

MINNESOTA

DANCER

June 2015



VIRGINIA DIETZ
1922-2015

Dancing with Shinya McHenry at the 2015 Tea Dance.

*Photo by David Chin Photography
www.dchinphoto.com*



Official publication of USA Dance Minnesota Chapter #2011



David Chin

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Beginner Foxtrot

Classes at
American Classic Ballroom
with Paul Botes



Sunday, June 7th — 2:00 pm
Sunday, June 14th — 2:00 pm
Sunday, June 21st — 2:00 pm
Sunday, June 28th — 2:00 pm

550 Market Street
Chanhassen, MN 55317
info@acballroom.com
952-934-0900



Check out our website:
www.usadance-minnesota.org
Contact us:
info@usadance-minnesota.org

Project Dance Minnesota offers free dance instruction to members of USA Dance.
Non-members pay \$5. Become a member of USA Dance at membership.usadance.org.
A different professional instructor teaches a new dance at a different location every month.

Dancer

February 2015

An Official Publication of
USA Dance-Minnesota Chapter #2011



USA Dance: Who Are We?

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

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

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

Editors/Layout: Bonnie Burton, Leland Whitney
Advertising/Editing: Bonnie Burton, 952.454.4620
Mailing: Committee member

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

Contributors: Scott Anderson, Suzi Blumberg, Paul Botes, Bonnie Burton, Jackie Dalton, Elizabeth Dickinson, Lois Donnay, Donna Edelstein, Deb Lundgren, Deborah J. Nelson, Carol Post, Jeffrey Ringer, Leland Whitney.

Leland Whitney, President, 651.690.9367
lrwhitney@msn.com

Edward Soltis, Vice-President, 612.805.6516
ed.soltis@outlook.com

Jane Phipps, Treasurer, 612.859.5245
janep1951@gmail.com

Leslie Whitney, Secretary, 651.690.9367
lrwhitney@msn.com

USA Dance Minnesota Chapter #2011 Board Minutes

Tuesday, April 7, 2015
Submitted by Leslie Whitney

In attendance: Lee Whitney (President), Ed Soltis (Vice-President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Dan Fitzgerald, Karen Maldonado, Carol Post, Joyce Thompson, Paul Stachour, Ember Reichgott Junge

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

Call session to order:

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

2. Guest Presentation – Ember presented information about Dancing Classrooms. The board will consider the level of support it can offer.

3. Confidentiality – Meeting discussions are confidential. Chapter minutes are posted in the Minnesota Dancer.

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

5. Treasurer's Report – Motion was made, seconded and unanimously approved to accept the March treasurer's report.

6. Membership Coordinator Report—March 2014 – 143; end of April 2014 – 142; March 2015 – 348; April 7th, 2015 – 352 + 18 pending = 370

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

8. Social Dance, Special Projects and Volunteer Coordinator Report

• April monthly dance will be held at American

Classic.

- The monthly dances for May and June will be at DanceLife Ballroom. Shinya will teach hustle in May and rumba in June.
- We discussed the rental price of ballroom space for our monthly dances.
- The board is considering a Grand Ball in the fall of 2016 to celebrate our 25th chapter anniversary.
- Admission to monthly dances – A motion was made, seconded and approved to raise the rates to \$5 student price, \$10 member price, and \$15 non-member price. These prices will go into effect for the May monthly dance. Lee will announce this change in rates at the April dance.
- Tea Dance – Plans are going smoothly.
- Beginner's Dance – Joyce and Dan met to discuss this opportunity. We considered their summary of the pros and cons and tabled this subject for a future meeting.

9. Communications Coordinator Report

- Minnesota Dancer – We will continue to offer the option for electronic delivery and include an area to agree to this on the monthly dance sign-in sheet.
- Website – It is being updated with the changes of opening/closing studios.
- USADance-MN.org recovery status – This issue has been settled.

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

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

12. UMR Ballroom Dance-Scholarship Request
The board received a thank you letter from the team; it will be printed in the May MN Dancer.

**Next Meeting: May 5th, 2015, 6:00 pm,
DanceLife Ballroom, 6015 Lyndale Ave. S.,
Minneapolis, MN 55419** ▲

USA DANCE MINNESOTA
HOTLINE
651-483-5467

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www.usadance-minnesota.org

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Name Phone _____
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Please mail your check for \$22 with this form to: Jane Phipps, 9018 Zanzibar Lane, Maple Grove, MN 55311 Janep1951@gmail.com

DANCER'S NIGHT OUT

Tue 6/2 DanceLife Ballroom West Coast
Swing Dance 9–11, 6015 Lyndale S,
Mpls, www.dancelifeballroom.com

Wed 6/3 Cinema Ballroom Practice Party,
8–9, 1560 St Clair Ave, St Paul, 651-699-
5910, www.cinemaballroom.com

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

Thu 6/4 Dancers Studio Dance Party 7:30–
9, 415 Pascal St N, St Paul, 651-641-
0777, www.dancersstudio.com

Fri 6/5 DanceLife Ballroom Variety Dance,
8–9:30, 6015 Lyndale S, Mpls, 612-345-
4219, www.dancelifeballroom.com

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

Sat 6/6 DanceLife Ballroom 1st Saturday
Variety Dance, 7–10, 6015 Lyndale S,
Mpls, 612-345-4219,
www.dancelifeballroom.com

Cinema Ballroom summer Safari show-
case, 6-10, 1560 St. Clair Ave., St. Paul,
651-699-5910, www.cinemaballroom.com

Sun 6/7 USA Dance-Minnesota Foxtrot
Lesson with instructor Paul Botes;
2:00 PM; Free to USA Dance Members
\$5/Non-members! American Classic
Ballroom, 550 Market St., Chanhassen,
www.usadance-minnesota.org

DanceLife Ballroom Twin Cities Rebels
1st Sunday Dance, 7–10:30, 6015
Lyndale S, Mpls, 612-345-4219,
www.dancelifeballroom.com

First Sunday Dance at Tapestry, 6–9:30,
\$7–\$8–\$10, Salsa with James Wood,
3748 Minnehaha Ave S, Mpls,
www.tapestryfolkdance.org

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

Tue 6/9 DanceLife Ballroom West Coast
Swing Dance, 9–11, 6015 Lyndale S,
Mpls, 612-345-4219,
www.dancelifeballroom.com

Wed 6/10 Cinema Ballroom Practice Party,
8–9, 1560 St Clair Ave, St Paul, 651-699-
5910, www.cinemaballroom.com

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

Thu 6/11 Dancers Studio Dance Party 7:30
–9, 415 Pascal St N, St Paul, 651-641-
0777, www.dancersstudio.com

Fri 6/12 DanceLife Ballroom Variety
Dance, 8–9:30, 6015 Lyndale S, Mpls,
www.dancelifeballroom.com

DanceLife Ballroom Salsa/Bachata, 9:30-
12, 6015 Lyndale S., Mpls,
www.dancelifeballroom.com

USA Dance Rochester , 7-10:30, \$8/\$10
The Castle, 121 N. Broadway, Rochester,
MN, www.somnusadance.org

Sat 6/13 Tango Society of Minnesota 2nd
Saturday Milonga, 8:30–1, \$10 members
\$14 non-members, Costa Rica Ballroom,
816 Mainstreet, Hopkins, 612-224-2905,
mntango.org

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

DanceLife Ballroom Rebels Anniversary
Dance, 8-12, \$10/\$15, 6015 Lyndale S,
Mpls, www.dancelifeballroom.com

Sun 6/14 USA Dance-Minnesota Foxtrot
Lesson with instructor Paul Botes;
2:00 PM; Free to USA Dance Members
\$5/Non-members! American Classic
Ballroom, 550 Market St., Chanhassen,
www.usadance-minnesota.org

Cinema Ballroom Sunday Night Dancing
with Jerry O'Hagan and His Orchestra,
6:15PM–10, 1560 St Clair Ave, St Paul,
651-699-5910, www.cinemaballroom.com

Tue 6/16 DanceLife Ballroom West Coast
Swing Dance, 9–11, 6015 Lyndale S,
Mpls, 612-345-4219,
www.dancelifeballroom.com

Wed 6/17 Dancers Studio WCS Party 8–9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

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

Thu 6/18 Dancers Studio Dance Party 7:30
–9, 415 Pascal St N, St Paul, 651-641-
0777, www.dancersstudio.com

Fri 6/19 DanceLife Ballroom Variety
Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-
345-4219, www.dancelifeballroom.com

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

Dancers Studio Hollywood Lights Sum-
mer Showcase, 7-10:30 PM, 415 Pascal
St. N., St. Paul, 651-641-0777,
www.dancersstudio.com

(Continued next page)

Inside the Dancer

Meeting Minutes.....	4
Dancer's Night Out	5
President's Corner.....	7
Editor's Column	9
Tribute to Virginia Dietz	10
Scott Anderson Remembers Virginia....	11
TCO Ballroom Championships	12
Tea Dance 2015	14
Argentine Way: Lead/Follow Series	19
Why I like to Lead: Lead/Follow Series..	20
Transforming Off-the-Rack Garments	21
April Follies Dance Competition	23
Doctor Dance	24
The Dancing Life	25
Last Glance	27
Membership Form	29
Dance Contacts	30

DANCER'S NIGHT OUT

Sat 6/20 Monthly USA Dance Minnesota,
DanceLife Ballroom 7-11, \$5 students,
\$10 members, \$15 non-members, les-
son with Shinya McHenry, 6015
Lyndale Ave. So., Mpls.

Sun 6/21 USA Dance-Minnesota Foxtrot
Lesson with instructor Paul Botes;
2:00 PM; Free to USA Dance Members
\$5/Non-members! American Classic
Ballroom, 550 Market St., Chanhassen,
www.usadance-minnesota.org

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

Third Sunday Dance at Tapestry, 6-9:30,
 \$12, Salsa with Laia Olivier, live music by
 Tim Patrick and Blue Eyes Band, 3748
 Minnehaha Ave S, Mpls,
 www.tapestryfolkdance.org

DanceLife Ballroom Rebels WCS Party, 7:00-
 10:30, \$7/\$11, 6015 Lyndale S, Mpls,
 www.dancelifeballroom.com

Tue 6/23 DanceLife Ballroom West Coast
 Swing Dance 9-11, 6015 Lyndale S,
 Mpls, www.dancelifeballroom.com

Wed 6/24 Dancers Studio WCS Party 8-9,
 415 Pascal St N, St Paul, 651-641-0777,
 www.dancersstudio.com

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

Thu 6/25 Dancers Studio Dance Party 7:30
 -9, 415 Pascal St N, St Paul, 651-641-
 0777, www.dancersstudio.com

Fri 6/26 Cinema Ballroom Salsa Fusion, 7-
 11, 1560 St Clair Ave, St Paul, 651-699-
 5910, www.cinemaballroom.com

DanceLife Ballroom POP INTO Summer
 Showcase, 6-10, 6015 Lyndale S, Mpls,
 612-345-4219
 www.dancelifeballroom.com

DanceLife Ballroom Salsa/Bachata, 9:30-
 12, 6015 Lyndale S., Mpls,
 www.dancelifeballroom.com

Sat 6/27 Café Bailar Dance Party, 7:30-
 11:30, \$10, Costa Rica Ballroom , 816
 Main St, Hopkins, www.cafebailar.com

DanceLife Ballroom Argentine Tango
 Fourth Saturday Fusion, Milonga with Sab-
 ine & Diana, 9-1AM, 6015 Lyndale S, Mpls,
 www.dancelifeballroom.com

WCS group car-pool to St.Cloud, departing
 at 5:30 p.m. from Maple Grove Library,
 8001 Main St., Maple Grove. Lesson &
 dance 7-10, 805 Cty. Rd. 120, Sartell, 955-
 884-5977
 www.stcloudballroomdanceclub.com

Sun 6/28 USA Dance-Minnesota Foxtrot
Lesson with instructor Paul Botes; 2:00
PM; Free to USA Dance Members \$5/
Non-members! American Classic Ball-
room, 550 Market St., Chanhassen,
www.usadance-minnesota.org

Cinema Ballroom Sunday Night Dancing
 with Jerry O'Hagan and His Orchestra,
 6:15PM-10, 1560 St Clair Ave, St Paul,
 651-699-5910, www.cinemaballroom.com

Tue 6/30 DanceLife Ballroom West Coast
 Swing Dance, 9-11, 6015 Lyndale S, Mpls,
 www.dancelifeballroom.com

USA Dance-Minnesota Chapter #2011

MONTHLY DANCES JUNE

Saturday, June 20

DanceLife Ballroom
6015 Lyndale Ave. So.
Minneapolis, MN

7-8 pm lesson: Rumba
Instructor: Shinya McHenry
8-11 pm: Variety Dance Music

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

JULY

Saturday, July 18

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

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

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

AUGUST

Saturday, August 15

Dance With Us America
10 Southdale Center
Edina, MN

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

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

LYNNE'S DANCE NEWS

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

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

Dance address book also on the website



PRESIDENT'S CORNER

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

Two vivid memories

Violet just wanted to dance. A baby, just a few months old standing on my lap and clinging to my fingers, watched her Mom and Dad, professional dancers, competing at the Colorado Star Ball in Denver. She bobbed, she swayed, when Mom dropped low in her dance, Violet's little legs would collapse and her arms would spread wide, when Mom drew herself up in her dance, Violet would jump! This went on for a long,

long time. Gradually, most people in the audience turned their attention to watch Violet, not the pros on the dance floor.

Virginia just wanted to dance. A lovely, perfectly dressed, coiffed and bejeweled woman in her nineties at the Tea Dance less than a month ago, wanted to waltz and rhumba. She wished she had a little more strength so she could dance the cha cha. She had many dance partners that sunny afternoon. She was clearly happy. Just a couple weeks ago, Virginia passed quietly away.

Leland and Leslie Whitney are preparing for the USA Dance Senior IV National Championships to be held in late June in Baton Rouge, LA. They will compete in Smooth and Rhythm Championships. This is the first year they are eligible to compete in this age group.



2015-2016 USA Dance-Minnesota Chapter #2011 Board of Directors.

Dan Fitzgerald, Karen Maldonado, Leland Whitney, Leslie Whitney, Ed Soltis, Carol Post, Jane Phipps, Joyce Thompson, Tom Crable.

Photo by David Chin Photography



University of Minnesota Rochester Student Guests:

(Back row) Sami Johnson, Zach Bultman, Ruth Atinda, Wyatt Gifford, Olivia Stiller;

(Middle row) Jel Montano, Jessica Schreier, Naomi Hazard, Jenna Kremer; (Front row) Tom Ekstrom, Haley Pysick, Allison Lund, Alysa Gewerth

Photo by David Chin Photography

Dear USA Dance Chapter 2011,

On behalf of our team I'd like to extend our gratitude for your generous scholarships that allowed our team to attend the Tea Dance in Wayzata. Last year only board members were able to attend this dazzling event, while this year the chance was opened to all. Fifteen of our students were able to make it, and all fifteen left smiling.

This was a great opportunity to integrate our team into the ballroom community. As I sat with teammates enjoying the wonderful meal, we noticed the range of ages and commented about how this is a life-long sport. Having this final formal outing as a team was perfect in timing with our upcoming final exams. It was a great way to de-stress and take our minds off of school. Being able to dance in a relaxed setting allowed us to try some new figures, and intermingle with other teams and dancers. By visiting with other participants we gained further insight to ballroom dancing; how people began, where they practice, why they have continued, etc.

Thank you so much for your support this ballroom season. Having a chapter to look up to aids us in more ways than one. We are able to see how one can grow in the dance community, and understand the benefits of this sport. Thank you for your continued support!

Sincerely,

Jenna Kremer
Public Relations Officer, UMR Ballroom Team



Bonnie Burton is Editor of *Minnesota Dancer Magazine*. She and her husband Ed Soltis will compete next at the *Gumbo DanceSport Championships in Baton Rouge, LA*, at the end of June.

EDITOR'S COLUMN

By Bonnie Burton

Husband/dance partner Ed and I recently decided to have a session with a visiting coach. I've generally resisted working with visiting coaches, telling Ed that after we've exhausted the deep and extensive pool of Twin Cities dance talent, maybe we'd be ready for visiting coaches. Nonetheless, our instructor Marcy McHenry, felt that Yulia Kornilova could help us, so we signed on to work with her for a session.

The lesson started off in an unusual way: Yulia watched us dance about 30 seconds of our silver standard waltz routine. She stopped us and literally sent Ed to the corner of the room – she put him flat against the wall, in dance frame, with his head, back, and elbows up and touching the wall – and she told him to stay there and hold that position for five minutes, while she worked with me. “He must do daily – he is to stand against the wall every day for five minutes!”

She turned her attention to me: it seems I take short backward steps – a combination that doesn't work with Ed's long strides, so we worked to elongate my stride and she showed me hip flexor stretches.

Finally, she put us back on the dance floor, readjusted Ed's arms to a much higher frame, suggested I consider wearing higher heels to compensate for his height, and told us to dance our foxtrot for her.

After she made a minor footwork correction, and verified we were dancing an allowed alternate step in our routine, she took us to the middle of the dance floor in front of the mirrors, and made us sit on the floor. She wanted to show us a yoga exercise. Never mind that other instructors were teaching lessons all around us!

Visualize Bonnie, Ed, Yulia, and Marcy all on the floor at Dancers Studio doing the ‘Lord of the Fishes’ twisting pose! It seems we have insufficient CBMP (contra-body-movement-position) in our standard foxtrot, and Yulia advised us this pose will help with the flexibility needed to achieve that.

Ed and I know the choreography to our dances. (Ladies, I have memorized my part, as well!) We know and intellectually understand *in our heads* the techniques we're trying to achieve. But getting our middle-aged bodies to cooperate and perform these desired techniques has been the on-going challenge for us.

So it's no surprise that Yulia told us many of the same things most of our other instructors have said (elbows up, better frame, longer steps, more movement on the floor). But more importantly, she gave us new tools, which with diligent practice, will help us to get closer to the ideal we're trying to achieve.

Although our session with Yulia wasn't what I had expected, she showed us a way to take our dancing up a notch. And at the end of the day, isn't that what we all want?

I hope you will find something in this month's *Minnesota Dancer* to inspire you to take your dancing to the next level. Doctor Dance has tips for practicing alone; Suzi Blumberg writes about TCO, a favorite home-town competition; we have two different perspectives in our series on ‘Lead or Follow or Both’; we pay tribute to Virginia Dietz; and please, take time to admire David Chin's glorious photos of the Tea Dance.

Happy reading and happy dancing! ▲



Friends - Virginia Dietz and Jackie Dalton

There are no words to describe what a treasure our 92-year-old friend Virginia Dietz was to so many people in the dance community. She graced our ballroom dance floors for many years, having participated in competitions and winning trophies still displayed in her apartment. Her presence was welcomed and appreciated by so many.

Nothing seemed to stop Virginia. Despite injuries, she would rehabilitate and get back to dance. Each year she attended Scott Anderson's TCO, the Twin Cities Open Dance Championships, staying the entire weekend in the hotel so she wouldn't miss any events.

She took trips with dancers, to far off places, like the Blackpool World Championship Competition in England with her friend Anna Reed, just a few years ago; and a recent trip to Mexico for a dance week with Shinya McHenry's group. She was a trooper.

Virginia always took such good care of herself without much help from anyone. She never wore much make up, which she didn't need anyway. She always dressed so beautifully; always elegant. Who can forget that



Virginia with her dance friends

Tribute to Virginia Dietz

By Jackie Dalton

radiant smile, her lovely presence and her will to dance?

Even until recently, dance was vital. She always kept abreast of monthly dance events and was a long time supporter of USA Dance and faithfully subscribed every year to the Dancing Times/Minnesota Dancer magazine. She never forgot to order that.

Dance was a very significant part of her life and I know that it kept her going and kept her young. Even her hip replacement last year was not going to limit her. I promised I would get her back to dance. She needed to be there.

When I think of Virginia, I think of a gem, so radiant and lovely to look at, and admire for its appearance and style. Like any real gem she had sparkle, was very precious, and of course, truly priceless.

She taught me things that I apply to my life today. Not only was she kind and gracious, but she was tolerant and overlooked the unimportant things. Virginia was so dependable. Whenever I had tickets to a performance I knew if I called Virginia she would go. And she did.

We saw the *Dancing With The Stars* show with Derek and Julianne Hough when it came to Minnesota. We went to Orchestra Hall several times to enjoy music performances. We went to parties, a University dance competition, Medina Ballroom dance events. This past Christmas she invited me to her living facility for a full holiday dinner; and we cannot forget her 90th birthday party!

The real highlight of this year was the annual Tea Brunch, on May 3rd, an event we both missed last year because of injuries. I promised her in 2014 that we would make the

2015 Tea Brunch 'for sure' and fortunately we did. That was the last time I took a few photos of Virginia. Now I regret not taking many more with all of her dancing friends.

But we both agreed that that was the BEST time we ever had. And I thank God every day that all of us had that time to be with Virginia for the last time. Because exactly one week later, she had a massive stroke on Mother's Day and was in ICU for three days. She passed away on Thursday, May 14th in the morning. Virginia, like me, was a night owl and liked to sleep late. That morning, like most mornings she decided to sleep in. This time, it was forever.



Virginia & Yeun Chou—Tea Dance 2015

We'll miss seeing Virginia in the coming days. But I know she is with us in spirit. Paying tribute to a wonderful friend is not easy. I know I may have forgotten to share other vital remembrances. But I think what is outstanding about memories is that they will pop into our minds at different moments as a reminder to not forget. For those of us who knew Virginia Dietz, how could we forget her? She is a part of our lives forever. ▲



*Virginia & Scott
practicing their dance moves!*

There will be a Celebration of Life memorial service on Wednesday, June 17, 2015, at 11 AM, at St. David's Episcopal Church, 13000 St. David's Rd., Minnetonka, MN 55305. There will be a luncheon to follow at the Marsh Wellness Center, 15000 Minnetonka Blvd., Minnetonka, MN 55305. In lieu of flowers, memorials preferred to St. David's Episcopal Church or the Minnesota Landscape Arboretum, 3675 Arboretum Drive, Chaska, MN 55318.

Virginia Dietz: More Than Just a Dancer

By Scott Anderson

I can't remember exactly when we met Virginia Dietz, except that I know when we became acquainted with each other, she was a lady I'd never forget. Often in the 'ballroom world' we come across people that are 'quite the personalities' – yet, Virginia was always unassuming and a picture of grace.

After Amy and I sold our studios and began attending more dance functions around the Twin Cities area, it seemed that everywhere we'd go, we'd always see these three ladies attending a dance together: it was Anna Reed, Millie Cucia, and Virginia Dietz. They were at all the dance functions at all the studios – whether they were cheering on performances at a studio showcase, or dancing the night away at local dances.

In 2009, Amy and I thought it most appropriate to give these ladies the 'Unforgettable Award' at the Twin Cities Open Ballroom Championships.

Virginia took lessons all over town, and I had the privilege to teach her myself in the last several years. Age never stopped her.

She was always eager to learn and was a great student.

One of my fondest memories was the day we went fishing together. As many of you know, my hobby outside my dance career is fishing. At the annual fundraiser for Beyond Ballroom Dance Company, I always donated a day fishing with myself.... and one year the highest bid came from Virginia!

I'll never forget Amy's reaction of 'cautious concern'. "Does she know how small your boat is?"

It was a cold, rainy day in 2013 but Virginia still wanted to go. So I picked her up and we had a great time together that day. We even caught a few! She talked about how she loved to fish as a young girl with her father – it's a memory I'll never forget!

There are so many people we come across in the dance world - people of all walks of life, careers, and ages - Virginia Dietz is one of those people who was kind to everyone and one heck of a dancer! We will all miss her! ▲



Virginia and Leland Whitney at TCO



Fishing!



Scott & Virginia - dance friends



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

Every year in July, Scott and Amy Anderson present the *Twin Cities Open Ballroom Championships*. This year is the 25th Anniversary of TCO and it looks like it will be the best ever! It will be held July 9-12th at the Hyatt Regency Hotel in downtown Minneapolis.

Walter Hartell and Gary Pierce started TCO (originally called 'Twin Cities Invitational') and Scott and Amy bought it in 1990. Amy was pregnant with Meghan and had been helping with the competition and realized this would be a good project for them. She and Scott had traveled to so many competitions when they had their Fred Astaire studios, that they knew what they liked and didn't like about competitions. They wanted to create something that was the best of everything they loved, putting the emphasis on the student, and making it a fun experience for them. They loved the Twin Cities, they had their business here, were raising a family, and they wanted to show the rest of the country what a great dance community the Twin Cities was. In 2005, the Twin Cities Open was granted 'Championship' status which puts it among the elite events in the country!

The Twin Cities Open was originally held in February and found great support from the local dancers, but out-of-towners were reluctant to attend because of cold weather.

Twin Cities Open Ballroom Championship Celebrates its 25th Anniversary Year

By Suzi Blumberg

The Andersons had to apply to the National Dance Council for a date change, and the month they requested was July. Their request was accepted, and more people started to come.

In the beginning, Scott and Amy were excited with 1,000 entries. Now they're at 6,000 entries!

Over the years Scott and Amy have brought different things to the Twin Cities Open. In 1993, they created the 'Unforgettable Award' to recognize people in the dance community who have been a unique presence in supporting competitions as well as studio events. The plaque given to the recipients reads, "In grateful acknowledgement of outstanding contributions to the art and sport of Ballroom Dancing in Minnesota".



Unforgettable Award recipients – Bill & Arlene Kroll, Bea Beddor, Marcella Groh, Mary Quinlan, "Sarge", with Amy Anderson.

Some recent individuals to receive this honor are Marty Faeh; David Zaleske; Tom and Anne LaTourelle and Mark and Karen Tepley (LaTep); Carol Ferrell; Eileen Arcilla; Anna Reed, Virginia Dietz, Millie Cucia; Marcia Wiest-Hines; and Bill Beddor.

In 1998, they created WORLDANCE, a charity fundraising event that was held Saturday evening of TCO at the Target Center. The designated charity was Fraser School and over 7,000 people attended. This was before 'Dancing with the Stars!' Top pros were brought in to compete and perform; it was an exciting event for the Twin Cities.

After WORLDANCE, the Andersons continued to support other charities including the Rett Syndrome Foundation and Minnesota Breast Cancer Foundation. Amy and Scott have always tried to give back to the community.

New for TCO 2015

The Twin Cities Open is open to everyone—primarily Pro-Am competition dancers of all levels and all ages from all over the country. If you'd like to enter and participate, the deadline is June 15. Check the website at www.twincitiesopen.com or the Facebook page for the latest information.

New this year will be the addition of the 'Star Dance Tour' involving the Professional Open Rhythm division Saturday evening. The Open Pro Rhythm event will include audience voting, along with judges' voting. There will be special prize money awards and show performances for the top rhythm couples. Only five other competitions in the country are involved in this and TCO is happy to be one of them. Many of these couples have been featured on PBS America's Ballroom Challenge.

Besides the exciting Professional events on Saturday evening, there's a professional Broadway-type show with performances from the Professional Champions and invited guests. The show will also include numbers choreographed by Gary Pierce from New York.

(Continued next page)



WORLDANCE 1999

Sunday is an American Style Congress. This is organized by Scott & Amy, with Sam Sodano and Eddie Simon. The Congress consists of six different top American style judges and choreographers who will be giving workshops and lectures on American smooth and rhythm. They will discuss what the latest trends are in competition and what the judges are looking for. It's excellent for teachers and students. They also held the congress last year and those who attended raved about it.

If you're not a competitor, TCO is open to the public to watch. It's your chance to see people you've seen on dance on PBS, and is exciting to watch. It begins Thursday, July 9, at 8 AM. Friday and Saturday are full days, and evenings, of competition, and Sunday ends at 4 PM.

All daytime sessions are free for any veteran. You can call, email, or reserve tickets online. Saturday night usually sells out, so reserve early. Tickets are also available at the door. Prices and information are on the website: www.twincitiesopen.com.

Minneapolis and St. Paul are fortunate to have a couple like Scott and Amy Anderson who have dedicated their lives to the art and sport of ballroom dance. It takes countless hours of planning and creativity to put together a top-notch competition like Twin Cities Open. I hope you will take part in the event and I look forward to seeing you there! ▲



Scott & Amy Anderson

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TCO 'Unforgettable Award' Recipients

1993	Marcella Groh
1994	Oliver "Sarge" Schaefer
1995	Mary Quinlan
1996	Bea Beddor
1997	Bill & Arlene Kroll
1998	Lotti Allison
1999	Jim Baker
2000	Joseph Hannasch
2001	Len Lampert
2002	Nels Petersen & Theresa Kimler
2003	Bill Spalding
2004	Charlie Betts
2005	Sandy Navin
2006	Ellen Ardery
2007	Bill Beddor
2008	Marsha Weist-Hines
2009	Anna Reed, Virginia Dietz, Millie Cucia
2010	Eileen Arcilla
2011	Carol Ferrell
2012	Tom & Anne LaTourelle ; Mark & Karen Tepley
2013	David Zaleske
2014	Marty Faeh



*Tea Dance 2015, Lafayette Country Club
Photo by David Chin Photography*

Tea Dance 2015

By Carol Post, Tea Dance Committee Chair

The Lafayette Country Club was once again the venue for the annual Tea Dance, sponsored by the USA Dance Chapter #2011. Beautiful weather and an elegant, grand ballroom welcomed guests to a delicious, sold out brunch.

Student guests from the ballroom dance clubs at the University of Minnesota Twin Cities and Rochester campuses, and Carlton College attended. Many students were sponsored through the generous donation of student scholarships by members of our dance community.

DJ Shinya McHenry filled the ballroom with music for over 150 dancers, with help from music assistants Joel Torgeson, Kevin Viratyosin and Hanna Alyea of the University of Minnesota ballroom dance team.

Photographer Daniel Chin took photos all afternoon and captured the moments.

There were dance performances by two local teams. The 'LaTep' group, Karen and Mark Tepley and Tom and Ann LaTourelle, danced an entertaining and comedic foxtrot.

The Viennese Waltz formation team graced the floor with a beautiful Viennese Waltz. Many of the performers who premiered this dance at the Mall of America in February participated in the performance.

Participants included: Stephanie Riley and Ha Tuong; Linda and Tom Crable; Lori and CJ Hurst; DeDe Ouren and Yeun Chou; Lisa Wu and Daniel Lai; Elizabeth Dickinson and Mike Jones; Bonnie Burton and Ed Soltis; and Dan and Yvonne Viehman.

A special thank you to these performers who generously donated their time and talents to the event.

The members of the Tea Dance Committee outdid themselves organizing this year's spectacular spring gala, sponsored by USA Dance Minnesota Chapter #2011.

Most of all, thank you to the ballroom dance community whose attendance and support made this annual event a success. We look forward to seeing everyone next year. ▲

The 2015 Annual Tea Dance

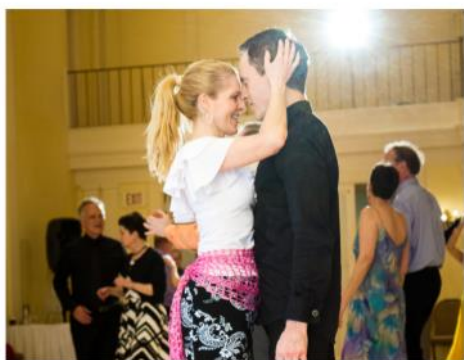


Photos by David Chin Photography

The 2015 Annual Tea Dance



The 2015 Annual Tea Dance





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- USA Dance 6/20 from 7-11 pm
- Argentine Tango 4th Saturday in June (6/27) Milonga from 9:30 pm to 1 am

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- Bachata Thursdays with Keri
- Advanced Styling & Technique Thursdays with Laia
- The ever popular Legendary Friday Night Variety Dance Party with Shinya
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- Out To Dance Saturdays with Erika

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The Argentine Way

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

By Lois Donnay

Lois Donnay is a dance teacher specializing in Argentine Tango. She was a founder and first President of the Tango Society of Minnesota. She teaches from her studio 'Dance with Lois Donnay' and all over the upper midwest. She also arranges travel tours to Buenos Aires.

OK, let's get in the car and get going. No, I don't want to drive, you drive. I've got to finish these texts, write that important article, and sew on those buttons. But wait! Don't go that way, it's longer. Hey, that store I like has a sale sign and you passed it! And his favorite: You should have turned back there....

So which is better, driving or riding?

That's how I feel about leading and following, especially since I learned to do both. Please, let me be a passenger, except when I want to drive. In dancing, I love to lead, but I also love to follow. Choice is good!

When I wanted to start teaching Argentine Tango, back in 1999, of course I had to learn to lead. I admit I was scared. I feared doing something that I wasn't culturally supposed to do, feared ridicule if I made mistakes, feared no woman would want to dance with me, feared failure and rejection. But what good is a teacher who can't do

what he/she is teaching? (And, after all, I bet a few guys had some of those fears as well). So I learned to lead. And I learned that I didn't need to be afraid.

As I branched out to teach other dances as well, learning to lead them was surprisingly easy. Knowing what the follower did helped me to move her in a way that was pleasing to her. And women are wonderful, kind, pleasant creatures who are so supportive! Sheesh, you guys are so lucky!

There are many great reasons to know both roles. One is that you never need to sit out – never need to worry about that problem of gender balance. I also think it grows your brain to work out some spatial problems every now and then. But the big advantage is it makes you a better dancer. Oftentimes, I think "I bet he/she doesn't know that's uncomfortable for the partner. Maybe if they were on the other side occasionally..." A couple of times being shoved under that arm, pulled off balance, or led late, and hopefully you aren't going to subject a partner to that anymore!

In Buenos Aires, when tango fever was spiking between 1900 and 1930, there were more men than women in the city. If a guy was going to have any luck getting a woman to agree to a dance, he had to be good. That meant he had to get together with his buddies and learn, out of sight of the ladies, or he might get a reputation of being a bad dancer. So, the men would take turns being the follower.

It is still happening today. When I go to a lesson in Buenos Aires, I can always ask the man if I can try leading with him, and he will say "Sure!" I try to bring that back here in my Argentine tango classes, even teaching special *Leading for Followers and Following for Leaders* classes.

I contend that this is the reason that Argentine tango is such a seductive dance. There is no basic, unlike ballroom dances, so it can be a challenge to learn. Every advantage that you can take is a good idea. Tango has also evolved into a dance much more about feeling. It is hard to see what the leader is doing – it must be felt. How can you feel what the leader or follower is doing? You've got to take the other role.

Nowadays in Buenos Aires, there are whole dance places for those who want to do whatever part they choose. You may see a couple where one is leading, then when they come around again, the other is leading. What fun!

I have had so many good times leading, but there's one experience that stands out. A leader whom I had been trying to talk into taking my *Following for Leaders* tango class insisted it wasn't for him. He had no interest in following. I finally talked him into following while I led him. I gave him the best dance I could, knowing that he, of a bit of a cranky persuasion, could hardly like it.

After the dance, he paused, looked down, looked and me, and then said, "Do it again!" ▲





Deb Lundgren

Why I Like to Lead

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

By Deb Lundgren

When my friends ask me about my dancing, I tell them it is a lovely addiction. My goals are simple: have a good time on the dance floor, don't step on any toes, and create three minutes of sheer bliss. Easy, right?

But why do I lead?

- *I love to dance. Really. Love. To. Dance.* By learning the lead, I don't ever have to miss out on a dance. Ever.
- *Leading is great for the brain.* My mother has Alzheimer's and I don't want it. Leading stimulates trans-lateral, cross-hemispheric brain connections. Dancing has been empirically proven to be one of the best ways to prevent Alzheimer's (and other forms of dementia). Over 5 million people suffer from Alzheimer's in the U.S., and that number is expected to reach 16 million by 2050. I don't wish to be a statistic. <http://tinyurl.com/dance-dementia>.
- *It makes me a better dancer.* If I lead it, I can generally follow it. Or back lead it.
- *Leading is a challenge.* Leading involves memorizing, planning, social dexterity, and traffic. It requires recognizing patterns. My brain (and soul!) love this.
- *Leading is creative/artistic.* I love musicality: matching rhythms to step patterns, and creating amalgamations from elements. When moves groove, so do I. I am in awe of folks who can perfectly match

moves/stops to music. For example: <http://tinyurl.com/lead-followroutine>. This is lead and follow, people. Improv.

- *Leading keeps you humble.* Which foot again?
- *A leader's work is never done.* Ever. There is always a new move, a new goal, a new routine, another type of arm styling, a lift, another partner, an upcoming showcase.
- *If I lead, I can change it up.* I can syncope, try new moves, add percussive elements, and generally just keep it interesting.
- *If I lead, I can stay on beat.* Hint to other leaders: women love that.
- *Dancing is transformative: a type of zen.* There is nothing but 'present' in dance. Especially when you lead.
- *It is one of the highest forms of play.* Diane Ackerman's book *Deep Play* (2000) details the importance of play throughout our lives, not just during childhood. Play allows us to focus, problem-solve, adapt, learn, and create. It fosters innovation. Play relieves stress, and can relieve pain. It fosters relationships and can help to develop compassion, trust, empathy, and intimacy.
- *It is good for your body.* Dancing burns calories, stimulates neural connections, releases feel-good endorphins, improves muscle tone and cardiovascular health, and reduces stress. Play can improve energy, vitality, and can even help boost our autoimmune function and combat disease.
- *It teaches perseverance.* Rome wasn't built in the proverbial day, and learning to be a good lead, or a good follow for that matter, is a process. Hear or try something at least ten times, and one might have a chance to lead it on the social dance floor, or apply it in your dancing. This can transfer to any facet of your life.

- *It teaches self-forgiveness.* You won't get it right the first time. It's okay.
- *You learn to laugh at yourself.* Enough said.
- *You meet the nicest people.* Whether you are a lead or a follow, the people you meet in the dance community are engaged and come from all walks of life (pun intended!). They are artistic, and willing to take on challenges and risks. Dancers are able to live in the moment (you have no choice when you're dancing!) They are PRESENT. Dancers have empathy, are not afraid to laugh, and generally appreciate one another. Yes, you meet people when you follow. You meet even MORE people (of both genders) when you lead.
- *You learn about cooperation and teamwork.* Leading is a partnership. Like life, it teaches you to be flexible, and to adapt to the needs of the moment (and of your partner).
- *It helps even out the odds.* Odd man out? You can lead! More often than not, there are more follows than leads. Just sayin'.
- *Leading prepares you to teach.* I love sharing dance—bringing joy to others. Learning to lead allows me to do that.
- *Leading is inclusive.* Ask anyone! ▲





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

Let's face it - custom gowns and costumes can get expensive. Whether you enjoy ballroom dancing as a social activity, or relish in competitions, you may want to purchase an off-the-rack dress, top or bottom, and transform it into something that is danceable. You may see a dress with that 'Wow' factor on the clearance rack, and wonder - can I 'make it work'?

Generally smart alterations to a ready-made garment can be much less expensive than creating a costume 'from scratch'. The key to making 'smart' alterations is that you are adding to a garment, rather than 'taking away' from a garment.

If you have sewing skills or work with a seasoned costume maker or alterations specialist, you will be able to decide what will work, and what won't. Ripping apart is costly and often counterproductive.

What you may find on the rack might include:

Tops

When you see a beautifully bedazzled top, try it on and raise your arms into 'dance position'. Does this top have enough under-

Transforming Off-the-Rack Garments for Dancing

© Deborah J. Nelson/Satin Stitches Ltd.

arm 'give' (if it has sleeves) so that the top stays down in place, or does the entire top raise up and create an unattractive look? If the top still looks great (from front, back, and the sides) with your arms raised, you have just found a great addition to your ballroom wardrobe. Maybe you have a skirt or pant that will coordinate beautifully, creating an elegant dance ensemble. If not, finding or creating a coordinating piece will be less expensive than an entire outfit.

If you have or find a danceable top and can picture it as one part of an ensemble, consider if finding or creating that accompanying pant or skirt makes sense. It's always difficult to find a matching fabric, so consider a coordinating colored piece (such as pairing a burgundy skirt with a pink top, or black with nearly any colored top). Coordinating textures is also important. Perhaps you simply need to accessorize or add some glitz to this top.

If you find a beautiful top and you can picture it as part of an ensemble, will you need any alterations to make this a reality? You may need a gusset (an extra section of fabric, most likely shaped like a football) to be seamed in between the sleeve and the bodice area of the top. You will need to find matching fabric to do this, and then you need to determine if this addition will not detract from the beauty of the top.

Another option would be to separate the sleeve from the bodice, in this underarm area - binding off both sections, so you see your bare armpit instead of fabric. You will need to consider if you can be happy with this look.

PANTS OR SKIRTS

Palazzo pants are popular once again, and can be the perfect accompaniment to a fabulous top. As mentioned, always view yourself in a mirror to be able to see ALL sides of yourself. (The rear view is very important with Palazzo pants!) If a found skirt isn't full enough to dance, consider adding

in several 'gores' (triangular or pie-piece shaped sections of fabric) that can add lots of volume to the hemline of a skirt without increasing the width through the waist or hips. Gores are easily inserted into seams, but if there are none, you can cut slits where you wish to add fullness. These slits need to be carefully marked and cut in order to achieve a professional look. These gores don't need to match, so that you could add solid red gores, for example, to a red striped or floral printed skirt.

DRESSES

For dresses, as with tops, you need to do the 'sleeve check' to determine if the dress is workable as a dance garment or costume. The additional determination will be if there is enough 'skirt' for the style of dancing that you plan to perform.

Maxi-dresses are very popular, and if you find a beautiful long dress, perhaps it has enough 'swing' to it to dance beautifully.

Most 'special occasion' dresses have very skimpy skirts - prom, bridesmaid and mother's dress manufacturers keep their costs down by minimizing the skirt fullness. Many times, there may be enough fullness in the top layer of the skirt, but there is a slim-cut lining, which is fine when you're standing still, but you can't dance in it! If there is enough fullness in the outer skirt, you can simply replace the skirt-lining layer with a lining with fullness that matches the outer skirt.

If the outer skirt (or only skirt, if it's unlined) doesn't have enough fullness, determine if you would be able to find matching (or suitably contrasting) fabric to gusset in the gores as discussed with skirts. One option would be to split the side seams and incorporate a full skirt or pant under the skirt panels of the dress, creating a tunic look.

(Continued next page)

COMPETITION CALENDAR

(Off the Rack Garments, continued.)

Something else to contemplate when figuring out if you can use an altered, off-the-rack dress is if it stays in place when you dance. Many dance costumes (and gowns) incorporate an attached leotard or panty in the costume, so that the costume stays smoothly and sleekly attached to the body when dancing, and doesn't shift up or twist with movement. Of course, no special occasion dress comes with a built-in leotard but you can add purchased dance briefs for modesty when dancing, but generally these can't be anchored to the costume to keep the costume in place, although a talented designer or dressmaker just might be able to make it happen!

Finally, there is the glitz factor! Any purchased off-the-rack garment may be perfect, or perfectly altered for you, BUT you just might need to add a little glitz! Rhinestoning takes practice, so if you are a practiced rhinestoner, create a plan and go for it! You can refer to my previous blogs and articles with many tips on how to determine a design, and then determine the best ways to achieve your design plan.

The main thing to keep in mind, is to go minimal first – all over your garment, to see if you like it first or if you need more. Gradually add more, again, all over your garment, until you are happy with the outcome. NEVER start an intricate design on your garment (especially on the front), as you may change your mind, or run out of time or rhinestones, resulting in an unwearable garment. If you start minimal, you will be able to wear your garment, add more, and then wear your garment again.

A critical eye can help you determine if an off-the-rack garment can be turned into a ballroom costume. Keep these tips in mind when shopping those clearance racks! ▲

(Editor's Note: Part 1 of 'Transforming Your Garments' was published in the Minnesota Dancing Times, November 2012.)

June 6-7, 2015

NJ DanceSport Classic-Summer Sizzler—NQE 2016

Rogers DanceSport Center, Hackensack, NJ

June 26-28, 2015

Gumbo DanceSport Championships—NQE 2016

Hosted by Louisiana Gumbo Chapter #5031, Baton Rouge, LA

July 9-11, 2015

Twin Cities Open Ballroom Championships

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

Sep 12, 2015

Kansas City Dance Classic

Organized by Matt & Ellen Pansing, Overland Park, KS

Sep 25-27, 2015

New England DanceSport Championships – NQE 2016

Hosted by MASSabda Chapter #3002, Waltham, MA

Oct 2-4, 2015

Carolina Fall Classic - NQE (2016)

Organized by Wayne & Marie Crowder, Charlotte, NC

Oct 30–Nov 1, 2015

Chicago DanceSport Challenge – NQE 2016

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

Nov 7, 2015

California State DanceSport Championship – NQE 2016

Hosted by NorCal Chapter #4004, San Jose, CA

Nov 21-22, 2015

National Collegiate DanceSport Championships

Hosted by USA Dance National, Columbus, OH

Jan 8-10, 2016

Snow Ball Competition

Hosted by Donna Edelstein, Minneapolis, MN

Jan 15-17, 2016

Manhattan Amateur Classic (The MAC) – NQE 2016

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



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

April Follies Dance Competition Minnesotans Compete Successfully

What was the crowd yelling? Min . . . ne . . . so . . . ta! Min . . . ne . . . so . . . ta!

Yes, Minnesota was represented at the *April Follies Same Sex Dance Competition* held in Oakland, California on April 25th. This competition is designed for those couples who can't compete in most ballroom dance competitions because they are either two men, two women, or one man and one woman dancing in reverse role. This year Rebecca Abas, Molly Copeland, Dennis Yelkin, and I competed.

Rebecca and Molly competed in Argentine tango, west coast swing, rumba and cha cha. Rebecca led and Molly followed and they placed first in each event.

Dennis and I competed in rumba, swing, and cha cha as individual dances and the graded event, and in rumba and cha cha in the 2-dance category. We danced in both the open and senior divisions. Dennis led and I followed and we placed second in the single dance events and the two dance events and first in the graded three dance event.

Rebecca and I competed in tango and waltz with Rebecca leading and me following. We competed in the regular and senior divisions and placed first in each event in both divisions.

In addition to the ballroom dances, this competition included country western events, two line dance events, and a 'Luck of the Draw Event' in which you don't know who your partner will be until the event begins. I competed in one of the line dance events and placed third out of seven dancers.

Although I had attended and entered this competition before, it was the first time for Rebecca, Molly, and Dennis. We all had a lot of fun and learned that not only did we enjoy the competition, but we enjoyed each other's company, too. That was important because now we can look forward to preparing for future competitions and the time we'll spend together at them.

These dance partnerships began with an ad I placed in MN Dancer last year for a dance partner. Rebecca read my ad and contacted me to learn more about same sex competitions. She immediately liked the idea and agreed to partner with me so we could enter them. She also introduced me to Dennis who is just as enthusiastic. I am so glad that I had the opportunity to place that ad!

April Follies is a fun competition. It is sanctioned by the North American Same Sex Partner Dancing Association (NASSPDA). There are similar annual competitions in Boston/Provincetown and Montreal and new competitions starting this year in Palm Springs and Columbus. ▲



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What are some tips to practice better? What is the best way to practice alone? I want to make better progress with my dancing.

Donna says: To maximize your practice sessions pick one element to work on at a time. For example, if you are a Latin dancer you might start with footwork and foot articulation. Do some exercises (from your teacher or coach) to help you strengthen your feet and ankles.

Then practice a series of walks, all slows to give you time to use both your moving and trailing foot beautifully. Then progress to the regular slow rumba timing for your walks.

When you have done this for a period of time and are experiencing improvement it's time to add in another element. It might be leg action combined with movement of the spine, it might be posture as you slowly work through basic actions or your choreography.

If you are practicing with a partner it might

be connection.

Working slowly through one element at a time will ensure that you know what you are doing. It will also raise good questions to ask your teacher or your coach.

Practicing alone is great for mastery of the elements within your own body and you can go far practicing alone.

At a higher level though, you'll be working on connection within the partnership, counterbalancing or compressing towards each other, being aware of your partner's weight transfer and timing, discussing how you want to interpret sections of your choreography musically, and so forth.

Eventually, you will need to be practicing with your partner as well as practicing on your own. Best of luck to you!

Paul says: Try not to apply everything you've learned at once. Dancing, like an onion, has many layers. Tackle one aspect at a time so that you can really concentrate on what you are doing. Remember the definition of insanity, repeating the same action every time, expecting a different result! Mindlessly repeating something will get you nowhere.

Practicing alone is a little more challenging, as there is not a connection with a partner, which is sometimes critical to make something work. You can however, work on things like arm styling and expression. Watch yourself in the mirror and if possible, ask someone to video your actions. Practice smiling! Have fun! ▲



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

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





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

The Dancing Life: Sucking It Up or Toughing It Out

By Elizabeth Dickinson

There are several places in my Smooth routines where I stand on one leg, leaning forward, back arched, with my other leg extended high in the air behind me. Sometimes my arms are held behind me or I am connected to my partner by one arm as I am being spun backward.

To transition to the next step I have to return to neutral, which usually means lowering my extended leg, and making my torso vertical again.

It feels quite vulnerable, and I am challenged to perform this consistently well. My teacher reminded me to use my lower abdomen muscles to power the return to vertical.

To use these muscles literally felt like I was sucking up my internal organs against my spine. But somehow it works. Using those muscles makes me more stable and balanced, and makes it easier to execute difficult movements.

In life, to “suck it up” means to endure something without complaining. I’ve never been a big fan of the phrase when it’s used to shut someone down. It sounds utterly devoid of sympathy.

But there are times in life when the only way you can endure something difficult is by toughing it out.

When you are alone in a situation, and far from your home territory, or your usual supports are absent because of business or illness, or when you’re pursuing a goal no

one in your circle understands, you have to suck it up and get on with it.

My English mother was a survivor of the World War II German blitz. She rarely spoke in detail about the bombings, but “sucking it up” could summarize much of her public expectations of life.

“Never explain or complain,” she liked to say.

This goes against so much of our modern western culture, with reality showing glorification of both complaining and explaining.

Somehow there needs to be balance between falling apart and sucking it up.

Sometimes life throws us real curves that flatten us and leave us horizontal on the ground.

There will always be some times in life where we need to be quiet, to process things on our own that are too intimate, too vulnerable, to share with others.

Sometimes the only way we can get up and restore balance is to reach down into our insides and use the deepest hidden muscles we didn’t know we had.

That’s an honorable way to “suck it up”.

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Last Glance: The 2015 Annual Tea Dance



Carlton College Student Guests: (left to right) Annie Zanger, Carolyn Harris, Nathaniel Strauss, Brian DiGiorgio, and Emma Sunog.

Photo by David Chin Photography

University of Minnesota, Twin Cities Campus Student Guests: (left to right) Hannah Hoppe, Jack O'Leary, Kevin Viratynosin, Missy Baddin, Joel Torgeson, Hannah Alyea, Seth Westlake, and Alexzandra Enger.

Photo by David Chin Photography



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USA Dance Membership Application

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



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

MEMBERSHIP CATEGORY			ADDITIONAL INFORMATION
Recreational: Social Ballroom Dancer	\$35	\$	Dances for enjoyment and works to improve but does not compete . May include retired DS Athlete.
Recreational: Social Adult Dancer	\$25	\$	Enjoys and appreciates the physical, mental, and social benefits of social dancing.
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Recreational: Social Dance Teacher	\$50	\$	An individual who is engaged in the teaching of social dance.
DanceSport: Adult Athlete*	\$70	\$	A competitive dancer who is age 19 or above.
DanceSport: Student Athlete*	\$25	\$	A competitive dancer who is age of 19 or above but below age 35 and is enrolled in school full time.
DanceSport: Minor Athlete*	\$20	\$	A competitive dancer who is below the age of 19.
DanceSport: Professional Athlete*	\$75	\$	A competitive dancer who declares him or herself as a professional or dances as a professional in competition.
DanceSport Official*	\$80	\$	An individual who serves in an official capacity in the field of DanceSport and/or ballroom dance, i.e. judge, emcee, music director, invigilator, independent comp organizer, chairperson of judges, WDSF adjudicator etc.
DanceSport: Special Olympics Athlete	\$10	\$	Qualifies for participating in Special Olympics competitions only.
DanceSport: Unified Sports® Partner	\$25	\$	Dance Partner of Special Olympics Athlete for participating in Special Olympics only.
DanceSport Supporter*	\$40	\$	This category of membership is designed for those who are not active competing athletes but who want to show support for the DanceSport initiatives of USA Dance. This would include former athletes, parents or other family members of athletes, and general supporters who would like their voice counted on DanceSport matters.
Other Misc. Fees	\$	\$	This space for upgrades, and other miscellaneous fees.
Total Membership Fees	\$	\$	
Total Contributions & Donations	\$	\$	Donations are used to help fund our many efforts to increase the quality and quantity of ballroom in the US on a social and competitive level including youth outreach, raising public awareness of the physical, mental and social benefits of dance, development of chapters, increased social dance options, support for our athletes and dancesport events. Thank you for helping us achieve these goals. USA Dance is a 501(c)3 non-profit corporation. Any donations in excess of value received are tax deductible.
TOTAL AMOUNT DUE		\$	

You may enroll on-line at www.usadance.org
Or, you may mail your application and payment. Make check payable to USA Dance and send to:
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* Memberships for Adult, Student, Minor and Professional Athletes, DanceSport Professionals and DanceSport Supporters are on a calendar year basis rather than on an anniversary year basis.

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

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

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The Dance

The Anniversary Dance

Saturday, June 13, 2015

8:00 p.m. - Midnight at DanceLife Ballroom*
with DJ Gail Zimmerman

Cost: \$10 for Rebels members & students w/ ID, \$15 for guests. Annual memberships are \$25 and can be purchased at the door.

For more information check the Rebels website
at: www.tcrebels.com

Workshops

Saturday, June 13 Workshop Schedule

1:00 - 2:00	Simple Styling... - ...for maximum impact. <i>All levels.</i>
2:15 - 3:15	Triple Footwork - Variations to amp up your basics. <i>All levels.</i>
3:30 - 4:30	What Do I Do With My Arms? - Understanding arm styling. <i>More challenging.</i>
4:30 - 7:00	DINNER BREAK
7:00 - 8:00	Partner Play - Fun patterns for interacting with your partner. <i>All levels.</i>

Sunday, June 14 Afternoon Workshop Schedule

1:00 - 2:00	Get a Leg Up! - Perfecting your foot placement and leg lines. <i>More challenging.</i>
2:15 - 3:15	Playing With Momentum - Ride the ride. <i>More challenging.</i>
3:30 - 4:30	Spin This! - Turn techniques for everyone. <i>All levels.</i>
4:45 - 5:45	Feel The Flow - Up your dance IQ with improved connection. <i>All levels.</i>

PREPAY DISCOUNT: Prepay May 17 - June 11 thru Rebels website or at a dance for discount! Discount price is \$10 per workshop for members/students and \$15 for guests.

Pricing after June 11: \$12 per workshop for members/students and \$17 for guests.



***DanceLife Ballroom** is located at 6015 Lyndale Avenue South, Minneapolis, MN 55419. All workshops and the dance held at DanceLife Ballroom.

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