counting down the minutes, they were circling around the lake trying to find a back road to the club. Even the Lafayette employees scheduled to serve the brunch were waylaid. One determined employee parked her car and walked one and a half miles to make her appearance. The 2013 Tea Dance must go on, and it did, beautifully! Ninety-five people enjoyed a delicious brunch. We had three rave reviews about the food and no complaints this year that "real men don't eat quiche." In the afternoon,

forty-two additional guests came out to dance.

Accolades to Sharon Kennedy and Zhuojing Liu for their significant gifts of time and energy to help make the event successful. Thanks to Sharon for her attention to detail in creating the budget, taking reservations, and keeping the scatter-brained chair on task. Another sincere thank you to the USA Dance Minnesota board liaison, Zhuojing Liu, for distributing flyers, promoting attendance, presenting the budget to the board, and covering the registration table. Special recognition is also in order for Bill and Cathy Dessert (Rapid Printing) for donating the promotional Save the Date posters and flyers. Another special thank you to the USA Dance supporters who generously sponsored twenty University of Minnesota students, making it possible for them to attend brunch: Bill and Cathy Dessert, Sharon Kennedy, Zhuojing Liu, Dede Ouren, Philip Taft, and Lee and Leslie Whitney. The students were delighted at the opportunity to attend and

added a great deal of energy and enthusiasm to the dance floor. Accolades and sincere appreciation to Taylor Wall, who organized the student attendance. Sponsors appreciated and were impressed by the social graces of the students who personally delivered handwritten thank-you notes to their sponsors at the dance.

Last but certainly not least was the show. Theresa Kimler and Nels Petersen gave an unforgettable, stunning performance for a very appreciative audience. They danced a breathtaking waltz and their best foxtrot ever. Nels and Theresa have singlehandedly put Minnesota dancesport on the map. They have won more open amateur titles than anyone ever has or perhaps ever will. This includes national championship titles in open nine-dance, rhythm, and smooth. In addition to making ours the most-winning chapter of national titles in USA Dance history, they also continuously present a multitude of endowments unsurpassed in our chapter's history.

Photos from the Tea Dance by Karin Lynn Photography, karinlynnphotography.com



Also in the show dancing a tango-bolero formation was the Rhapsody and Rhythm Dancesport Academy, originally founded in 1999. That year, Jeff Chinn started an experiment to see how quickly swing dancers would learn ballroom dance steps and technique. He believed they would do well, since swing dancers already knew how to move to the music, and as couple dancers, they understood the lead-follow connection. His hypothesis was correct. After about ten months and eighty dancers, the group solidified to fifteen who performed several times in 2000 before disbanding. Twelve years later, they are re-forming with dedicated dancers who range from zero ballroom dance experience to those with national championship titles. The beautiful performance at the Tea Dance was their debut with six couples. The dancers were Jeff Chinn, Diana Evenson, Shawn Evenson, Emily

Fischer, Karrie Glasgow, Aaron Helm, Tom LaTourelle, Andy Nordberg, Tom Nyberg, Stephanie Riley, Paula Sattler, Kim Schmidt, and Lisa Wu. The choreography was done by Jeff Chinn with assistance from Tom LaTourelle, Andy and Janie Nordberg, and Tom Nyberg.

Jeff also provided some little-known history about our 21st Annual Tea Dance. In 1991, he was married at the Lafayette Club. For their wedding, he and his wife funded a formation dance which eventually morphed into a USABDA formation team. Jeff was vice president of the Minnesota chapter of USABDA at that time and was asked to direct the very first USABDA spring dance. He suggested the Lafayette Club as the venue, and it has remained here ever since. The original name that was bantered about for our first USABDA spring formal was *USABDA Spring Formal*. When asking the committee for other names, it

was Monica Mohn who suggested *Tea Dance*, and that name has stuck ever since. Getting that first dance off the ground was a ton of work for the first committee of six dancers. They are all glad to see that it is now a tradition. Of course, USABDA changed its name to USA Dance, and the rest is history.

What a privilege it has been for me to work with the USA Dance Minnesota board members, Tea Dance committee members, and Lafayette catering staff these past seven years, planning and coordinating this beautiful event. It is such a delight to see the ballroom filled with dear friends dressed to the nines, hear the beautiful music, and be waltzed around the gorgeous ballroom one more time. Thank you for the opportunity to serve this wonderful organization. I feel so fortunate to be a part of the Minnesota ballroom dance community. ■

The committee welcomes anyone who would like to assist with the planning and organization for next year's Tea Dance.



ROOTS AND WINGS TO DANCE

Happy Father's Day!

By Chris Trask

Waiting for my class to start with Martin Pickering at Cinema Ballroom, I noticed Meghan and her father, Scott Anderson, practicing a waltz move. It was a treasured moment to witness the love between a father and daughter. You see, I was born on Father's Day, and I have also danced with my father, so I have a very soft spot in my heart for fathers.

Tapping Meghan on the shoulder, I whispered, "I would like to write about you and your father for June's issue of the *Dancing Times*."

"Oh, I would love that." Meghan smiled, showing her cute dimple.

"Let's keep it a secret," I whispered back. "It can be your Father's Day card from you."

Thinking about the best way to present this to you, the readers, and to Scott, her father, I decided to design this Father's Day card with a series of personal questions about the relationship between Meghan and her father.

CT: Talk about the first day you can remember on the dance floor, your age, what you wore, and how you felt.

MA: The first day I remember on the dance floor was when I was three years old dancing the hustle with my dad at the Breakers to the song "Love Potion #9." I wore a two-piece, hot-pink fringe outfit that my little belly hung over. I had white hair that was tied on the top of my head. I always loved performing, but I especially loved performing with my dad because he did all the steps and I just hung on and went along for the ride as he spun and lifted me all over the place.

CT: Describe the most memorable moments dancing with your dad.

MA: One of the most memorable moments for me was dancing "Angel on My Pillow" at the World Dance at the Target Center during my parents' competition. This number was choreographed by the amazing Peri Adair. The number was our first performance that told a story about the bond as father and daughter.

I felt like an angel when I was curled up, pretending I was sleeping as my dad carried me onto the floor above his head. His soft, fatherly movement woke me up as we began to dance across the floor.

Another fond memory is the time I was performing with my dad at the Dance Shoppe's summer recital when my shoe flew off into the audience. I was terrified, but I remember my dad looking at me with his comforting eyes and reassuring me that everything was going to be okay. He is never a person to get down about a mistake. He would just look back at it and laugh. The show must go on.

CT: Give me adjectives that describe your father, and describe the roots your father gave you.

MA: The adjectives that describe my father are the following: passionate, hardworking loving, genuine, talented, lives in the present moment, a giver, accepting. When explaining the roots that my father gave me, I would describe it by saying that my father's strong love for my mother provides a solid foundation of love and security



for me as their daughter. I always remember traveling with my parents as they were competing professionally. I was the little girl on the side of the floor collecting rhinestones and looking at both of them like they were a king and a queen. I remember my favorite dance of theirs was foxtrot. My dad was always a gentleman on and off the floor and was always there for my mom.

CT: Explain how your father's actions speak louder than words and how he is an inspiration for you and others.

MA: Both of my parents have done so much in the industry and have never flaunted their achievements. I think that is why they are both respected by so many people. My dad has always stayed true to himself and his beliefs, which I admire in him. He is also someone who truly sees the good in everyone he meets. My dad truly amazes me every day. He is the hardest-working, smartest, and friendliest man I know. He has always taught me to be kind to others no matter what. Always help those in need, even if you don't have a lot yourself. If

you do good, it will come back to you at some point in your life. My parents are living proof of this, and I am truly blessed to have been born into this family. My dad has always tried to live in the moment instead of thinking about what happened yesterday or what is going to happen tomorrow. He enjoys every moment of every day. He always makes sure he has fun and continues to bring some of the kid out each day.

CT: Describe the moment you felt he gave you the wings to dance and start your own life.

MA: When I went to college, I stopped dancing for a while, thinking I wanted to pursue a completely different career in the public relations industry. I was lucky enough to work in L.A. and Minneapolis in the industry I went to school for, but I always felt that something was missing. It wasn't until I performed with my dad at the Cowles Center in 2012 that I knew what was missing. I was so nervous to step out on that stage again after so many years. What got me through it was my dad and the beautiful piece we put

together that told the story of how my dad taught me how to dance.

Every time we performed the number, I felt that it was just me and my dad in the room. It was the most amazing feeling to be not only dancing again, but to be dancing again with my dad. After that performance, I knew that dancing is what I was meant to do. I am now a dance instructor at Cinema Ballroom.

CT: What would you like to say to your father for Father's Day?

MA:

Dad,

You are my friend, my hero, my inspiration, my idol, the best husband to my beautiful mother, and the most amazing father to Marc and me. I really feel like the luckiest, proudest girl in the world to have you as my dad. I love you with all my heart.

Happy Father's Day!

*Love,
Meg* ■





Elizabeth Dickinson is a dancer and life coach in the Twin Cities. She offers complimentary coaching consultations and can be reached at www.pursueyourpath.com.

THE DANCING LIFE

Dancing and Despair

By Elizabeth Dickinson

Learning to count for my new American smooth routines has not been an easy process. Apparently, once again, there was information it was assumed I knew, but I didn't know it in the way I was supposed to. What makes it worse is that I've been having trouble with the easy counts on the basic steps. Ha.

In most things, I'm a fairly equable person, but I sometimes have an experience in dancing when every brain cell seems to freeze. My reaction is similar to the Monopoly game card that reads: "Go directly to jail. Do not pass Go. Do not collect \$200."

Except I go directly to despair.

It makes me think of the title character in the musical *Pippin* yelling, "I'll never find it. Never! Never! Never!" at the close of the song "On the Right Track."

I'll never understand counting. Never, never, never.

My husband always says mildly, "No one ever died from ballroom dancing."

Which makes me think about Adrienne, the ballroom dancer who lost her foot (and could've lost her life) in the Boston Marathon bombings. "I just want people to know that you can come out of a situation that might seem like the end of the world and come out stronger," she said.

With her determination and prosthetic advancements, I know she will dance again, probably on September's *Dancing with the Stars*.

Not that it helps the situation, but it makes me feel embarrassed at my own lack of patience with myself. I can dance with very few obstacles. But my reaction to Adrienne's situation is similar to that of Peta, one of the pro dancers on *Dancing with the Stars*.

Peta said she just started bawling at the thought of waking up and not being able to dance.

The definition of despair is to be without hope. Hope means an expectation and desire something specific will occur. Adrienne knows she'll dance again. I've been through the process of not knowing before. I know I've gotten through it. I've already started to understand counting in a slightly deeper way.

Beyond hope, Adrienne *knows* she will dance again.

Or in the words of that song from *Pippin*:

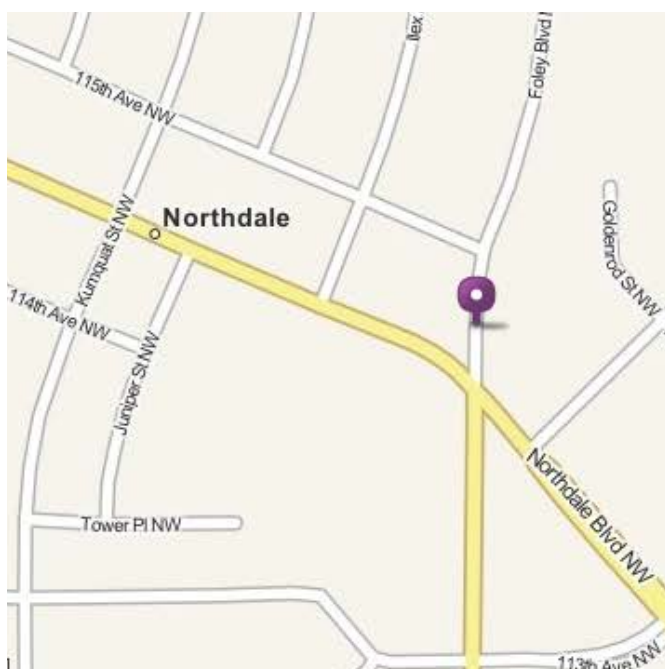
*There's no trick to staying sensible
Despite each cul-de-sac
'Cause each step's indispensable
When you're on the right track.*

Go, Adrienne! ■



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FIVE-MINUTE FILM

The Wisconsin State Dancesport Championships

By Grace Peterson

When you walk down the sculpted staircase into the grand lobby of the Pfister Hotel, beneath the gilded, arched ceilings and glittering chandeliers, you get the feeling that you have entered the old-world charm for which ballroom was intended. My black-and-white movie mind was already imagining elegant couples, swirling ballgowns, and the sweet strains of a waltz (perhaps an Audrey Hepburn romance). To top it off, the lounge in the lobby boasted a grand piano and an older gentleman who beautifully played some of my favorite classical pieces late into the evening. I could have sipped wine and listened for hours, but I had to keep in mind that I would be getting up at 5 a.m. to apply my creative mind to the extensive art of ballroom makeup.

Competing is always exciting for me. Each time I step onto the floor, it sends a thrill through me to hear the music begin, feel the connection of my partner, and think, "How can I best portray the beauty and art of the routine

this time?" Results give you an idea of how the judges perceived your fusion of technique and artistry, but at this particular competition, I learned the most through a seminar and watching the pro shows each night. Saturday morning, I attended a seminar given by Toni Redpath and Michael Mead on the performance aspect of competing—such a fun, expressive couple! Focus, intent, dynamics, the slightest expression, the direction of your gaze, a hand on his chest—each movement either enhances or hinders the story you seek to tell through a particular dance. Your audience waits expectantly, hoping you'll invite them to join with you in the story's plot and the ensuing emotion and intensity. Michael and Toni were so effective in modeling a wide range of emotions through the repetition of a simple box step that I felt as if I had witnessed an entire film in five minutes. It was evident to me how much my dancing needs to grow if I am to advance in the arena of competitive ballroom.

My head spinning with information and aspirations, I got ready for the formal pro show Saturday night. There is nothing quite like absorbing and processing the information of a seminar, only to see it beautifully and dynamically executed hours later—very inspiring for an amateur ballroom dancer. I was entranced by the fierce competition in the pro rounds and so proud of all the pro couples at Cinema Ballroom for making it to the semifinals! I think my voice was a bit hoarse from cheering. In the final round, my eyes were glued to Mazen Hamza and Izabella Jundzill. Their every movement was dynamically charged, but with a grace and flexibility that belied any effort required to execute their challenging routines. I admit I was a bit starstruck. I left the Wisconsin State Dancesport Championships with an even greater love and appreciation for the art of ballroom dancing and the goal of carrying this short film with me back to my studio practice sessions. ■

Photos from the May USA Dance by Nels Petersen



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

LOOK YOUR BEST

Care and Maintenance of Feathers and Boas

By Deborah J. Nelson

I was looking recently for information on the care of feathers and boas, which are now very popular decorations on ballroom costumes and gowns. This is what I found on the website of one of the companies that Satin Stitches used to purchase feathers from. In checking with other online sources for this information, I found the same text listed in many places. I have not personally cleaned feathers, so I have not personally tried these techniques. I have reviewed the information, and it seems reasonable to me. In case you are considering cleaning or storing your feathers, keep this information handy for reference.

The following text has been slightly edited from “Care and Cleaning of Feathers and Feather Boas” at www.fancyfeather.com.

“Feathers and boas are natural items, and as such, some care and attention is required to look after them.

“As feathers and boas are animal products, international, federal, and USDA regulations require us to store all merchandise in an environment where insect infestation is eliminated. All our feathers and boas are stored in an environment of paradichlorobenzene and/or naphthalene to comply with these regulations. Removal of any unwanted smell can easily be accomplished by putting the product outside in warm, direct sunlight for a few hours.

“Feathers and boas naturally dry out over a period of time and lose both their fluffiness and their looks. To restore feathers and boas to a fuller look, we recommend that you agitate and steam them. This is always a good place to start in order to make them look more attractive.

“Firstly, rub the feathers or boas between your hands gently but firmly.

This brings out the feather flue and makes the individual strands more fluffy. You can do this with a boa as well. Then get a large pan of boiling water, put a lid on the pan covering 90% of the pan, and then gently put each individual feather into the stream of steam emitting from the pan.

“Agitating and steaming feathers puts moisture back into the flue and expands the appearance—this is especially true for peacock and ostrich feathers. Once the feather has opened up, more steaming has little or no effect.

“Washing should be done in warm, soapy water. Dry them naturally on a clothesline. Never dry with direct heat such as putting them on a radiator or in the oven. Once dry, steam them to make them fluff out.

“Most boas are twisted when they are made. Heavier boas, such as ostrich, coque, and turkey ruff naturally become untwisted with use and should be re-twisted periodically to maintain their looks. Feathers are not colorfast, so do not mix the colors when washing them.

“Place feathers and boas in a plastic bag with mothballs, which you can obtain from the local hardware store.”

The following text has been slightly edited from the “Care of Feathers” buying guide written by eBay user dehaluyi.

“All feathers are mainly composed of a specific protein called keratin. Keratin contains sulfur and is very fibrous. There are two types of feathers: contour and down. Contour feathers are those found on wings, tails, and backs. Their stiffness comes from interlocking hooklets that project from the quill. Down feathers don’t have

these interconnecting hooklets, so they are softer and fluffier.

"While feathers may seem to be waterproof, it is only the secretions from certain glands on live birds that keep the feathers coated with oils. If this oil is removed by washing, dust collection, etc., the feathers begin to lose their suppleness and deteriorate.

"Many things can damage feathers. Insects such as moths, lice, and some beetles, which love the sulfur contained in the keratin; a buildup of dust, especially when this is followed by or accompanied by high humidity so that moisture begins to cling to the dust; too much exposure to light, which saps the color right out of feathers; or over-handling can damage feathers. Feathers survive the longest in temperatures of 60 to 75 degrees Fahrenheit, with a humidity level below 50 to 55%, and out of glaring light.

"So how do you clean feathers so that the process doesn't harm them? Feathers are so delicate and fragile, especially once they are taken from the live birds, that any cleaning may damage them. While down feathers tolerate washing and cleaning quite well, ornamental or contour feathers do not. Check your feathers frequently for dust and insects, and if you find either, use a soft, soft baby brush (the

natural-bristled kind is best) and, supporting the feather gently from behind, follow the natural direction of the plumage to softly brush away dust or to dislodge insects. Never brush against the natural grain or growth of a feather. Support the feather at all times directly behind the area you are cleaning (wear soft cotton gloves when handling feathers), taking care not to break the quill with too much pressure.

"I have also found that gentle puffs from a baby nasal or ear syringe will dislodge dust that has not yet embedded in the oils of a feather, but remember—*gently*. Too much huffing and puffing will begin to dry out the remains of the oils.

"While some feathers may tolerate a soapy cleaning, the rule of thumb is: don't do it! I know a few who have had success using a baby shampoo product on severely soiled feathers, but even they will tell you it was blind luck and they are very grateful the feathers weren't ruined. And, yes, there are conservators skilled in the art of feather cleaning, but you will sign a waiver before they will touch a single fragile feather.

"Although we all like to look at our feather collection or feathered items, it is always best to keep them in a

neutral pH (pH of 7) box. Most wooden and cardboard boxes are too acidic (pH of 6 or less). You can do a Google search for neutral pH box suppliers, and there are quite a few. However, if you wish to display your collection, Plexiglas makes an ultraviolet filtering sheet that can be cut to any size and placed over a neutral pH box.

"Keep your feathers safe from dust, moisture, bright light, and insects, and you will have a beautiful collection that can be enjoyed for many decades.

"An additional note: if your feathers get infested with critters, place in a paper bag with a small amount of Sevin Dust, shake gently, leave for two or three hours, then gently, gently brush off the dust as described above. If you have many critters on your feathers, it's best to just toss them rather than have the infestation spread."

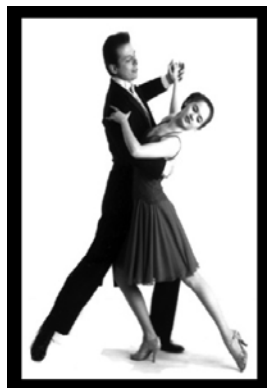
None of this information belongs to me, but I'm passing it along in case you can't take the time to do a Google search yourself. Basically, feathers are fragile, so take care of them as best you can to help them stay in top condition for as long as possible. And if you find your feathers past their prime, consider replacing them with fresh feathers. ■



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BLESSED WITH PROBLEMS

By Corissa Ranum

Some of the best advice I have ever been given is to consider myself blessed with problems. At first, I didn't get it. How can someone be blessed with a problem, something most people try to avoid? But upon reflection, it makes me really evaluate my life. Is it really that awful to be struggling to keep one's head left? I'm not worried about my next meal or if I can pay rent on time; it's a problem with my dance position that

I'm currently battling, which, all in all, is not a terrible problem to be facing.

Considering myself blessed with problems has changed my perspective towards dance and life in general, instilling a sense of gratitude within me. Not only does this make me less frustrated with my dance position, but it reveals the quality of life that I have. I've been dealing with leaving Minnesota and moving to Delaware,

which has been a very bittersweet journey. I'm leaving a wonderful community filled with great dancers and even better friends, but I have the opportunity to travel along the coast and develop myself in my career. For that, I am truly blessed. Thanks to all of you who have made me who I am today through mentorship, friendship, and support. I cannot express how sad I am to leave, and I hope to see you all again soon on the dance floor. ■



Photos from the Tea Dance by Karin Lynn Photography, karinlynnphotography.com



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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, where Jack takes lessons with Monica Mohn. Jack's book, *Beauty in Partnership, A Memoir of Ballroom Dancing*, is available at www.johnsmunday.com and several dance studios.*

GENTLEMEN LEAD

By Jack Munday

At a Loft Literary Center class I recently took on writing magazine articles (yes, I have a lot to learn), we read an article as an example of how to do a feature on a person involved in something of interest. The article, titled "Gotta Dance!" by Elizabeth Gilbert, was published in *Gentlemen Quarterly*. It featured Frankie Manning, a dancer from the 1930s who was famous for dancing lindy hop. The piece went on to explain that Frankie was the best dancer, coach, and choreographer of lindy hop in Harlem, New York, in the 1930s.

Since I didn't know the dance and was curious, I asked Monica to teach me the basics at my next lesson. It is harder on my knees than, for example, west coast swing, which evolved from lindy hop. Monica asked if the article told how the dance got its name. It didn't, and she said that lindy hop was named in honor of Charles Lindbergh's "hop" over to Europe. Monica suggested I go to YouTube and watch some dances. I found one of Frankie Manning and was amazed. He and his partner did the basic step at a frantic speed, then started leaping and jumping. My knees wouldn't be the only thing to ache if I tried some of those moves.

I learned that Frankie Manning was born in 1914. As he grew up, his only goal in life was to dance at the Savoy in Harlem, which he did starting in 1932. On his

eightieth birthday, his friends arranged for him to dance with eighty women. He liked the idea and did it for each of his birthdays after that. At age eighty-four, he got carried away and danced with almost one hundred women in a row without stopping. Frankie Manning died in 2009, but it has been said that he lives on in everybody who danced with him.

What about lindy hop now? There are no coincidences. The Midwest Lindy Festival is an annual lindy hop festival hosted over one weekend in May by Midwest Lindy Fest Production in the Twin Cities—the weekend I started to write this column. One of the events is to dance with Gordon Webster at Dancers Studio on Friday, May 10th. Should Fran and I go dancing, or maybe just watch? Gordon Webster is a pianist and we agree that his tremendous musicianship and passion shine brightly. Great music and a strong temptation to try lindy hop. Just once? It is an event to treasure.

We learned that the Midwest Lindy Fest has a show, also on Friday night, with about eleven performances by skilled lindy hoppers, some with impressive championships. We looked at videos of last year and can affirm the wonderful dancing. At another lesson, Monica had me practice west coast swing to lindy hop music. We also tried foxtrot. Where is Frankie Manning when we need him? ■

COMPETITION CALENDAR

Jun 8 - 9, 2013

NJ DanceSport Classic - Summer Sizzler - NOE

Organized by Mario Battista & Wendi Davies at Rogers DanceSport Center in Hackensack, NJ. Qualifying event for 2014 Nationals.

Jun 15, 2013

River City Ball

Hosted by Portland USA Dance chapter #1006.

Jun 28 - 30, 2013

Gumbo DanceSport Championships - NOE

2013 Senior IV National Championships

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

Jul 11-13, 2013

Twin Cities Open Ballroom Championships

Hosted by Scott & Amy Anderson at the Minneapolis Marriott City Center. Visit www.twincitiesopen.com or email megamarc@frontiernet.net.

Jul 27, 2013

Southern Star Mid-Summer Classic

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

Aug 10 - 11, 2013

2013 Heartland Classic - NOE

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

Sep 7, 2013

Kansas City Dance Classic

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

Sep 28, 2013

New England DanceSport Championships - NOE

Hosted by MASSabba USA Dance Chapter #3002 in Danvers, MA. Qualifying event for 2014 Nationals.

Oct 4 - 6, 2013

Carolina Fall Classic - NOE

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

Oct 12 - 13, 2013

Northwest DanceSport Championships - NOE

Hosted by Portland USA Dance Chapter #1006. Qualifying event for 2014 Nationals.

Nov 1 - 3, 2013

Chicago DanceSport Challenge - NOE

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

Feb 15 - 16, 2014

Mid-Atlantic Championships - NOE

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

Mar 28 - 30, 2014

2014 National DanceSport Championships.

To be held in Baltimore, MD.

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The *Dancing Times* is put together every month by the volunteer efforts of people across the Minnesota dance community. Help us continue to distribute this publication by advertising in the *Dancing Times* or by donating to our printing fund. Email Bonnie Burton at bonnieburton@comcast.net or call (952) 454-4620 to learn more about opportunities for advertising in the *Dancing Times*.

ASK DR. DANCE

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

Q: I've taken lots of lessons with lots of coaches over the ten-plus years I've been dancing. One thing that makes me really uncomfortable is how homophobic a lot of them are. I don't think they even notice they're doing it, but some of the things they say are really offensive. Is there a way I can ask them

to describe what they want from my dance position (I'm a lead) without stereotyping and degrading gay men? And I guess for the coaches here, have you ever had a student ask you to communicate with them differently about anything? Was that okay?

Donna Said:

I'm sorry to hear that this has been your experience. It's surprising as well, because on the national scene, I'm guessing that approximately one fourth to one third of the coaches are gay, and this is an industry where everyone has worked together harmoniously for a long time.

You can and should always tell a teacher or coach what you need. In my opinion, you will get the best results if you choose coaches that nurture you and are able to help you give your best performance.

Good luck with your dancing.

Paul Said:

We live and work in an environment that has a large contingent of gay men who dance, teach, and coach on a daily basis. On the whole, I think we all get along fine with humor and tolerance for everyone's orientation. If, as a student, a coach or teacher offends you in any way, you have the right to call them on it or simply not reward them with your business. We also engage in an activity that invites criticism, and if you are an individual that is easily hurt by negative feedback, that criticism may seem unusually harsh.

We do things like taking dance lessons because we enjoy most of the aspects of them despite some of the negative

things that accompany them. In the end, your comfort level will dictate whether you continue in this endeavor or not. Good luck!

The Dance Medic Said:

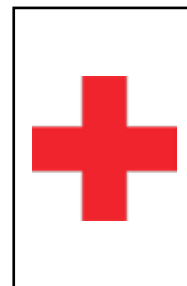
The vast majority of teachers of any discipline would certainly not want to intentionally offend anyone. It is my thought that it is simple ignorance on the part of said person and that there is no malice intended. It is always appropriate to let your feelings be known and to ask to be treated in a way that is both positive and comfortable for you. If you receive a negative reaction from said person, discontinue the relationship and move on. ■



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



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



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



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SWAPLINES

Swaplines offers members and subscribers the chance to sell their dancewear. Submit ads of a maximum of three lines to newsletter@usadance-mn.org. Please include area code with any phone number.

➤ **Contact Anne 612.280.7818**

Contact for photos.

Size 6-10: White Smooth Gown with Gold and Turquoise Accents

Designed to accentuate your figure with ruching and sleek lines. Great flared skirt at the bottom for maximum impact. Gorgeous belt and arm bands. Made by Marsha Wiest-Hines.

➤ **Contact Cheri 763.544.6724 artncheri@aol.com**

Contact for details and photos.

Size 2-6: American Smooth Gowns

\$500-\$700.

➤ **Contact Janie 763.797.5230 janienordberg@comcast.net**

Contact for photos. More gowns available to purchase and rent. Payment plans accepted.

Size 2-8: Gorgeous Peach Championship Gown

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 Wiest-Hines. \$1200.

Size 2-8: 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! \$1100.

Size 2-8: Elegant Black Championship Gown

Luxurious maribu boa on hem and neckline. Beautifully designed with open back and long sleeves. Shows off curves. Covered in AB multicolor stones. \$1100 OBO.

Size 2-8: Black Gown with Hot Orange & Yellow Accents

Stunning gown has fiery orange and yellow accents, drapes on long sleeves, bodice, and chiffon layers of skirt. Sexy slit shows off legs. Beautiful color rhinestones. \$800 OBO.

Size 2-8: Sexy Pink & White Rhythm Dress

This stunning dress has tons of stones, beautiful pearl beading, and flirty skirt! Bracelets, necklace, and accessories included. A showstopper! \$700.

➤ **Contact Bernice 952.936.2185 or 952.545.2989**

Size 7 ½ to 8N: Ladies' Smooth Capezio Dance Shoes

Closed-toe pumps. Flesh-colored. Worn once. \$50.

➤ **Contact Theresa Kimler 612.414.3099 theresakimler@yahoo.com**

Contact for photos. Most dresses also for rent for \$250-\$300.

Size 2-8: Marilyn Monroe-Inspired Ballgown

White gown with gold waist accent shaped perfectly to create a slim silhouette. Silk skirt, slit on right leg, mid-height backline. Made by Doré. \$2800.

Size 2-6: Trendy Gold Ballgown

Super-shiny with rhinestone accent design to complement any figure. Best on someone who wants to stand out in a crowd. Classic design meets the latest trend in fabrics! Includes super-sparkly armbands. \$2800.

Size 2-8: White & Black Couture Ballgown

Designed by Chanel, brought to life by Jordy. Look for the signature crossing-C design. Black sheer over nude top with full rhinestones, long sleeves, white skirt. Mid-height backline. Great for standard or smooth. \$2400.

Size 2-8: 2 Elegant Smooth Gowns with Long Sleeves and Fox-Fur Cuff

1) Black mesh peeks through an intricate velvet pattern overlay. Cobalt blue rhinestones. Made by Doré. \$2000.

2) Gorgeous sheer navy blue with rhinestones from top to bottom. Made by Randall Designs. \$2000.

Size 2-8: The Ultimate White Designs to Shine Gown

Multiple blue-shaded stone pattern. 3-layer skirt, armbands, amazing necklace, hair accessory. Must-see. Worn twice. \$4000.

Size 2-8: Latin/Rhythm Dress - Black with Red Scarves

Jet stones, silk chiffon skirt, 3/4-length sleeves, sweetheart neckline, bracelet, earrings, hair decoration. Made by Doré. \$1000.

Size 2-8: Latin/Rhythm Gown

Black stretch velvet bodice. Multi-layered silk skirt that ends at knees when still. A great dress for the classic, movie-star type dancer. Effortless wear. Made by Doré. \$1000.

Size 35.5 (US 6.5): Dance Naturals Tan Satin Latin/Rhythm Shoes

2-1/2" heel. Brand-new. \$75.

Size 5EU (US 7 to 7.5): Supadance 1026 Beige Leather Practice Shoe

Worn once. \$75.

➤ **Contact Gail 651.387.0885 gailmulcahey@yahoo.com**

Size 5: Elegance Shoe Company Ladies Open-Toe Shoes

2 1/2 inch heel. Flesh-colored. Great quality; no longer fit due to pregnancy. \$45.

DANCE PARTNER WANTED ADS

Looking for a practice partner? Compose an ad letting potential partners know what you're looking for and how to contact you. Submit ads of a maximum of three lines to newsletter@usadance-mn.org. Please include area code with any phone number.

➤ **Vee Hammond 651.206.9890 vee.hammond@comcast.net**

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

➤ **Marty Faeh 952.220.1851**

marty_faeh@yahoo.com

Lead, 5'11", 51, seeks practice partner for bronze competition-level standard, smooth,

and rhythm. 3 years' dance experience. Takes lessons weekly. Will provide floor time. St. Paul.

➤ **Jane Phipps 612.859.5245**

janep1951@gmail.com

Follow, 5'5", seeks practice partner for bronze/silver competition-level smooth and rhythm. 3 years' dance experience. Takes lessons regularly. Any practice location okay.

➤ **Justin Sundberg 612.964.1741**

justin@jdsundberg.com

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

DANCE CONTACTS

A collection of businesses and clubs of interest to Minnesota dancers. If you'd like to be listed on this page, send your contact information to newsletter@usadance-mn.org.

STUDIOS

AMERICAN CLASSIC BALLROOM
550 Market Street, Chanhassen

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www.BlueMoonBallroom.com

CHEEK TO CHEEK STUDIO
11415 Foley Blvd NW, Coon Rapids
763.755.3644
cheektocheekdancestudio.com

Instructor:
Harry Benson

CINEMA BALLROOM
1560 St. Clair Ave, St. Paul
651.699.5910
www.cinemaballroom.com

Instructors:
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Dustin Donelan, Eric Hudson,
Michelle Hudson, Kristina Lee,
Kirsten McCloskey, Nadine
Messenger, Shane Meuwissen,
Martin Pickering, Dipendra
Thakur, Douglas Wallock

DAHL DANCE CENTER
River Center Plaza, 1619 North
Broadway, Rochester
507.252.1848
www.dahldance.com

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651.605.5784
tricia@danceandentertainment.com
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Instructors:
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www.dancewithusamerica.com

Instructors:
Elena Bersten, Gene Bersten

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415 Pascal Street N, Saint Paul
651.641.0777
www.dancersstudio.com

Instructors:
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Jeff Halverson, Christine
Hardcastle, Bonnie Inveen, Chris
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www.fourseasonsdance.com

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Contacts:
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www.lindenhillsdancingclub.org

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stardustdanceclub@gmail.com

SUBURBAN-WINTERSET DANCE CLUB
Woman's Club of Minneapolis, 410
Oak Grove Street, Minneapolis

952.894.1412
www.suburbanwinterset.com

TANGO SOCIETY OF MINNESOTA
612.224.2905
www.mntango.org

TAPESTRY FOLK DANCE CENTER
3748 Minnehaha Ave, Minneapolis
612-722-2914
www.tapestryfolkdance.org

USA DANCE, MINNESOTA CHAPTER
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