

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

March 2013



Photo from the USA Dance MN February dance by Cathy Dessert

INSIDE THIS ISSUE:

FINDING A DANCE PARTNER, PREPARING FOR DANCE COMPETITIONS, AND MORE!

Join us for USA Dance MN's
Upcoming Dances

**BECOME A USA DANCE MN MEMBER
 AT OUR DANCE AND GET IN FREE!**

Hotline: (651) 483-5467
 Email: info@usadance-mn.org
 Web: www.usadance-mn.org

March

Saturday, March 16th

7-8 pm Bolero Lesson
Instructor: Nadine Messenger

8-11 pm Variety Dance
Music DJ: Nadine Messenger

\$7 USADance members
\$10 non-members

Cinema Ballroom

1560 St. Clair Ave
 St. Paul, MN 55105

April

Saturday, April 20th

Spring Formal Dance

7-8 pm Waltz Lesson
Instructor: Julie Jacobson

8-11 pm Variety Dance

Proceeds from the April dance will
 be donated to the University of
 Minnesota Ballroom Dance Club.

North Star Ballroom

St. Paul Student Center, 2nd Floor
 2017 Buford Ave
 St. Paul, MN 55108

USA Dance MN HOTLINE
(651) 483-5467
www.usadance-mn.org

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

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.

Fri 3/1 - Dance Party; Cheek to Cheek, 11415
 Foley Blvd NW, Coon Rapids; West
 coast swing lesson at 7:30, dance 8:30-
 10:30, \$10, \$8 dance only; call 763 755
 3644

Fri 3/1 - Club Salsa; Blue Moon Ballroom,
 2030 Hwy 14 E, Rochester; Salsa,
 Bachata, Cumbia, Merengue, Cha
 Cha; lesson at 7:30, dance 8-11; \$8, \$6
 youth; call 507 288 0556 or visit www.bluemoonballroom.com

Fri 3/1 - Tim Patrick and His Blue Eyes Band;
 Eagles, 2507 E 25th St, Minneapolis;
 Lesson at 7, full band 8-11:30; \$12; www.minneapolis eagles34.org, www.timpatrickmusic.com, 612-245-3339

Sat 3/2 - **Star of the North DanceSport Classic;**
The Commons Hotel, 615 Washington
Ave SE, Minneapolis; www.sotncomp.com

Sun 3/3 - **Free American Foxtrot Group Class;**
American Classic Ballroom, 550
Market Street, Chanhassen; 2:00

Sun 3/3 - Salsa Dance Party; Dancers Studio, 415
 Pascal St. N, St. Paul; 7-7:50; \$5; call 651
 641 0777 or visit www.dancersstudio.com

Sun 3/3 - TC Rebels West Coast Swing Dance;
 Social Dance Studio, 3742 23rd Ave S,
 Minneapolis; 7-10:30; \$11, \$7 members;
 call 952 941 0906, email info@tcrebels.com, or visit www.tcrebels.com

Wed 3/6 - West Coast Swing Dance Party;
 Dancers Studio, 415 Pascal St. N, St.
 Paul; 9-10; \$5; call 651 641 0777 or visit
www.dancersstudio.com

Thu 3/7 - Variety Dance; Dancers Studio, 415
 Pascal St. N, St. Paul; 8-9; \$5; call 651 641
 0777 or visit www.dancersstudio.com

Fri 3/8 - Dance Party; Cheek to Cheek, 11415
 Foley Blvd NW, Coon Rapids; West
 coast swing lesson at 7:30, dance 8:30-
 10:30, \$10, \$8 dance only; call 763 755
 3644

Sun 3/10 - **Free American Foxtrot Group Class;**
American Classic Ballroom, 550
Market Street, Chanhassen; 2:00

Sun 3/10 - Salsa Dance Party; Dancers Studio, 415
 Pascal St. N, St. Paul; 7-7:50; \$5; call 651
 641 0777 or visit www.dancersstudio.com

Wed 3/13 - West Coast Swing Dance Party;
 Dancers Studio, 415 Pascal St. N, St.
 Paul; 9-10; \$5; call 651 641 0777 or visit
www.dancersstudio.com

Thu 3/14 - Variety Dance; Dancers Studio, 415
 Pascal St. N, St. Paul; 8-9; \$5; call 651 641
 0777 or visit www.dancersstudio.com

Fri 3/15 - Dance Party; Cheek to Cheek, 11415
 Foley Blvd NW, Coon Rapids; West
 coast swing lesson at 7:30, dance 8:30-
 10:30, \$10, \$8 dance only; call 763 755
 3644

Fri 3/15 - Blue Moon Mix; Blue Moon Ballroom,
 2030 Hwy 14 E, Rochester; Swing,
 Latin, Soft Rock, Blues, R&B, Country,
 Ballroom; lesson at 7:30, dance 8-11;

\$8, \$6 youth; casual dressy attire;
 call 507 288 0556 or visit www.bluemoonballroom.com

Sat 3/16 - **USA Dance; Cinema Ballroom, 1560**
St. Clair Ave, St. Paul; Bolero lesson
at 7, dance 8-11; \$10, \$7 USA Dance
members

Sun 3/17 - **Free American Foxtrot Group Class;**
American Classic Ballroom, 550
Market Street, Chanhassen; 2:00

Sun 3/17 - Salsa Dance Party; Dancers Studio, 415
 Pascal St. N, St. Paul; 7-7:50; \$5; call 651
 641 0777 or visit www.dancersstudio.com

Sun 3/17 - TC Rebels West Coast Swing Dance;
 Social Dance Studio, 3742 23rd Ave S,
 Minneapolis; 7-10:30; \$11, \$7 members;
 call 952 941 0906, email info@tcrebels.com, or visit www.tcrebels.com

Tue 3/19 - Tim Patrick and His Blue Eyes Band;
 Skateville, 201 S River Ridge Circle,
 Burnsville; Lesson at 6, full band 7-10;
 \$20, \$10 dance only; www.skateville.com, www.timpatrickmusic.com, 612-
 245-3339

Wed 3/20 - West Coast Swing Dance Party;
 Dancers Studio, 415 Pascal St. N, St.
 Paul; 9-10; \$5; call 651 641 0777 or visit
www.dancersstudio.com

Thu 3/21 - Variety Dance; Dancers Studio, 415
 Pascal St. N, St. Paul; 8-9; \$5; call 651 641
 0777 or visit www.dancersstudio.com

Fri 3/22 - Dance Party; Cheek to Cheek, 11415
 Foley Blvd NW, Coon Rapids; West
 coast swing lesson at 7:30, dance 8:30-
 10:30, \$10, \$8 dance only; call 763 755
 3644

Fri 3/22 - Spring Formal; Blue Moon Ballroom,
 2030 Hwy 14 E, Rochester; Swing, Jazz,
 Ballroom; lesson at 7:30, dance 8-11;
 \$10, \$8 students; semi-formal/formal
 attire; call 507 288 0556 or visit www.bluemoonballroom.com

Sun 3/24 - **Free American Foxtrot Group Class;**
American Classic Ballroom, 550
Market Street, Chanhassen; 2:00

Sun 3/24 - Salsa Dance Party; Dancers Studio, 415
 Pascal St. N, St. Paul; 7-7:50; \$5; call 651
 641 0777 or visit www.dancersstudio.com

Wed 3/27 - West Coast Swing Dance Party;
 Dancers Studio, 415 Pascal St. N, St.
 Paul; 9-10; \$5; call 651 641 0777 or visit
www.dancersstudio.com

Thu 3/28 - Variety Dance; Dancers Studio, 415
 Pascal St. N, St. Paul; 8-9; \$5; call 651 641
 0777 or visit www.dancersstudio.com

Fri 3/29 - Dance Party; Cheek to Cheek, 11415
 Foley Blvd NW, Coon Rapids; West
 coast swing lesson at 7:30, dance 8:30-
 10:30, \$10, \$8 dance only; call 763 755
 3644

Sun 3/31 - Salsa Dance Party; Dancers Studio, 415
 Pascal St. N, St. Paul; 7-7:50; \$5; call 651
 641 0777 or visit www.dancersstudio.com ■

USA Dance – MN Chapter #2011 Board Minutes

Tuesday, February 5, 2013

Submitted by Leslie Whitney

In attendance: Pete Westlake (President), Cathy Dessert (Vice President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Zhuojing Liu, Bonnie Burton, Marty Faeh, Tracy White, Corissa Ranum



Photo from the USA Dance MN February dance by Cathy Dessert

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

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

ORGANIZATIONAL MATTERS

Upcoming Annual Report

- Jane is working on this report, which is due to the national chapter at the end of February.

Treasurer's Report

- Donations from Chapter #2011 were made to the ballroom teams of U of MN, Rochester, and UW - LaCrosse to help them participate in Star of the North.
- Treasurer's report approved.

PROJECTS

Floor Contract Signed

Discussion of Chapter Hotline

- Thank you, volunteers, for facilitating this service.

Review of Monthly Dance Schedule

- Zhuojing distributed a handout for the assignment of board members at the monthly dances.
- A Dollar Dance with proceeds going to the U of MN Ballroom Dance Club will be held at this month's dance. (February 16th, Dance with Us America)
- Please consider attending the April Spring Formal Monthly dance, which will be at the U of MN North Star Ballroom on April 20th.

Star of the North Update

- The organization of this event is progressing smoothly.
- Thank you, volunteers!

Project Dance Minnesota

- Corissa distributed a calendar of locations for future Project Dance Minnesota events.
- The February 3rd class at Dance with Us America was very well attended with more than 150 people.
- Chapter #2011 will print business cards to promote the chapter's dance opportunities.
- A discussion of how the chapter can encourage Project Dance Minnesota participants to attend Star of the North. There will be a ticket giveaway at the February 17th and 24th events.
- How can we encourage these participants to attend the monthly dances? Again, vouchers will be given at Project Dance Minnesota events for attendance to monthly dances.

Review and Discussion of Chapter #2011's Major Initiatives

- Project Dance Minnesota and monthly dances support each other.
- *Dancing Times* has an advertising committee with Bonnie taking the lead.
- The Swaplines section is being updated. Thank you, Bonnie, Mary Beth, and Nic!

Next Meeting:

5:30 P.M.
Tuesday, March 5, 2013
Quixotic Coffee
769 Cleveland Ave
St. Paul, MN 55116 ■

USA Dance: Who Are We?

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

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

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

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

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

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Mailing: Committee member

Contributors: Mary Beth Beckman, Suzi Blumberg, Paul Botes, Bonnie Burton, Cathy Dessert, Elizabeth Dickinson, Donna Edelstein, Jack Munday, Deborah J. Nelson, Corissa Ranum, Joel Torgeson, 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 the advertising committee at bonnieburton@comcast.net (952.454.4620) or suzi.b@usfamily.net (612.869.4416), along with payment to USA Dance MN. Advertising for charge cards, insurance, or travel cannot be accepted. Payment to accompany ad.

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

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

DEADLINE FOR ALL MATERIALS:
10th OF EACH MONTH



FROM THE EDITOR

By Mary Beth Beckman

As I write this, Star of the North is just under two weeks away. These two weeks are the busiest of my entire year. On top of getting the *Dancing Times* ready for publication, I've got my duties as registrar monopolizing my time. Invariably, this means staying up all night sorting through data and trying to sneak in a few minutes at work to respond to emails. But despite the pre-competition anxiety, I must say I am lucky to work with other devoted individuals whose effort goes above and beyond reasonable expectations for a volunteer.

USA Dance Minnesota is only able to function because of the generous donations of time and skill by people in the community. There are too many wonderful volunteers for me to list here, but I wanted to extend my gratitude to the two with whom I've worked most closely in preparing for Star of the North.

Daniel O'Connell has become the go-to guy for all things Star. He manages sotn@usadance-mn.org, which is an incredibly time-consuming responsibility. He's chiefly responsible for all marketing of the event and has diligently responded to questions submitted by the public. If I need something done but can't do it myself, I consult with Daniel, and he has always been fully focused on accomplishing what needs to get done, no matter what it is. If you see him around, please thank him for his time. We owe the smoothness of communication and the promptness of problem resolution to his diligence.

Nic Westlake is an invaluable USA Dance Minnesota

volunteer. I don't think anyone realizes the amount of time he donates to keeping USA Dance Minnesota's initiatives running. He designs ads, flyers, and programs, on top of laying out the *Dancing Times*. He also designs and maintains the web presence of USA Dance Minnesota, including www.usadance-mn.org, www.sotncomp.com, and www.mnballroomblast.com. Furthermore, he donates the use of his excellent competition software, Verseng. He has spent countless hours studying design best practices, and we are incalculably fortunate that he shares that expertise with us.

If you're inspired by these all-star volunteers, consider making a donation to USA Dance Minnesota or advertising in the *Dancing Times* or on www.usadance-mn.org. USA Dance Minnesota needs volunteers and donors alike in order to accomplish our mission of increasing the quality and quantity of ballroom dance in Minnesota. Without the help of the community, we would be unable to continue offering affordable dance parties, the free Project Dance Minnesota lessons, competitive amateur dance opportunities, and even the *Dancing Times* itself. I want to thank everyone who has made donations of goods, money, space, or time. We couldn't do it without you.

Enjoy this issue, and please submit content for the April issue by March 10th. I'm hoping to get an abundance of entertaining articles and beautiful photos from Star of the North. This event is about all of you, and we want nothing more than to feature your joys and successes. ■

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



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

This is it! The release of this issue of the *Dancing Times* means Star of the North is just days away, and I couldn't be more excited. We've got a new location, a new schedule, and new enthusiasm. I'm expecting it to be one of the best years yet.

If you've never attended before, here are a few things you'll experience:

- Fellow dancers taking their first steps onto the competition floor
- Beautiful dresses and make-up (some for sale!)
- The best amateur dancers in the Cities performing their hearts out
- Friends enjoying the excitement and spectacle of the event
- Scores of university students contending

in the thrilling team match

- An overall great time at this fun, low-stress, low-cost dance competition

Events start first thing in the morning on Saturday, March 2nd, and continue all the way into the evening. Then we pick up again for another day session on Sunday, March 3rd. We'll be at The Commons Hotel on the University of Minnesota Campus (formerly the Radisson). Come join us whenever you can. Maybe have dinner or spend the night and make an event out of it.

Any way you get there, I'd love to see you at this fantastic event. This is what dancing in the Twin Cities is all about. See you there!

For more details check out the website:
www.sotncomp.com. ■

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Cotillion Dance Club



The Cotillion Dance Club has been hosting ballroom dances since the 1930s. That's a lot of dancing history! Our dinner-dance format makes us unique among Twin Cities dance clubs: every dance is a special occasion where members and their guests dress up for an elegant evening of dining and dancing to big band music.

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Contact: Gloria Sell-GJSell@aol.com
John Bergman-rothbergman47@aol.com
for more information

BEST TURNOUT YET FOR PROJECT DANCE MINNESOTA!

By Corissa Ranum

Our first class in February experienced a great turnout! Just imagine 150 people cha-chaing away on the dance floor on a Sunday afternoon. Incredible, right? Well, if you haven't heard, USA Dance Minnesota's first free group class in February had that exact number in attendance. This project is definitely one to check out!

In March, we'll be dancing the foxtrot in Chanhassen with Paul Botes. Then, in April, we'll be learning swing with Eliecer Ramirez Vargas at ERV Studio in Hopkins.

The classes are geared for beginners, but don't shy away if you are an advanced dancer. These classes are your

opportunity to practice technique and to help teach newer dancers the steps while sharing your passion.

If you have any questions about Project Dance Minnesota, please contact the USA Dance Minnesota board at info@usadance-mn.org. ■



Photos from Project Dance Minnesota at Dance with Us America by Cathy Dessert

DANCE PARTNER WANTED

By Bonnie Burton

Many of you would like to find a dance practice partner. While you may be aware of the benefits, the how-to of finding one may have eluded you. Here are some tips to consider.

Before you begin your search, be the partner you expect to find.

- Ask yourself: am I an appealing candidate for a dance partnership?
- Like any other relationship, a dance partnership requires care, consideration, time, and effort. Be sure you're willing to make the personal investment necessary to make it a success.
- The advantage of a dance partnership is having someone to take classes and practice with or to go out dancing with. However, dance partnerships may complicate other parts of your life. The interaction of dance partnerships with your personal and romantic life is something to consider.
- If you continue to improve your dance skills with daily practice and training, you will be in demand. Attend group classes and dances regularly.

Understand your motivation and what you're looking for.

- It's important to decide what you're looking for in a partner before you start the process. Realistic priorities include finding a partner of suitable height for you who is healthy and fit. Their schedule, financial situation, and lifestyle should coincide with yours enough to facilitate your dance goals.
- Find a similarly motivated partner. Do you want a dance partner

for social dancing and dance demos, or are you interested in finding a partner to compete with? Do you have a specific dance style, such as American smooth, that you want to focus on?

- Communicate and be upfront about what you are seeking in a dance partnership. Be realistic, since it will be a challenge, if not downright impossible, to find the perfect dance partner.
- A good dance partner has similar dance skills and goals for improvement, practices often, and has a personality mature enough to communicate diplomatically.
- A good partner should take their dancing seriously, but it should still be obvious that they are enjoying themselves.

Starting the search for a partner.

- Get the word out to dance friends and instructors that you are looking for a partner. Check with your instructor to see if they have a recommendation.
- If you want to meet a dance partner, go to where the dancers are. Be proactive in asking prospective partners if they are interested in practicing with you.
- A safe initial approach may be to invite them to join you at one of your private lessons or ask them to be your partner for the duration of a particular group class. Once the dance chemistry has been established, schedule some times to practice.
- When you find someone you like as a partner, perhaps suggest you work together for a short-term event such as a showcase at your dance studio or the next local

competition instead of worrying about a permanent partner right away.

- When you ask to share a specific dance event and nothing beyond that, you remove pressure from the other person who may otherwise worry about it being a long-term arrangement. This also gives you both the freedom to go another direction if it does not work out.
- Initially, a regular practice partner may be helpful for your dancing and prepare you for a competition partner when one comes along.
- You may not find an all-in-one dance partner. Instead, you may find one for practicing, one for lessons, and another for social dance occasions.

Working with a partner when you find them.

- Set dance goals. Once you find a partner, discuss goals and expectations and agree on how to share the cost of private lessons, if you choose to pursue them.
- It's important to decide how frequently to get together to practice or take lessons, and the duration of the practice sessions.
- Attitude matters. The way to attain the most joy and success is to always work with the goal of helping each other.
- Always treat each other with respect and have patience for errors. Try not to let frustration interfere with the quality of the partnership. Let your coach or dance instructor resolve any differences about how a move should be performed.
- Be the partner you expect your partner to be. ■

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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

Are You Taking Your Progress for Granted?

By Elizabeth Dickinson

Recently a coach gave me new American smooth choreography. It was a joy to get new moves that would've discombobulated me years ago. Of course, there's still a lot of work ahead, but it's work I look forward to doing.

It made me think of how people take progress for granted. It's all too easy to think we've always been where we are, ignoring the steps and the work we had to accomplish to get here. Some of my overachieving clients always look for the next mountain to climb, the next goal to reach. While that's admirable, there's a part of our psyche that should be acknowledged for quietly sticking with us through the hills and valleys and bumpy terrain we had to cross. (Or dancing with us through injuries, clumsiness, and persistent incomprehension of technique!)

Appreciation has two meanings that are related. One is a recognition of the value of something, and the other is a rise in the value of something. You could say that what you appreciate appreciates. In the simplest sense, whatever you focus on, you create more of.

Some time ago a good friend gave me a gratitude journal. I never

completed all the pages. Recently I put it back beside my bed. I try to write something in it several times a week. Some days are easier than others to find something to be grateful for. But once I start, it gets easier, like most things in life. (Or as another client said, "Once I start, I find the heart.") Research by Dr. Robert Emmons shows that practicing gratitude may be the quickest single path to happiness and prosperity. Apparently, people who kept a gratitude journal for three weeks measured 25% higher on life satisfaction after the exercise, and the effects lasted for several months.

Progress is forward movement. If you want to experience more forward movement in your life, celebrate the progress you've already made. Find ways to express your appreciation to yourself, to others, and to the universe.

And in that spirit, I'd like to thank my teacher, Jeff, for his patience, good humor, and willingness to work through differences, and to Rufus, for the gorgeous new choreography. I hope to live up to it (and dance up to it) very soon. Until then, I celebrate all the dancing I can do! ■



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March 10, 17, & 24 West Coast Swing: Beginning or Tuck Turns series classes

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April 28: Ladies WCS Syncopations (*one session only*)

May 5, 12, & 19: West Coast Swing: Beginning or Whips

More info: www.tcrebels.com, call 952.941.0906 or email to: info@tcrebels.com.





DANCING AND CRUISING THE CARIBBEAN

By Suzi Blumberg

Four Minnesota dancers just returned from the seventh annual Stardust Dance Cruise that left San Juan, Puerto Rico, on January 27th and returned February 3rd. Steve and Rita Wu, Anna Rabcevic, and I enjoyed it immensely! Two hundred people from all over the US were onboard to have a terrific time. There were daily lessons in the morning for all levels, a social dance in the afternoon, and another in the evening.

When we arrived on the ship, we received a day-by-day dance itinerary. Every day, we stopped at a different island, but Saturday we were at sea all day. The Saturday itinerary said there would be a hustle and cha cha dance contest. Cha cha was first, and about fourteen to sixteen couples entered. It was a very tough competition, and all were amateurs. Steve and Rita Wu ended up winning the contest! It was very exciting. Steve and Rita certainly deserved it because they're wonderful dancers, and how nice that they came home with a trophy in addition to their tan and sore feet! They dance at Dancers Studio, where I'm sure the staff will be very proud. This was a real highlight for me.

We enjoyed our island adventures to the different ports we stopped at: St. Croix, US Virgin Island, St. Maarten, Antigua, St. Lucia, and Barbados. While at the ports, we toured a cave, visited a botanical garden and

another flower garden, plus kicked back and enjoyed the white sandy beaches.

We saw wonderful entertainment: two musical shows, a concert pianist from Brazil, an ice show, and nightly live music in several areas of the ship. One of the musical shows featured a ballroom couple, Tanya Castro-Pozo and Andre Bravo from Ukraine, whose paso doble and other Latin numbers were fantastic! The staff at Stardust was able to nab them for a special international cha cha lesson just for our group. It was wonderful fun to be in their class. They were very friendly and posed for pictures, which was a great highlight.

And the food, of course, was overflowing and wonderful!

Stardust Dance is planning their 93rd Dance Weekend Getaway at Honor's Haven Resort and Spa in Ellenville, New York, on April 12-14. This is a very fun weekend, action-packed with lessons, lots of social dancing, and great food.

The Stardust 2014 Dance Cruise will be sailing from Florida. It would be fun next year to get a group from the Twin Cities to go on the cruise. If you'd like more info about either Stardust Dance Cruises or Weekend Dance Getaways, contact Suzi Blumberg at sjblumberg@gmail.com. ■

PREPARING FOR DANCE COMPETITIONS

By Cathy Dessert

Star of the North is fast approaching, and I have the pleasure of dancing with my mixed proficiency partner, Marty Faeh, again this year. We're competing in international tango, which is a new style for both of us.

I know that Marty prepares by practicing *a lot* on his own. For me, that's just not possible. I have family priorities that take front and center. Marty and I have been practicing once or twice a week in addition to some coaching from a professional instructor. I find that coaching, with practice, is very helpful, because you can't see yourself dance or diagnose the trouble you're having as a couple when you can't see yourselves. Feeling good does not equal looking good, as a rule.

Additionally, I think that keeping up with yourself in terms of appearance, weight, and exercise allows for less preparation before a competition. My routine is to move as much as I can. This keeps my weight in check and helps build stamina if many rounds are required in the competition. I continue my egoscue stretching regimen from my therapist at Healing Motion Therapy. Keeping your posture in

proper alignment, especially if you have old injuries, is important. I've started yoga again, which makes me taller and happier. I also watch what I eat, as difficult as it can be sometimes. As I get older, weight seems to be harder to maintain. I jump on the few extra pounds right away, so losing weight isn't as difficult.

I always make sure my costumes are ready to go. Usually if I wear a costume, after I'm done wearing it, I check it over for cleanliness, see whether repairs are needed, etc. Then I take care of any issues and put it away so it's ready for the next time. When I dance in syllabus at an amateur competition, I usually don't wear a costume, instead donning some tasteful dancewear. Dance America is a good source for that. This goes for mixed proficiency as well; as the more proficient partner, I'm not the one being judged. Be sure to practice in your competition shoes, as you won't want shoe trouble the day of dancing.

Maintaining my hair, nails, and skin is also a priority. When the time comes, I get my tan at Palm Beach Tan on Grand Avenue. (When tanning, go as dark as you can! It'll make you stand

out on the dance floor.) Then I need to find a hair stylist (or do it myself with the hair accessories I've collected over the years) and get a manicure. I detest glue-on nails, so I don't use them. They continually pop off! I have tried different brands and glue, and none have been satisfactory. That said, I know many ladies who love them, so experiment and see what you like. I generally go with acrylic on the nails: sturdy and dependable. Makeup is another time-consumer on the day of competing. False eyelashes (sometimes 2 pair) and overdone make-up are a must: your face has to be seen from a distance. MAC offers free applications, so try them out!

As the day of the competition approaches, so does anxiety. I think a little is good, but too much or none can kill a performance. I try to pick out someone in the audience to connect with, which helps focus my performance. Dancers love spectator encouragement. Even if they can't acknowledge you, they always hear you. When I'm on the dance floor, my goal is to be true to the dance style as much as my training allows and have fun. After all, that's why I'm dancing. ■

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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

Inspirations for New Dance Costume Designs

By Deborah J. Nelson

I love watching all the award shows on television this time of year, don't you? Of course I love to see all the singing and dancing performances, but I also love to see what everyone is wearing, even the men. And of course I enjoy the rehash shows such as *Fashion Police* and *Entertainment Tonight* to see if the industry fashion experts agree with my take on what gowns worked—and didn't work—on the celebrities. I admit it's just as fun to see a fashion train wreck as it is to be enthralled by the work of talented top-name designers, especially when a gown is properly altered and accessorized.

Beside that, it's great to see what the current trends are in silhouettes, colors, and fabrics. These shows are a wonderful inspiration for me as a costume designer. They whet my appetite for designing. And it's even better to hear if others agree or disagree with my perspective.

I always try to remember that if everyone had the same taste, the fashion world would be very boring. All fashion designers pay attention to these shows and translate their favorite looks into new ready-to-wear garments or new dance costume designs.

Of course every red-carpet gown can't be translated literally into a dance costume, but features of every red-carpet gown can be. From the Grammy Awards red carpet, some details that can be translated into a dance costume include the neckline detail and sunburst pleating worn by Taylor Swift and even the outrageous 3-D detailing on Florence Welch. The peekaboo mesh on Kelly Rowland and the mesh bodice worn by Rihanna could both be redesigned for a dance costume.

I was disappointed with Jennifer Lopez, as her gown seemed too plain

with too much leg showing (a la Angelina Jolie from a recent red carpet). Beyoncé was also disappointing. Her on-trend black-and-white jumpsuit was flattering and stylish, but it seemed too informal for this occasion.

As usual, there were stunningly beautiful gowns, many so-so gowns, and a few that begged the question: "What were they thinking?" But even the outrageous designs usually have some redeeming quality that could be incorporated into a new dance costume design.

The men really displayed their fashion sense—or lack thereof. This was not unexpected, as musicians are generally more daring with their attire than others. I was happy that Justin Timberlake decided to dress up rather than model one of his suit-and-tie collaborations with Tom Ford. I enjoy men dressing in fashion-forward and eyebrow-raising attire. Sadly, our society has strayed from the natural peacock look for men. It's a visual treat for my eyes to see more edgy menswear.

I was especially interested to see if the memo that CBS delivered to the night's participants regarding possibly titillating attire would have much bearing (or *baring*) on anyone. There was plenty of leg and cleavage, it seems. I expect that most participants had already picked out their attire before getting the laundry list of what not to wear. It seemed that most covered up their naughty bits, but not all.

So if you are considering designing a new dance costume, take mental notes of all the fashions at this year's crop of awards shows, and you just might find the right inspiration for some fabulous details on your new dance costume. ■

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TRICIA WOOD: DANCE DYNAMO

By Bonnie Burton

Tricia Wood is one of those people in constant action. Her life is perpetually on fast-forward. My first contact with Tricia Wood was a group salsa lesson she was teaching with her now husband, James Wood. Although I concluded that salsa just wasn't my dance, a friendship developed with the lively, outgoing Tricia, and it's been fun to follow her pursuits these past few years through marriage, motherhood, and the opening of their ballroom dance studio in Woodbury, Minnesota.

Tricia tells me she danced before she could walk. She started with ballet, tap, jazz, Hawaiian, and clogging dance classes as a child. She soon progressed to helping her mother teach country and swing group classes at a young age, and taught her first solo group dance class at age nine.

Tricia began competing in west coast swing when she was a teen. She says she loved going to west coast swing competitions, which she describes as a rowdy party and much less reserved than ballroom dance competitions. She competed with several partners,

including Jason Barnes, Soleman Krebs, and Allen Strom, and won her first west coast swing competition in Chicago at age sixteen. Unfortunately, she was disqualified when the judges learned her age and determined she was too young to be eligible to compete. There wasn't a category for youth at that time, so that was that.

A year later, she planned to enter the west coast swing competition the first year it was added as an event at the Twin Cities Open Ballroom Competition. Instead, organizer Scott Anderson asked Tricia and her partner to perform a spotlight west coast swing dance with "all their fancy moves." They were thrilled to help introduce the dance at the Twin Cities Open with their performance. At age seventeen, she was still a student and an amateur, but she was also teaching at studios around town, so she could have been considered a pro.

About then, Tricia also became involved with the creation of Café Bailar. The goal of the nonprofit dance club was to provide a mix of dancers at all skill levels, with an emphasis on social

dancing. It was one of the few clubs where both pros and amateurs could be members. Café Bailar still exists, and Tricia still manages their website.

It was in the creation of Café Bailar that Tricia met James Wood, a founding board member. She and James worked together to develop the website and newsletter. James often asked her out, but he had to wait several years to catch her between boyfriends and dance partners before that became a reality. Once they started dating, they were engaged within months and married the next year.

After marriage, James and Tricia decided it was time to work for themselves, closer to their home in Woodbury. In 2008 they opened their own independent dance studio, Tropical Ballroom, and at age twenty-four, Tricia was a ballroom dance studio owner. Tropical Ballroom operated as a full-time dance studio, teaching over twenty styles of ballroom, Latin, swing, and country dances, both group classes and private lessons. They also hosted dozens of dance parties, their own and those of other



TRICIA'S TIPS:

Social Dance Floor Etiquette

1. Introduce yourself to each partner.
2. Gentleman, escort your lady on and off the dance floor.
3. Let the lady determine how close she dances to the man.
4. Dance at the level of the less experienced partner.
5. If you turn someone down, do not dance with anyone else for the rest of that song. If you turn someone down because you don't know that dance, offer to dance a different style of dance.
6. Dress appropriately for the evening's theme and smell clean and fresh. If you sweat, bring a towel and additional shirts to change into throughout the evening.
7. Gentlemen, remove your watch. Fill your left pocket instead of your right pocket for comfort of the lady, or empty your pockets.
8. Ladies, yes, you can ask the gentlemen to dance, too.
9. Don't teach on the social dance floor.
10. Apologize immediately if you step on or bump into someone.
11. If the partnership isn't working, just make it through that three-minute song without apologizing for your dancing or making criticisms about theirs.
12. Do not practice your choreographed routines or do lifts, drops, or aerials at a social dance.
13. Know and honor line-of-dance etiquette: traveling dances move counter-clockwise around the floor; stationary dances, like swing, are danced in the center.
14. Thank your partner after each dance.
15. Social dancing is about having fun!

organizations, such as Café Bailar, USA Dance Minnesota, and the Minnesota West Coast Swing Club. It was a busy time in which they celebrated the ballroom's first and second anniversaries and the birth of their children, Lucas and Olivia.

During the five years they operated Tropical Ballroom, their business plan included a "commitment to try almost anything, be willing to adapt, be willing to change, while at the same time becoming and staying involved with the community." To that end, they have worked with diverse groups such as the Girl Scouts, sponsoring a one-day program helping them to earn their dance badge. They've danced with celebrity dance partners Patrick Hammer (KSTP Channel 5) and Dez (KS95 radio), raising money for Cornerhouse to aid abused children. They also teach dance lessons to unique groups like same-sex couples and adults with disabilities, including participants with Down's syndrome, developmental disabilities, or early Alzheimer's disease. Tricia and James may be the only instructors or studio to offer lessons to these niche markets.

They receive donation requests daily and have donated over \$20,000 in the form of dance lessons, performing, teaching, and sponsoring business booths, parades, and outdoor summer dance series. The Winter Carnival royalty have been the beneficiary of the Woods' donated ballroom space and lessons for the past four years. Tricia will appear for the second year as guest speaker at Woodbury



High School Career Days, representing the performing arts industries of dance, entertainment, and music.

Tricia's and James' commitment to volunteerism has earned them numerous awards and recognition for their efforts, including the 2011 Business of the Year by the Woodbury Chamber of Commerce and the 2011 Volunteerism Award by the St. Paul Winter Carnival.

When asked about their philosophy towards volunteerism, Tricia says they do a lot of it, and she jokes that they probably volunteer more than they get paid. Volunteering and networking are done with intent to promote the business—they are very proud to be named Business of the Year—but doesn't always translate to increased income or dollars. Tricia says that at first she did every event that came along, and they still say yes to many requests. But she's found she has to give favor to those requests that will benefit the business. It's been a learning experience about where to network and what to donate and volunteer for.

What's next for Tricia and James? After soul-searching and analysis, they concluded that their dance studio was a liability, too expensive to maintain. An increasing number of their engagements are outside the studio, so it didn't make sense to continue supporting a facility they no longer needed. Overall, Tricia says it's a relief to be

less burdened with the studio maintenance.

So the next chapter of Tricia's life begins. Effective the first of this year, Tricia and James have made the decision to go independent and focus on their core business, Dance and Entertainment by James & Tricia Wood. They are booked around town for galas and parties, although their main facility is now Central Park, Woodbury, where they also hold daytime dances for seniors. Central Park is a lovely indoor park with real trees and an indoor amphitheater, connected to the library and the YMCA. Their niche area geographically is still Woodbury and east St. Paul, but they serve the entire Twin Cities area. Their new business includes group lessons, performances, and formation teams.

Tricia is excited about the recent changes in their business model. Where does she get her time, energy, and inspiration to do it all? How does she do it? Dance Dynamo Tricia Wood has a more-than-full-time schedule of wife, mother of two toddlers, dance instructor, and business owner—and she's barely twenty-eight years old! She has excellent communication and networking skills and is a public relations specialist, community organizer, and volunteer. Tricia says, "I don't want to miss anything or any opportunity. I'm lucky; I was born very energetic. I've learned that things in my life change fast, and I'm comfortable with change." ■

BLUE MOON

By Joel Torgeson

Why am I here? I thought as I opened the door. Momentarily I considered stepping back across the threshold and pretending I'd never come. I broke through the mental paralysis and continued into the hallway, the question still in my head. I wanted to dance, but that wasn't quite it. Maybe it was just cabin fever. I hadn't been out of the house for almost three weeks straight. Contact with humans other than my family seemed almost strange.

I handed the old lady at the desk my admission fee and made my way to the seating area. Every table, booth, and chair had a coat or purse marking the owner's territory. At the back of the room, I found a likely candidate and put my things down.

As I sat down, my eyes lit upon a familiar-looking face across the room. I sucked in a quick breath and looked closer. At first glance, she appeared to be my ex-girlfriend's best friend, but upon further inspection, I was happily relieved. The two could have passed for sisters but not twins. This was clearly not Sara's friend. I let out the breath and returned my attention to my things.

Our relationship hadn't ended badly. In fact, we had been quite adult about the entire thing, and there was no reason to feel unhappy about it. A clean break, you might say. Still, I didn't need to be reminded only two weeks into my newfound single status that I'd been out of the game for nearly two years. I could pursue interests at will, and that scared me a little bit.

Midway through tying my right shoe, the final note faded, and the couples left the dance floor. Cinching up the knot, I looked up to realize that I was in somebody's seat. Nobody said anything, and no overt signals were given, but clearly two of the three people standing in front of me belonged to the seats on my left, and I was invading the third girl's space. She wore a blue blouse and a black skirt and stood a few inches over average height for a woman. I couldn't see much else in the low light of the table area, but she cut an attractive figure.

"I'm sorry. I'm totally in your seat."

She smiled. "No. No, you're fine."

As the band struck up another foxtrot, I said, "Nah, I'm going to go dance now anyway. Go ahead."



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"Would you like to dance, then?" she asked, offering her hand.

"Of course," I said, smoothly picking up her hand as we wove towards the floor. The Christmas lights strung near the ceiling showed her to be pretty, brown hair tied back in a bun, with smiling eyes and full lips.

We set up at the beginning of the long wall, or what could be considered the "long" wall of this floor. It could barely contain the twenty or so couples already there. To make matters worse, I had overestimated the quality of the song. Not only was it a slow foxtrot, it was a *weird* slow foxtrot. Something about the music made the beat hard to find and too slippery to hold for long.

We danced it well enough for a first dance. I hadn't done a foxtrot in over a month, so muscle memory took over whenever planning failed me. Running through my set of easy steps, it soon became clear to me that she had danced ballroom before. Her frame was exactly as it should be, with neither too much nor too little pressure. She responded to my leads with the experienced grace that only comes from hours spent tracing figures on a finished wood floor. Our feet brushed the floor beneath us as we moved together above.

Apparently I exceeded expectations as well, because a few steps later, she asked, "Where did you learn to dance? You've got good frame."

"I'm on the competition team up at the U in the Twin Cities."

"How long did you dance there?"

I smiled. "Well, I'm freshman, so only about four months." We dodged around a couple attempting the world's slowest single-step swing and continued on. "What about you?" I asked.

"I danced on the comp team at Madison," she said.

"Oh, wow," I said. That explained the good technique. "So what year are you?"

"Actually, I'm a med student here at Mayo. I graduated last spring."

"And you danced all four years?"

"Yes, and I was the president of our social dance club, too." She smiled back.

I felt like a middle schooler again. It was like one of those odd moments when a high school cheerleader would stop and talk to you in the hallway for a few seconds and you'd be unsure exactly how to respond. Was she actually interested in you and what you had to say, or were you just a way to pass the time? What should I do? Half the time, my brain couldn't wrap itself around the illogical nature of the situation and I just froze in place like a malfunctioning computer screen. The other half, when they asked, "How are you?" I mumbled something semi-coherent like, "Yeah, the weather's really green today," then shuffled off to brag to my friends. Luckily for me, my social skills have advanced sufficiently since middle school. I respond with, "Oh. Sweet!" I know; it's a big step.

At this point, the music stopped me from saying anything uniquely stupid

by ending. I walked her off the floor and back to our mutual seat. I thanked her for the dance, grabbed my jacket, and made my way to the bar to get a bottle of water.

The night continued in a blur of dances, conversations, and music. I happened across an old friend from summer camp in the crowd, and she and I talked during another foxtrot, catching up and reminiscing. I met a former president of the U of M Ballroom Dance Team that night as well, purely by chance. But every three or four dances, by some means or another, the girl whose chair I shared would dance with me. As the night wore on, both our conversation and our dancing flowed more easily.

We talked about families, interests, foods, and of course, above all else, dances. She told me how she could go social dancing every night of the week in Madison without paying a dime, a feat I have tried to recreate with limited success. I learned that she mainly danced international but knew most American styles pretty well (though I'd still say her swing looked like a jive). On and on, we danced.

Once, while taking a break from the floor, she asked, "So what kind of Latin or rhythm dances do you know?"

"I've danced cha cha, rumba, and swing, but that's about it," I said.

"No salsa?"

"A little salsa, I guess."

"What about bachata?"

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"Bachata? I've never heard of it."

At this point, the previous song ended, and before we could continue, a distinctively Latin beat began drifting through the air. "Would you like to learn?"

"I mean, yeah, I guess," I said as she grabbed my hand.

"So it's a pretty simple four-count basic," she said, completing a side-ways shuffle capped off with a raise of the hip and a hooking action with the knee. "Try it."

I tried it out and immediately the hip pop gave me problems. It honestly looked like I was trying to get up on a small horse. The image almost made me quit, but I kept at it, and after a

few more runs, I had the basic step down—more or less.

"Okay, good. Now let's try it together."

We connected in the classic ballroom hold with about a foot between us. After a few measures, I figured out how to time and place my knee without hitting her, and I began to feel comfortable with the beat of the dance.



Photos from the USA Dance MN February dance by Cathy Dessert

"Try to spin me," she said. "The lead comes off the one."

I attempted the lead but, as is normal when learning a new dance, didn't quite get the timing right. The third time was the charm, and soon I had the underarm turn.

"Okay," she said. "Now we can try actually dancing bachata."

"Isn't that what we've been doing?"

"Well, technically, this is bachata, but you should really dance it like this," she said with a smile. She shortened the gap between our bodies to less than an inch.

"O-oh-okay," I said, not quite sure what to make of this.

She laughed. "Yeah, some people are uncomfortable with dancing it this way. We don't have to if you'd rather not."

"I mean, I'll try it, I guess," I said, my initial shock quickly subsiding. I found the beat and started up the basic step. Since our legs were occupying the same plane, the hip pop was at once both easier and far more

suggestive than it had been before. I led a turn, and she responded. When we got back into partnership, however, our knees knocked like sailboats in a hurricane. We laughed, reset, and started anew. The song came to an end a few measures later.

"So that's bachata?" I said.

She laughed again, motioning with her hands. "That's bachata!"

I shook my head, took my seat, and noticed that the crowd was beginning to thin out. My phone read 10:15. We had been dancing for nearly two hours already. It hadn't seemed like that long at all. Another couple dances flew by in quick succession.

My phone now read 10:32, and half the people there before had already left. We returned to the table and began to pack up our things to go. I stole a glance at her as I grabbed my shoe bag and caught a profile of her face backlit by the bar. I returned my eyes to the bag, but my mind didn't follow. For an indefinite moment there, time slowed down. I think we were both wondering if we'd see each other again. It was, perhaps, because we knew we danced well together, and it

seemed a shame to let that go to waste. Maybe it was something more we felt between us. I don't know. Those awkward few seconds stretched on until somebody made the decision to turn away. I can't remember who did it. Perhaps I put my shoes in my bag, or maybe she found her phone in her purse. It doesn't matter.

We parted ways with a smile, a goodbye, and a wave. I got into my car, and she entered hers. Engines came to life, gears were engaged, and off we went on separate tracks. I turned right to head north to my hometown, and I assume she turned left to go deeper into the city.

So what was her name? I wish I could tell you, dear reader. I really do. It was mentioned at least once—of this, I am sure—but its memory has been lost to the great abyss. I can tell you that four of her aunts play accordion. I can tell you that she enjoys watching *Bones* just as much as I do. I can tell you that she runs triathlons, enjoys working out in the morning, and ran a snowshoe race recently. I cannot, dear reader, tell you her name.

And I'm okay with that. ■



Photo from the USA Dance MN February dance by Cathy Dessert

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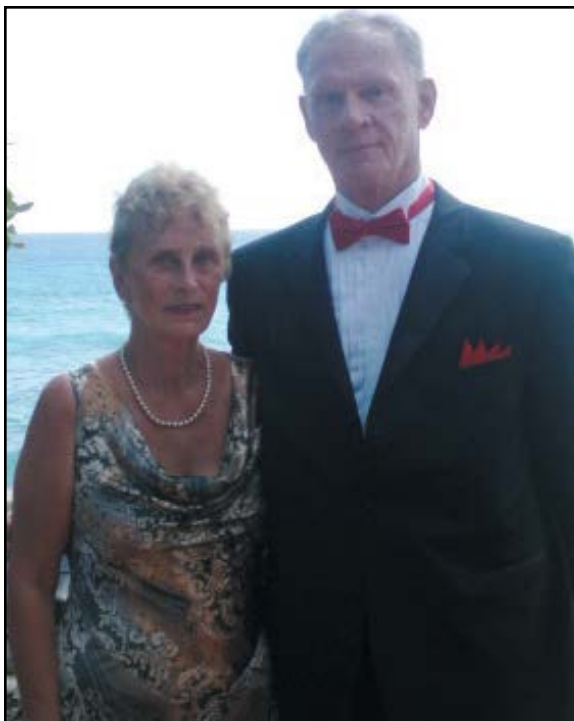
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John S. Munday is a writer and lawyer who lives in Isanti County, Minnesota, with his wife Fran. Together they found ballroom dancing at Cheek to Cheek Studio. Jack is a student of Monica Mohn. Jack's book, *Beauty in Partnership, A Memoir of Ballroom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

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GENTLEMEN LEAD

By Jack Munday

Some time ago, I wrote about a painting I bought on our Mediterranean cruise, featuring a guitar player and a flamenco dancer. The painting was titled "Tarantella." What does that mean? Here is what I learned.

Little Miss Muffet sat on her tuffet
eating her curds and whey.
Along came a spider and sat
down beside her;
she didn't know what to say.
And when it stung her, she
jumped up in wonder,
screaming "Tarantella!" in
dismay.

Little Jack Horner did see from
his corner
and immediately from his iTunes
did play
a fast song in 6/8 time
and Miss Muffet started to sway.

Facing front, she crossed her right foot in front of the left, crossed her left foot in front of the right. She stepped her right foot to the side, then her left foot to the side. She placed her hands on her hips, kicked the right foot out to the front, keeping it low to the ground, then stepped on the right foot, putting weight on it, slightly in front of the left foot. She touched the ball of her left foot to the ground without putting her full weight on it, then stepped in place with the right foot.

I learned that this sequence is called the tarantella step. But what is a tarantella?

The term *tarantella* groups a number of different folk dances characterized by a fast upbeat tempo, usually in 6/8 time, often accompanied by tambourines. The supposedly curative or symptomatic tarantella that Miss Muffet

danced is a solo dance performed to cure through perspiration the delirium and contortions attributed to the bite of a tarantula (or the Mediterranean black widow). The original legend tells that someone who had been bitten by the spider had to dance to an upbeat tempo to sweat the poison out.

Of course, knowing Fran, even seeing a spider would send her as far as she could get as fast as she could go, not dancing but fleeing. But there is another version of tarantella that is danced by couples. It's flirtatious.

The woman hits the tambourine to her left shoulder, her left hip, then her right hip. She repeats this, making a triangle across the body, then taps the left hand twice with the tambourine. She performs the tarantella step forward twice. This back-and-forth sequence can be referred to as a do-si-do. Moving the tambourine twice as quickly, the woman taps her left shoulder, then right hip. She repeats this tambourine sequence, then taps the left hand twice with the tambourine. She repeat the do-si-do.

The man holds the tambourine in his left hand and kneels on his right knee, tapping the tambourine for seven counts of music on his right hip. On count eight, tap it twice. The man continues to kneel for eight more counts of music. Meanwhile, the woman places her hands on her hips and dances eight tarantella steps in place.

I wonder where I could possibly find a pair of tambourines. ■

COMPETITION CALENDAR

Mar 2 - 3, 2013

Star of the North DanceSport Classic

Hosted by USA Dance Minnesota at The Commons Hotel.

Mar 17, 2013

NJ DanceSport Classic "Spring Fling"

Organized by Wendi Davies at Rogers Dance Center in Hackensack, NJ. Will not accrue proficiency points and may not follow all rules in the rulebook.

Mar 22 - 23, 2013

Gem State Classic

Hosted by ID Ballroom Academy & US Ballroom Foundation in Rexburg, ID. USA Dance Youth Formation Show Dance National Championships and Youth Cabaret National Championships.

Mar 23, 2013

Phoenix DanceSport Challenge

Hosted by Phoenix USA Dance chapter #4033. Will not accrue proficiency points and may not follow all rules in the rulebook.

Apr 5 - 7, 2013

2013 National DanceSport Championships

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

Apr 12 - 13, 2013

USU DanceSport Challenge

Hosted by USU Ballroom Chapter & US Ballroom Foundation in Logan, UT. USA Dance Adult Cabaret National Championships and Formation National Championships.

Apr 13, 2013

Royal Palm Winter Frolic DanceSport Extravaganza

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

May 19, 2013

Minnesota Star Ball

Hosted by Eliecer Ramirez Vargas at Medina Entertainment Center.
www.mnstarball.com

Jun 15, 2013

River City Ball

Hosted by Portland USA Dance chapter #1006.

Jun 28 - 30, 2013

Gumbo DanceSport Championships - NOE

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.

Mar 28 - 30, 2014

2014 National DanceSport Championships.

To be held in Baltimore, MD.

ASK DR. DANCE

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

Q:

There's someone I run into at lots of group classes who makes me feel very uncomfortable, both physically and personally. Is there a way I can politely decline to dance with them during partner rotations?

Donna Said:

It's a bit tricky to skip only one person in a rotation.

If this individual is making you uncomfortable due to inappropriate comments and/or touch, I would talk to the teacher about them. The teacher can then explain to the whole class about dance etiquette. If this individual does not adhere to the behavior standards of the class, the teacher can then privately recommend that they not return.

If, however, this person is simply someone that you find strongly unappealing, then you might want to take a different class yourself.

Good luck in resolving your situation.

Paul Said:

I don't think there is a polite way to decline to dance with someone without giving a reason. If you just don't like the person for some reason, a direct approach might solve the issue. In other words, if you feel safe to do so, tell this person that dancing with them makes you feel uncomfortable and that you would prefer not to. If the reason is that the person behaves inappropriately, the teacher should be made aware of the situation in order to deal with it.

You could also switch classes to ones this person does not go to. Another option is to make the teacher aware of your feelings and ask for a class with a modified rotation.

The Dance Medic Said:

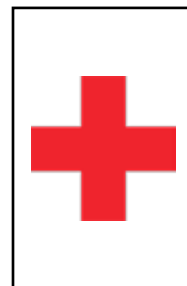
I hate to break it to you, but no: there's no polite way to skip one person. If you go to a dance class and bring a partner and then don't rotate partners at all, you can save some face. But bringing a partner and not rotating can also be disruptive to the class. You can also decide you're not bothered with the possibility of hurting someone's feelings, smile, and say, "No, thank you." Pick whichever option feels best for you, but do not do anything that makes you feel uncomfortable. It's your body; do with it as you please. ■



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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Swing into Spring!

Saturday, April 13, 2013

At Social Dance Studio

West Coast Swing Workshops with Joy Davina and Todd Paulus

SCHEDULE

2:00 - 3:00 pm The Unforgettable Combo – *You'll have to come and find out! (Intermediate)*

3:00 – 3:15 pm Break

3:15 – 4:15 pm It's All About Her – *Put a smile on both your faces! (Intermediate/Advanced)*

4:15 – 4:30 pm Break

4:30 – 5:30 pm Boogie Down – *Cool & rhythmic footwork. (Advanced)*

Prerequisites: All participants must have completed foundation level classes with the Rebels, Social Dance Studio, MNWCSDC, or another studio. All workshops are held at the Social Dance Studio.

For more information, please check the TC Rebels website at www.tcrebels.com, call the Hotline at 952.941.0906, or email at info@tcrebels.com.

Joy Davina & Todd Paulus

Joy and Todd are the co-owners of Social Dance Studio. Joy has a degree in dance and over 10 years of professional teaching experience. She continues to study in LA and NY to bring the latest styles and dances to MN. Over the course of 13 years, Todd has competed in ProAms with his students and professionally in Ballroom, Latin, Swing, and Country. Both currently compete on the national West Coast Swing circuit and hold an advanced national ranking.

WORKSHOP PRICING: \$10 each for Rebels members & students w/ ID and \$15 each for guests.

Annual memberships are \$25 and can be purchased at the door.

PAYMENT METHODS: Cash, Check (payable to *TC Rebels*), or *Credit Card*.



Event sponsored by the TC Rebels

SWAPLINES

↪ **Contact Mark at 612-701-8553**

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

↪ **Contact Anne @ 612.280.7818**

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

↪ **Contact Jean @ 952-922-7425**

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

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

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

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

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

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

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

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

Purchase, rent to own or weekend rental available. Pictures available.

Seaford green latin/rhythm dress. Short playful skirt. Includes matching bracelets, choker and ear-rings. Sizes 0-6. \$1,950.

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

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

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

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

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

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

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

↪ **Contact Theresa Kimler at theresakimler@yahoo.com or 612-414-3099.** Call or email for photos. Most dresses also for rent for \$250-\$300.

Size 2-8: Marilyn Monroe inspired Ballgown. White gown with gold waist accent that is shaped perfectly to create a slim silhouette. Truly amazing visual effect. Silk skirt, slit on right leg, mid-height backline, armbands. Made by Doré. \$3000.

Size 2-6: Shiny Gold Ballgown. Super shiny fabric with multi-shaped/sized rhinestone design. This dress is 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 in the black bodice. White skirt, long sleeves. Mid-height backline. Great for standard or smooth. SALE \$2400.

Size 2-8: Black Elegant Smooth Gown. Black mesh peeks through an intricate velvet pattern overlay. Cobalt blue rhinestones, necklace, and earrings. Long sleeves, one arm with fox fur cuff. Made by Doré. SALE \$2000.

Size 2-8: Rhythm Dress - Black with Red Scarves. Jet stones on body, silk chiffon skirt, 3/4 length sleeves, sweetheart neckline, mesh back. Includes bracelet, earrings, hair decoration. Made by Doré. SALE \$1500.

Size 2-8: Grace Kelly-inspired Rhythm Gown. Black stretch velvet bodice with matching belt. 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. SALE \$1500.

Size 6.5 to 7 Closed-toe Elegance Shoe Company court shoes. Satin taupe color, elastic along sides of the shoe allow you to point your foot. New Queen Flexi. \$75.

Size 35.5 (US 6.5) Dance Naturals tan satin 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 Janie @ 763-797-5230 or janienordberg@comcast.net**

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

Elegant Black Championship Gown, luxurious maribu boa on hem & neckline. Beautifully designed with open back and long sleeves, shows off curves. Covered in AB multicolor stones. Size 2-8. \$1100 obo. Pics avail.

Black Gown with Hot Orange & Yellow Accents. Stunning gown has fiery orange and yellows accents drapes on long sleeves, bodice and chiffon layers of skirt, sexy slit shows off legs, beautiful color rhine stones. Size 2-8. \$800 obo. Pics available.

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

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

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

1 pr Kelaci Eminence 3 rhythm shoes, size 5 1/2 European; 2 1/2" flare heel worn once. The Kelaci shoes are very

very flexible. Price: \$75.00. Original price \$155.00.

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

FOR SALE: Designed by Doré. Beautiful Royal Blue Smooth Gown.

Size 6-10. Bodice is encrusted with blue and green AB stones. Long sleeves. Skirt has godets and moves very elegantly. The skirt is royal blue with a green underskirt. Earrings included. Original price of this gown was \$3800. Price slashed to \$1400.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

New Latin & Ballroom Shoes for sale, sz. 7, 8 & 9 \$40

↪ **Contact Bernice at 952.936.2185 or 952.545.2989**

DANCE SHOES FOR SALE: ladies' smooth-dance closed-toe pumps, size 8 or 8 1/2, flesh-colored, worn once, Capezio DanceSport brand, \$50, also some RHINESTONE JEWELRY available for sale

Swaplines is a monthly feature offering members and subscribers the chance to sell their dance merchandise. Advertisements for partnerships are not published in this column. Submit Swaplines ads to newsletter@usadance-mn.org. Please include your area code when submitting advertisements for Swaplines.

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.

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763.755.3644
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www.dahldance.com

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tricia@danceandentertainment.com
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www.dancewithusamerica.com

Instructors:

Elena Bersten, Gene Bersten

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www.lindenhillsdancingclub.org

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612.224.2905
www.mntango.org

TAPESTRY FOLKDANCE CENTER
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Bill Dessert 651-633-4600

Next Newsletter Deadline: March 10th, 2013