

MINNESOTA

# DANCER

March 2016



Snow Ball Competition  
2016

Dancers Jay Larson and  
Tarah Pritchard

Photograph by  
Ryan Kenner Photography

# DanceLife Ballroom

***Dance is life • health • happiness***

***The Dance Mecca of the Twin Cities!!***

***Call for a complimentary private lesson • 612-345-4219***

***Please check us out at [dancelifeballroom.com](http://dancelifeballroom.com)***

## Regular programming continues:

- Sundays - The Twin Cities Rebels
- Mondays- Salsa with *Keri Simonson & Scott Anderson's Group Class*
- Tuesdays - West Coast Swing with *Todd Paulus*
- Wednesdays - Argentine Tango with *Sabine Ibes & Diana Devi*
- Wednesdays - Level 1 & 2 group classes with *Jay Larson & Donna Edelstein*
- Thursdays - Bachata with *Keri Simonson*
- Fridays - DLB Variety Dance Party with *Shinya McHenry*
- Fridays - Salsa Variety Dance Party with *Keri Simonson*
- Saturdays - Argentine Tango with *Sabine Ibes & Diana Devi* & West Coast Swing with *John Carlson*



## DanceLife Ballroom's Spring Showcase Saturday March 26, 2016

**6-10 pm**

**\$15 in advance**

**\$20 at the door**

**612-345-4219**

**6015 Lyndale Ave S Minneapolis, MN 55419**

**Please call to participate!**

## New at DanceLife Ballroom!

**Book a private lesson and get all the DLB weeknight and weekend group classes for FREE!!**

**SAMBA group class with Modie and Janie every Thursday at 7pm!**

**COUNTRY 2-STEP group class every Tuesday at 1pm!**

**New group classes every weeknight and Saturdays!**

## March Highlights!

- **5th-** DLB 1st Saturday of the month Dance Party
- **26th** DanceLife's 4th Annual Spring Showcase
- **26th** - Argentine Tango 4th Saturday Milonga 9:30pm-1:00am
- Please join us for our **Legendary Friday Night Dance Party** held **EVERY** Friday night from 7-9:30pm. Only \$10

# DANCER

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, to provide information and news about ballroom dancing.

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Assistant Editor: Leland Whitney  
Advertising: Tom Crable  
Mailing: Committee member

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Through the National FastDance Association  
dance activities are licensed by:



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## USA CHAPTER MONTHLY DANCES

**MARCH**  
Saturday, March 19

Dancers Studio, Sterling Hall  
415 Pascal Street N, Saint Paul

7-8 pm lesson - Foxtrot  
Instructors: Neli Petkova and  
Nic Westlake  
8-11 pm Variety Dance Music

**May**  
Saturday, May 21

DanceLife Ballroom  
6015 Lyndale Ave S, Mpls

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

**April**  
Saturday, April 16

Cinema Ballroom  
1560 St. Clair Ave, St Paul

7-8 pm lesson—Tango  
Instructor: Martin Pickering  
8-11 pm Variety Dance Music

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

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## USA Dance-Minnesota Chapter #2011 Board Minutes

Tuesday, January 5th, 2016  
Submitted by Leslie Whitney

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

Absent: 0

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. Confidentiality – Meeting discussions are confidential. Chapter minutes are posted in the Minnesota Dancer.
3. Minutes – A motion was made, seconded and unanimously approved to amend the December minutes to read that Project Dance would not be held on holiday week ends.
4. Treasurer's Report – A motion was made, seconded and unanimously approved to accept the December Treasurer's report.
5. Social Dance, Special Projects and Volunteer Coordinator Reports
  - a. Monthly Dances
    - i. February – Costa Rice, cha cha
    - ii. March – Dancers Studio, fox trot, Minnesota West Coast Swing Club will present a demo.
    - iii. April – Cinema, tango
    - iv. May – DanceLife, mambo
    - v. Dance data – Joyce distributed a handout which averaged and compared the population at monthly dances over the last 3 years.
    - vi. Dance hosts - Joyce will order dance host badges from Rapit Printing.
  - b. Special Projects
    - i. 25th USA Dance Minnesota Chapter #2011 Anniversary – Joyce has been in

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discussion with the staff at Dancers Studio to prepare for the celebration honoring the chapter's 25th year in existence. Carol and Joyce will present a budget at the February meeting.

- ii. A motion was made, seconded and approved to donate money for a scholarship event at the National Dancesport Championships to be held in Baltimore in April, 2016.

c. Project Dance

- i. Costa Rica Ballroom, cha cha

6. Communications Coordinator Report

- a. Minnesota Dancer – A motion was made, seconded and approved to reimburse Tom on a monthly basis for the purchase of a program to create the magazine on-line.
- b. Website, Facebook, Constant Contact
  - i. There is increased interest from Constant Contact e-mailings.
- c. Budget – Ed will submit a 2016 budget at the February board meeting.

7. Membership Coordinator Report

- a. January 31, 2015 – 299 members
- b. January 5, 2016 – 302 members

8. Board Meeting Location – Carol is identifying a new location.

9. 2016 Chapter Board Nominations and Election Committee – The board will begin the consideration for this committee.

Next Meeting: Tuesday, February 2, 2016

6:00 p.m.

Location: TBD







# Beginner Hustle

Sunday, March 6th—2:00 pm  
Sunday, March 13th — 2:00 pm  
Sunday March 20th — 2:00 pm

Classes with Shinya McHenry at



## DanceLife Ballroom

6015 Lyndale Avenue South  
Minneapolis, MN 55419  
612.345.4219

[www.usadance-minnesota.org](http://www.usadance-minnesota.org)



Through the National FastDance Association  
dance activities are licensed by:



**USA Dance offers dance instruction to members for \$3. Members who joined for the first time in 2015 attend free up to their 2016 membership expiration date, after that they pay \$3. Non-members pay \$8.** Become a member of USA Dance at [membership.usadance.org](http://membership.usadance.org). A different professional instructor teaches a new dance at a different location every month.

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# DANCER'S NIGHT OUT

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## USA DANCE

**USA Dance – Monthly** – 3rd Saturday Variety Dance, March 19, at Dancers Studio, lesson 7-8 pm and dance 8-11 pm. Lesson - Foxtrot. Instructor: Neli Petkova and Nick Westlake.

**Project Dance**, Sunday, 2—3 pm, March 6, 13 and 20, DanceLife Ballroom, lesson is Beginner Hustle. Instructor—Shinya McHenry.

## WEEKLY DANCES

**Cinema Ballroom** – Wednesdays, Practice Party, 8 – 9 pm.

**Costa Rica Ballroom** – Wednesdays, Practice Party, 9 – 9:45 pm.

**Dancers Studio** – Wednesdays, West Coast Swing, dance 8 - 9 pm.

**Dancers Studio** – Thursday, Variety Dance, dance 8- 9 pm.

**DanceLife** – Fridays, Variety Dance, lesson 7-8 pm and dance 8-9:30 pm.

**American Classic** - Fridays, Dinner and Dance Potluck Variety Dance Party, 8 - 10 pm.

**Ballroom & Latin Dance Club** - Fridays, lesson 7-8 pm and dance 8-10 pm.

## OTHER WEEKLY DANCES

**American Classic** – Sunday Pizza Practice Parties, March 6 and 20, 7 – 9 pm.

**Café Bailar Dance Club** – Saturday Variety Party – March 12 and 26, Costa Rica Ballroom, 7:30 – 11 pm.

**Cinema Ballroom** – Variety Dance, March 4 and 25, lesson 7 – 8 pm and dance 8 – 11 pm.

**Cinema Ballroom** - Sunday Night Dancing with The Jerry O'Hagan Orchestra, March 13, 6:15 to 10 pm.

**DanceLife Ballroom** - 1st and 5th Saturdays, March 5, lesson 7 - 8 pm and dance 8 - 10 pm.

**Tapestry** – Variety Dances, 1st and 3rd Sundays, March 6 and 20, lesson 6 – 7 pm and dance 7 – 9:30 pm.

**Twin Cities Rebels** – WCS and Variety Dance, March 6 and 20 at DanceLife Ballroom, 7 – 11 pm.

## OTHER DANCES

**American Classic Ballroom**, Winter Showcase, April 16, 5 - 11 pm.

**DanceLife Ballroom**, Spring Showcase, March 26, 6 - 10 pm.

**Dancers Studio**, Carnivale Spring Dance Showcase, March 18, 7 - 10:30 pm.

**Linden Hills Dancing Club**, March 19, Lesson 7:15 - 8:15 pm and Dance 8:30 - 10:30 pm at DanceLife Ballroom

**Tango Society of Minnesota**, milonga at Fall Out Art Co-op Studio, March 5, dance 9:30 pm - 1 am.

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# DANCE CONTACTS

If you would be liked to be listed on this page, send your contact information to [tcrable3s@gmail.com](mailto:tcrable3s@gmail.com)

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## STUDIOS

AMERICAN CLASSIC BALLROOM  
550 Market Street, Chanhassen  
952.934.0900  
[www.acballroom.com](http://www.acballroom.com)

ARTHUR MURRAY DANCE STUDIO  
534 Selby Avenue, St. Paul  
651.227.3200

BALLROOM & LATIN DANCE CLUB  
1103 W. Burnsville Pkwy, Burnsville  
952.292.0524  
[www.ballroom-club.com](http://www.ballroom-club.com)

BLUE MOON BALLROOM  
2030 Hwy 14 E, Rochester  
507.288.0556  
[www.BlueMoonBallroom.com](http://www.BlueMoonBallroom.com)

CINEMA BALLROOM  
1560 St. Clair Ave, St. Paul  
651.699.5910  
[www.cinemaballroom.com](http://www.cinemaballroom.com)

COSTA RICA BALLROOM DANCE  
STUDIOS  
816 Mainstreet, Hopkins  
952.303.3339  
[www.costaricaballroom.com](http://www.costaricaballroom.com)

DAHL DANCE CENTER  
4204 North Hwy 52, Rochester  
507.252.1848  
[www.dahldance.com](http://www.dahldance.com)

DANCE AND ENTERTAINMENT  
3701 W. Old Shakopee Rd., Bloomington  
651.605.5784  
[tricia@danceandentertainment.com](mailto:tricia@danceandentertainment.com)  
[www.danceandentertainment.com](http://www.danceandentertainment.com)

DANCE WITH US AMERICA  
10 Southdale Center, Edina  
612-564-5483  
[www.dancewithusamerica.com](http://www.dancewithusamerica.com)

DANCELIFE BALLROOM  
6015 Lyndale Ave S, Minneapolis  
612.345.4219, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

DANCERS STUDIO  
415 Pascal Street N, Saint Paul  
651.641.0777  
[www.dancersstudio.com](http://www.dancersstudio.com)

DE Studios  
3701 W Old Shakopee Rd, Bloomington  
952-392-9631  
[www.de-studios.com](http://www.de-studios.com)

FOUR SEASONS DANCE STUDIO  
1637 Hennepin Ave S, Minneapolis  
612.342.0902  
[www.fourseasonsdance.com](http://www.fourseasonsdance.com)

FRED ASTAIRE DANCE STUDIO  
1975 Seneca Road, Eagan, MN  
651.451.6300  
[www.FredAstaireMN.com](http://www.FredAstaireMN.com)

MILL CITY BALLROOM  
[www.millcityballroom.com](http://www.millcityballroom.com)

NORTH STAR DANCE STUDIO  
Bloomington, MN  
612.799.4147  
[Facebook.com/northstar.dancestudio](https://Facebook.com/northstar.dancestudio)

RENDEZVOUS DANCE STUDIO  
Minneapolis  
612.872.1562  
[www.theplacetodance.com](http://www.theplacetodance.com)

STUDIOJEFF  
701 St. Germain St W, Suite 201,  
St. Cloud  
320.266.4137  
[www.studiojeff.com](http://www.studiojeff.com)

## CLUBS

AQUA GLIDERS DANCE CLUB  
612.869.3062

Café BAILAR  
[www.cafebailar.com](http://www.cafebailar.com)

COTILLION DANCE CLUB OF  
STILLWATER  
[stillwatercotillion@gmail.com](mailto:stillwatercotillion@gmail.com)  
651/238-7636  
Contacts: Patty & Stephen Ogborn

LADANZA DANCE CLUB  
Stillwater, MN  
651.439.3152  
[Facebook.com/LaDanzaDanceClub](https://Facebook.com/LaDanzaDanceClub)  
Contacts: Mark and Wanda Bierbrauer

LAKESIDE DANCE CLUB  
320.763.6432  
[danceclub@lakesideballroom.org](mailto:danceclub@lakesideballroom.org)  
[www.lakesideballroom.org](http://www.lakesideballroom.org)

LINDEN HILLS DANCING CLUB  
[www.lindenhillsdancingclub.org](http://www.lindenhillsdancingclub.org)

MN WEST COAST SWING DANCE CLUB  
763.442.1618  
[www.mnwestcoastswingdanceclub.com](http://www.mnwestcoastswingdanceclub.com)

REBELS SWING DANCE CLUB  
952.941.0906  
[www.tcrebels.com](http://www.tcrebels.com)

SOCIAL DANCE CLUB  
952-475-0586, [billcarlson@usinternet.com](mailto:billcarlson@usinternet.com)

STARDUST DANCE CLUB  
[stardustdanceclub@gmail.com](mailto:stardustdanceclub@gmail.com)

SUBURBAN-WINTERSET DANCE  
CLUB  
Woman's Club of Minneapolis,  
410 Oak Grove Street, Minneapolis  
952.894.1412  
[www.suburbanwinterset.com](http://www.suburbanwinterset.com)

TANGO SOCIETY OF MINNESOTA  
612.224.2905  
[www.mntango.org](http://www.mntango.org)

TAPESTRY FOLKDANCE CENTER  
3748 Minnehaha Ave, Minneapolis  
612.722.2914  
[www.tapestryfolkdance.org](http://www.tapestryfolkdance.org)

UNIVERSITY OF MINNESOTA  
BALLROOM DANCE CLUB  
[bdc@umn.edu](mailto:bdc@umn.edu)  
[ls.gd@umn.bdc](mailto:ls.gd@umn.bdc)

USA DANCE, MINNESOTA  
CHAPTER 2011  
[info@usadance-minnesota.org](mailto:info@usadance-minnesota.org)  
[www.usadance-minnesota.org](http://www.usadance-minnesota.org)

## DANCE INSTRUCTORS

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Wanda Bierbrauer	651.439.3152
Rachel Damiani	612.718.6823
Nathan Daniels	763.464.1021
Jennelle Donnay	651.357.2060
Julie Delene	612.598.5355
Donna Edelstein	612.910.2690
Jennifer Foster	952.922.8316
Robert Foster	952.922.8316
Esther Granbois	612.872.1562
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Bonnie Inveen	612.978.9371
Julie Jacobson	651.261.6442
Lukas Klotzsche	561.502.2822
Jay Larson	651.387.3886
Kristina Lee	715.821.9039
Deanne Michael	612.508.9255
Monica Mohn	612.874.0747
Mariusz Olszewski	612.242.5159
Mary Rosenstiel	612.720.2584
Char Torkelson	612.709.6399
Lisa Vogel	651.208.0818
James Wood	651.242.2421



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# COMPETITION CALENDAR

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April 1-3, 2016

**USA Dance 2016 National DanceSport Championships**

Hosted by USA Dance, Baltimore, MD

May 13-14, 2016

**New England DanceSport Championships – 2017 NQE**

Hosted by MASSabda Chapter #3002, Waltham, MA

May 15, 2016

**MN Star Ball Dance Challenge**

Double Tree by Hilton Bloomington Minneapolis South  
7800 Normandale Blvd, bloomington, MN 55439

June 11-12, 2016

**NJ DanceSport Classic Summer Sizzler – 2017 NQE**

Hosted by Mario Battista & Wendi Davies, Hackensack, NJ

June 24-26, 2016

**Gumbo DanceSport Championships—2017 NQE**

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

July 6-9, 2016

**Twin Cities Open Ballroom Championships**

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

Sep 10, 2016

**Kansas City Dance Classic**

Organized by Matt & Ellen Pansing, Overland Park, KS

Sept. 30 – Oct. 2, 2016

**Carolina Fall Classic – 2017 NQE**

Organized by Wayne & Marie Crowder, Charlotte, NC

Oct 28-30, 2016

**Chicago DanceSport Challenge – 2017 NQE**

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



# PRESIDENT'S CORNER

*Leland and Leslie Whitney plan to compete at the USA Dance National DanceSport Championships, April 1 - 3, 2016.*

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

Leslie and I are personally encouraging you to actively support our USA Dance National Championships to be held in Baltimore, 1-3 April 2016, for age categories Senior III and younger.

We competed at our 1st National Qualifying Event (NQE), The USA Dance North Central Regional Championships in February 2008 and then went on to the USA Dance National DanceSport Championships in April 2008. We've only missed one National Championships since 2008.

What an eye opener these competitions were! The National Championships were a much bigger deal than we expected. In part, we were surprised because in the 2008 Nationals we placed 1st in 8 of the 12 events in which we competed, but that wasn't the most important thing, it was the event in its entirety that was so thrilling.

We simply had no real idea that USA Dance was far more than just a collection of local dance clubs that happened to hold a national event. The Nationals was an event that encompassed all ages and proficiency

levels. The events ranged from very young children with the girls dancing (clearly sometimes leading) in the same style pastel dresses and anklets and the boys dressed in white shirt and ties, to the most fabulous adult Latin dancers, to seniors well into their 60s who were still dancing for love of the music, movement and competition. It was even a thrill to see and compete in front of some world's most well-known ballroom dance judges. The entire weekend was non-stop entertainment with observation of fierce competition among some of the world's best physically conditioned athletes. Some of the winners go on to World Championships.

We were hooked! Over the years, we've learned that some of the most famous ballroom dancers in the United States, and possibly in the world, came up through the ranks of USA Dance. I'm sure you'll recognize more than one name from the list who are DWTS:

Maksim Chmerkovskiy  
Valentin Chmerkovskiy  
Julianne Hough  
Derek Hough  
Cheryl Burke

Mark Ballas  
Inna Brayer  
Ashly DelGrosso  
Kiki Nyemchek  
Alan Bersten

Leslie and I are not the only ones who are hooked by this event. Consider the following excerpt from a 2015 USA Dance National Championships volunteer, David Dockery.

"In case you missed it, the 2015 USA Dance National DanceSport Championships were held in Baltimore, MD this past weekend, March 27-29. Nena and I went and were in awe of the speed, intensity, precision, and grace of teen-through-Adult championship dancers at this annual event, and equally inspired by the grace, strength and endurance of competitors our own age, and older. As a member of USA Dance, you owe it to yourself to go to the USA Dance Nationals at least once in your life. First, you quickly realize that exceptional Amateur Ballroom dancing is still very much alive within our country. Then you actually see, first hand, the young people who benefit from your annual USA Dance membership dues, combining at the National level,

helping them to travel across the globe to their hard-earned International competitions. Not only will they compete, but several will place first within the entire world. Realizing the tough competition, they have already faced within this country, you begin to appreciate what an accomplishment it is for them to even place within the top six finalists at those competitions.”

We are encouraging you to actively participate, if not by competing, then by volunteering in one of the many available capacities. You will have a wonderful time. Volunteers, who pay their own way, but work several hours a day receive free entry to some of the events based on the number of hours volunteered.

Volunteers receive a Day Session pass for 4 hours worked, an Evening Session pass for 8 hours worked, or a refund of a competitive entry for 12 hours worked. Full time volunteers (available all weekend to work unlimited hours) receive entry to the ballroom all weekend and \$40 per day meal vouchers.

Financial support of the National Championships is also vital. Please consider a donation to go to scholarship awards for the top performers.

Please see <http://www.usadance-nationals.com/>.

Thank you for considering these requests.

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## **LYNNE'S DANCE NEWS**

*Dance events for every day of the week.*

*Updated daily.*

<http://www.organizeronduty.com/testimonials.html>

*Dance address book also on the website*

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Elegant  
Intimate  
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Argentine-Style



■ [mntango.org](http://mntango.org) ■



# CELEBRATE SPRING

JOIN US

2016

TEA DANCE

## *2016 Tea Dance & Brunch*

*Sunday, May 1, 2016 11 AM - 4 PM*

Lafayette Country Club  
2800 Northview Road, Wayzata MN 55361



For brunch reservations, send a check by April 26  
with your phone number or email address to:

USA Dance Minnesota #2011  
Tea Dance c/o Sharon Kennedy  
4347 Abbott Ave South  
Mpls, MN 55410

For information: 612-308-9022 or [sk.dance8@gmail.com](mailto:sk.dance8@gmail.com)

### BRUNCH AND DANCING 11 AM - 4 PM

Early Bird Discount through  
April 15, 2016

ADULTS \$35  
STUDENTS \$30

Prices After April 15, 2016

ADULTS \$40  
STUDENTS \$35

Dancing Only 1 PM - 4 PM

ADULTS \$25  
STUDENTS \$20



Sponsored by USA Dance  
Minnesota Chapter #2011

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# Warm-Up For Dance

by Linda Crable

For many of us we rush to our dance lesson or group class straight from work or with a short turn-around after coming home, grabbing a quick bite and then hurrying over to the studio for the evening group class. What if we take a few extra minutes to move through a short sequence of yoga poses before our lesson or class? By doing this you can release tension that has built up in your muscles all day, calm the mind so that you are better able to focus on the information the teacher is offering you and can also help reduce the risk of injury. As dancers, we tend to use the body in an unbalanced way. Muscles that are used to hold one position for a long time can become tight and short. In yoga, both sides of the body are used equally allowing for better balance in your body which will help you to be more relaxed and fluid in your dancing.

In the following sequence, please have a chair handy.



## Standing Side Stretch

Start in Tadasana (Mountain Pose). Stand with your feet flat on the floor and hip width apart. Bring your attention to the bottoms of your feet. Bring your awareness down into the heels, the toes and notice if you are standing with equal weight in both legs. Stand up straight and tall. Close your eyes and take 3 deep breaths. Reach the right arm up and stretch through the side of your body. Feel your foot pressing down into the floor as the fingertips reach up to the sky. Keep your breath gentle and even. Release the arm down and do the other side.



## Half Dog Pose

Stand facing the back of the chair and place the palms of the hands lightly on either side of the chair. Walk the feet back until your arms are straight and your upper body forms a right angle with your lower body. Keep the feet hip width apart, gently bend the knees and then straighten them again to find a nice overall stretch in the shoulders, back, hamstrings and calves. If your hamstrings are tight, you can keep the knees bent. Take a couple of deep breaths before walking the feet toward the chair.





## High Lunge

Turn the chair around and fold forward to hold the sides of the chair seat. Come into a right angle with the right leg and reach the left leg straight out behind you for High Lunge. Press the bottom of the right foot into the floor and lift the back of the left knee up engaging the quadriceps muscle on the front of the thigh. In this pose, you will stretch the groins, open the hips and strengthen the legs. You can also bring the back knee down for a low lunge if you feel unstable. Keep your hips level, lift the chest and take a couple of deep breaths before changing sides. Bring your feet together in front of the chair.



## Leg Stretch

Standing to the right side of the chair, lightly hold onto the chair back and shift your weight into the right leg. Place the heel of the left foot on the seat of the chair keeping the foot flexed and toes pointing straight up - the same direction as your knee. Stand up straight and tall rooting down through the standing leg and stretching the backside of the knee on the left leg. This pose increases circulation to the legs and stretches the hamstrings and calves. Take a couple of deep breaths and change sides.



## Simple Standing or Seated Twist

Stand to the side of the chair and place your right foot on the seat. Press your bent knee against the back of the chair. Firm the left leg and engage the lower abdominal muscles as you lengthen the spine. Reach over and hold the back of the chair with your left hand. Place your right hand on your right hip. As you inhale, lengthen then exhale and twist slowly to the right – rotate through the rib cage rather than the shoulders. It's very important to keep the spine long in a twist. This pose helps to release tension in the spine and can tone the abdominal organs giving you more freedom of movement through the center of your body. I have also shown a seated variation sitting on the edge of a chair.

For more information, please see Linda's website at [www.newuyoga.net](http://www.newuyoga.net).



## Dancing Classrooms in Full Swing for Spring Semester!

**Heart of Dance welcomes 8 new schools for our inaugural spring semester. Over 350 fifth-graders are already mastering the rhythmic Merengue and dramatic Tango in 17 Twin Cities classrooms:**

- *Harambee Elementary School*
- *St. Paul City School*
- *Academia Cesar Chavez School*
- *Stonebridge World School*
- *Jackson Preparatory School*
- *Cherokee Heights Elementary School*
- *Paul & Sheila Wellstone Elementary School*
- *Partnership Academy*



Do you want to bring Dancing Classrooms to *your* students or loved ones? Want to “adopt” a fifth-grade classroom? Find out more at a special Reception:

**Wednesday, March 16, 4:30-6 p.m.**

**Dancers Studio, 415 Pascal Street, St. Paul**

**RSVP: [mackenzieo@heartofdancemn.org](mailto:mackenzieo@heartofdancemn.org)**

Heart of Dance is accepting applications for Teaching Artists for the 2016-17 school year! We encourage applications from people of color and multilingual speakers. Apply now at [www.heartofdancemn.org](http://www.heartofdancemn.org)!



**Thank you for joining our journey to transform young lives one step at a time!**





*Author 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 with a Hebrew worship dance team, gardening and walking her two bichons.*

# Stardust Cruise: 85 Degrees and Sunny Every Day!

by Suzi Blumberg

I just returned from Stardust's 11th Ballroom Dance Cruise and they just keep getting better and better! Stardust offered two cruises this year—one in January and one in February. I went in January and there were 190 dancers in our group from all over the US and Canada. We sailed January 26, 2016, on the Costa Deliziosa in the Caribbean for a ten night ballroom dance celebration.

Our first port was in Freeport, Bahamas. I visited here in the late 60's and it's a lot different! It's a beautiful little island with many fun things to do. Other ports we visited during the cruise were Amber Cove, Dominican Republic; Ocho Rios, Jamaica; Grand Cayman Island; Roatan, Honduras and Cozumel. Each island offered an endless list of fun water, tour and beach activities that you could purchase on the ship or buy on land when you arrived.

My friends and I decided to go swimming with the stingrays at Grand Cayman and also did some snorkeling where I saw some gorgeous fish and coral. We were hungry when we returned to the Island, so grabbed a cab and went into town, away from the tourist area, to an authentic Caribbean restaurant that one of my friends had known about. There we had a great lunch of fresh fish that was plentiful and delicious!

Dance lessons and social dancing were split into two categories—ballroom and Argentine Tango. The list of ballroom lessons was endless and there was plenty of learning for beginner, intermediate and advanced dancers—over 50 hours. Top ballroom dance instructors included Cameron Johnson, Wingo Hom, Leon Harris and Norma Granofsky—all from the NY area. Classes were in the mornings each day, beginning at 8 am and all levels were taught

- Waltz, West Coast Swing, Samba, Salsa, Hustle, Foxtrot, East Coast Swing, Quickstep, Rumba, American and Argentine Tango, Waltz, Cha Cha, Merengue, Lead & Follow, Bolero and Bachata. Instructors were available in the afternoons for private lessons.

The Deliziosa was a beautiful ship. Passenger capacity is 2,800. It had four restaurants, 11 bars including a coffee and chocolate bar. The Samsara Spa was on two levels with a gym, baths, thalassotherapy pool, treatment rooms, sauna, Turkish bath, UVA-ray solarium and cabins and suites. I enjoyed a facial that was wonderful, my roommate had a full-body massage that was the best she had ever had. Masseuses were all trained in physical therapy, so they knew what they were doing.

Fun things to do on the ship, other than dancing, were endless! There were 3 pools and 4



Jacuzzis, multipurpose sports pitch, outdoor jogging and roller skating tracks. We had three days at sea and there were additional dancing activities planned for us during those days. But the ship offered lots of things to do like their 4D cinema, casino, Grand Bar with dance floor, pool deck with retractable glass roof and giant screen, library, Virtual World, Squok Club for kids, children's pool, teen zone, a cute play area for little tykes, a disco, Grand Prix Simulator with single-seater racing car, Internet Point and a shopping center. The Duse Theatre was stunning on all three levels and offered a different show each night that was excellent. Daily activities included an on-going ping pong tournament and bingo had a \$5,000 winner!

There was beautiful art on the ship. A total of 340 original works and 4,756 prints on board. The artistic project included both

young artists and great masters. Arnaldo Pomodoro's "Sphere" is installed in the middle of the Costa Deliziosa.

Food was plentiful and delicious and what I love about dance cruises is that I dance so much, I don't gain any weight! I surely eat more than normal! Leisurely dinners in the main dining room were exquisite! The selections were endless! The main dining room offered breakfast and lunch also, but I usually ate at the buffet which was quicker. Here I am, on a leisurely cruise but it always seemed like there's somewhere to go or something to do!

Dancing was so much fun. Michelle and Bob Friedman were again the main DJ's with Philip Spinka stepping in frequently. Music was excellent. Most of our dancing was in the Mirabilis Grand Bar which was spacious and had a great floor. A

few times we danced on the top deck by the pool. There were six or seven dance hosts that danced with the single ladies. There were two dance contests—one run by the ship and another put on by Stardust. Both were exciting and our group took it away in the ship's contest and the winners of the Stardust contest were, of course, all Stardust members and each received a beautiful trophy! We had a fun cocktail party on the last day. Champagne, martinis, manhattans and fruit punch flowed freely! It was a fun way to wind down the cruise and celebrate the new friendships and fun we had had. Linda Gilbert, Stardust Director, did it again, and I encourage you to look into going in 2017. Prices start at \$880 and it's very affordable!!!



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It seems like it would be pretty easy to string together a bunch of patterns to create a ballroom dance routine. What makes 'good' choreography? How is good choreography different for competition dancing, showcases and social dancing?



*Donna Edelstein is a coach, judge, and organizer of the Snow Ball DanceSport Competition.*  
[donnawrites@msn.com](mailto:donnawrites@msn.com)

Donna says:

In my opinion, choreography is used for competition and performances.

Social dancing should be an expression of what you feel in the moment, so choreography would be the antithesis of social dancing.

Good choreography showcases the attributes of the couple, exemplifies the character of the dance, and is interesting enough to capture the viewers' attention.

In a showcase or performance there is more flexibility in the level of subtlety you can portray be-

cause you are the only couple on the floor and all eyes are on you.

In a competitive environment your choreography needs to move around the floor, catch the eye, turn so judges can see your number, and show up well against other competitors.

Ultimately good choreography is artistic, memorable, tells a story, and helps the couple look natural in their movements.



*Paul Botes is a dance instructor, coach, choreographer and judge. He is the owner of American Classic Ballroom.*

Paul says:

You could think of a dance step or pattern as a vacuum cleaner hose. It has many attachments, but some of them work better in certain situations than others. First and foremost, a good choreographer knows that for any given step, some steps work better than others to precede or follow it. This not only has to do with proper technique and alignment, but also the structure of that particular dance.

If I gave you a puzzle to build with all the edges and corners removed, took the picture away and told you to proceed, the task would seem insurmountable. No

place to start, the pieces might fit but the colors are wrong, or the colors are right but the pieces don't fit. You get the picture! This is what it would be like to just throw steps together. Good choreography has a clear picture. You see it and it makes sense. It is visually appealing and it draws the observer in.

Secondly, each dance has a different character and storyline. A good choreographer keeps in mind the character of the dance, as well as each couple's ability level and personality. This is why someone else's choreography might not work as well for you as it does for them. It is not a 'one size fits all' endeavor. Keep in mind that choreography is an art, not just throwing steps together.

Ultimately, if you do not connect emotionally with the audience, you miss the point.

In terms of choreography for showcases versus competition, remember that in a showcase you have a captive audience. Everybody's eyes are on you. This means that intricate steps or tricks that might get lost on a big floor amongst five or more other couples are seen and appreciated. Competition choreography has to make an impact on not only the audience, but the judges as well. This means that more movement and greater dynamics are required to stand out among your competitors. Good choreography that is personalized for you should maximize your strengths and disguise your weaknesses,

while at the same time showing each required component of the dance (swing, frame, connection, quality of movement, musicality, character, etc.) at each moment.

In terms of social dancing, it should always be lead and follow and easy enough that the follower doesn't get lost. After all, you want to have fun and be able to dance, regardless of whether or not the other person knows your routine.

Even though it is possible to throw a routine together yourself, you will not be as happy with the results as if you have professional help. It is the difference between something that 'works' and something that is art.



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# Social Dance Mixers

by Bob Anholt

*I have been dancing since 2000, first folkdance and all of the country dance forms done at Tapestry. Classes with Cindy and Terry are what eventually led me away from folk dance forms and down the variety ballroom path. Cindy Gardner and Shawn Lavelle provided information for this article.*

Most social dances and studio parties play a mixer at least once during the evening. The main purpose of the mixer is to allow newcomers to dance who usually don't get asked.

There are three types of mixers:

- **Waterfall:** The men line up on one long wall and the women on the other. Couples meet mid-short-wall, dance down the middle of the floor and separate back to the ends of their respective lines.
- **Whirlpool:** This is my name describing the way mixers are done Sunday nights at Cinema, often at Medina, and formerly at Retro Café Bailar dances. Here both men and women line up initially along one long wall. Couples meet at the head of the line, and dance around the room. Men

drop the women at the bottom of the line and advance to the top to find a new partner.

- **Snowball:** Usually this is done dancing swing, hustle and other stationary dance types. The DJ calls for a change of partner about every 30 seconds, then couples split up to find a nearby new partner.

There are two disadvantages to the waterfall mixer. When many people attend the dance, the meeting point becomes a bottleneck and the amount of time dancers spent waiting in line greatly exceeds the amount of time spent dancing down the floor. The whirlpool mixer mitigates this because the meeting point spreads out along the long-wall allowing several couples to start concurrently. Both types of mixers become inefficient when

there are equal numbers of men and women. Then after splitting up at the bottom of the hall and working up the head of the line, one meets the same partner. It is permitted upon meeting the same partner to select the next person in line or the next, but this still limits the range of new partners. Leads can mitigate this somewhat in a whirlpool mixer by going to the center of the hall and doing swing for a while, and then come back to the lines. This will at least change the selection of partners on either side of the one just had.

One thing leads can do to reduce the bottleneck in waterfall mixers is to lead your partner 4 feet down the hall or to the right and left, allowing others to meet partners in back of you while you do your hesitations. The bottlenecks are less of a problem at Dancers Stu-

dio Thursday parties and Costa Rica Café Bailar dances because the meet is not against a wall like it is at DanceLife Ballroom or as at Cinema against the tables. The meet and hesitations can spread out over a greater distance.

I have often wished DJs and organizers were more cognizant of the mixing efficiency and the degree of participation in mixers rather than always applying the same formula. If there are equal numbers of men and women or the lines for partners are very long, consider switching from foxtrot or waltz music to swing or hustle and call snowball mixers. I have also seen snowball mixing done to foxtrot or waltz dances, but it is a little dangerous when you have singles wandering around the floor in search of partners while dancing couples are engaged in turning. In any type of mixer after splitting up, whether you are searching for a new partner or proceeding to end of the line, your number one job is to stay out of the path of dancing couples.

Snowball mixers tend to mix couples who are already on the floor, the one disadvantage are the persons who don't get a partner when they started the mixer. As this usually means there are women sitting out, it is nice if leads near the edge select a partner from the side lines. Extra women can stand along the sidelines and dive in when snowball is called.

Should you participate in mixers?

If you are a new comer to a social dance event, they are an excellent way to meet people and identify potential partners. Exchange names if you don't know the person you are dancing with. Experienced dancers sometimes do not participate in mixers because they don't want to be exposed to bad dancers. New dancers pass because they "don't know foxtrot, etc." and are too embarrassed to try. Some experienced women pass on them to give other women a chance to dance. In any case, you will never be exposed to any one partner for very long, so think of participation as a community responsibility.





*Deborah J. Nelson is the founder, President, and head designer of Satin Stitches Ltd.*

# Dance Costumes Appropriate for Children

by Deborah J. Nelson/Satin Stitches Ltd.

We all are 'children at heart' and, generally, we all want to wear 'age appropriate' costumes.

On January 24, 2016, Dreaming-withyourfeet.com posted an article concerning the inappropriate costuming of children, specifically by dance teachers who are associated with children's dance studios. The article was titled "Dance Teachers: Please Put Some Clothes on Your Students".

I referred to this article on January 26, on my Facebook page and additionally posted my old blog titled "My Opinion on Age Appropriate Costuming" that I first posted on May 2, 2008. You can find a link to this old blog of mine, on my Facebook page.

My opinion has not changed and I am happy to report that there are specific rules for 'age appropriate' costuming for children ballroom dancers the USA Dance: Dancesport Rulebook. Every parent and teacher for young ballroom dancers should be aware of these

rules and I applaud this organization for addressing this issue.

Unfortunately, there is NOT a similar rulebook for young, non-ballroom dancers. And the rule of thumb seems to be 'anything goes.' But people, these are our innocent children. Please stop dressing them up as mini-adults! Children should be allowed to wear costumes that are fun and playful, not overtly sexy.

Here is some text from my previous blog:

"The very youngest dancers should be cute and cuddly. They are just learning, and when they take the stage, everyone loves them, especially Mom, Dad, and Grandma and Grandpa.

Preadolescent kids should not be using music, dance moves or costumes that suggest anything other than fun dance themes. Costumes should not include backless garments. There is no need to show midriffs either. Girls with

any baby fat do not need to feel uncomfortable, just because the thin girls want to look like their older sisters. Nothing suggestive of lingerie is appropriate.

Adolescent girls are probably the most difficult to say no to, for suggestive costumes. Again, they see their older sisters in skimpy costumes, along with suggestive street clothes. High-waisted pants have not yet been embraced by most teens, even though that is what is being shown on the runways. And showing cleavage is still embraced on television as seemingly appropriate for the office and the classroom.

Low-rise pants or skirts can become a problem. Not allowing bare midriffs can alleviate this issue. On the other end of bottoms, do not allow the shorts to become too short either. Just because the NFL cheerleaders in your hometown have their shorts cut a little 'cheeky', does not mean it is a good thing on your youngsters. High-cut or French-cut

leotards or briefs are not the best plan either. The key is moderate or modestly cut boy-shorts or leotards.

Do I suggest that our teenage daughters start sewing those lovely homemade frocks that Amish women are wearing? Absolutely not! But let's try and add a little modesty where we can, okay?

My opinion is this: There should be no cleavage visible for any high school female dancer, in any dance costume. I am aware that flat or moderately endowed dancers may not have a problem with most costumes. BUT what you fail to see, is when you have a larger busted dancer, you need to make sure that she still looks modest. If you choose a costume design that does not take into account, all your dancers bust sizes, you cannot just simply close your eyes to the results. Number one, larger busted girls have the right to be modestly covered, especially to not be visually singled out. And number two, large busted girls need to have a costume where they can use a supportive bra to keep them from bouncing, as this is both visually distracting, and MOST importantly, it is very bad for the bustline.

Does this mean, stay away from open backs? You're darn right! Come on. I have heard it over and over again, that an open backed dance costume is more beautiful than a closed back. OK, fine, maybe it is, maybe it is not.

But when you have open backs on underage girls, sorry, you open up a big problem, especially with your larger busted dancers.

When girls are 18 and graduated from high school, it becomes their own responsibility to dress appropriately at the workplace, at college, out with friends during the day, and out in the evening. They are seen as adults in the world. Parents are no longer responsible for their actions, even though we certainly still worry that they make the right choices.

One really big issue, when you are discussing age appropriate costumes, is that FIT is a part of the equation. A properly fitting garment can look tasteful, when the same garment worn way-to-tight, can look inappropriate or overtly sexual. So please make sure that you are not creating little Lolitas, by sizing your costumes wrong. Make sure that if you have a bigger, more developed girl, among your preadolescent dancers, you are not creating a more adult vi-

sual, simply because you did not choose a correctly fitting costume for her. Early developing girls feel awkward enough, do not make it worse, by trying to have them squeeze into a Large Child size rather than the adult size that they now are.

I hope that even adults can take some inspiration for this discussion on modesty for children's dance costumes. Every dancer should consider bucking the norm of ultra-sexy costuming for performances. Skimpy costumes are not always necessary. Don't give in to the pressure to reveal more than you are comfortable with.



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# Passing the Lead

## Part 7

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

By Paul Stachour

In a previous article, I described the difference between passing-the-lead (as initiated by the leader) and stealing-the-lead (as initiated by the follower). While stealing the lead (when you are the follower) needs only minimal co-operation from your partner (they go along with it), passing the lead requires more co-operation (they have to actively accept the lead). Thus while one can successfully steal-the-lead without first obtaining concurrence from your partner (not recommended), one cannot successfully pass-the-lead unless the partner recognizes that the lead has been passed, and changes what they are doing.

As a matter of courtesy, I'd recommend that before trying to pass the lead, you get the concurrence of your dance partner by asking a question such as "May we pass and steal the lead during this dance?" If one does not have a co-operative partner for this activity, then it can be discomfoting for the

dance-partner instead of an enjoyable learning experience.

Ladies sometimes tell me: "I'd consider taking the lead for a short time during a dance, and doing some leading, but I don't know enough to steal the lead away. It would be nice if my partner would tell me that they are going to pass me the lead, pass it, let me lead a pattern or two, and then take the lead back." I agree that the first time one gets passed the lead, it can be overwhelming with all the new and different things to do. The (prior) leader can assist by back-leading, as discussed in a previous article, if the (new) leader thinks it is a good way to go.

Gentlemen sometimes tell me: "I'd consider passing the lead, but just doing the leading itself takes knowledge and effort. I can see that passing the lead takes co-ordination, and I'm not sure how to go about it." I agree that passing the lead takes a



somewhat different mindset, but it is not difficult to learn, especially if you have a partner who is willing to take the lead for a short time, and then hand it back to you.

The following paragraphs will describe two obvious ways for the leader to pass the lead. The first is when the pair is dancing a pattern where they become partly or completely disconnected, and then reconnect. The second is when the natural positioning of body-feet-hands of the pair is such that the switch can easily happen. To aid in understanding, three examples with photos are provided.

The dances and examples are:

1. Cha-Cha: during a chase-turn pattern.
2. Tango: leader-turning-right pattern with an additional step instead of a drag.
3. East-Coast-Swing: with a double (both sides) rock-step during the lead-passing activity.

First, for an example of a complete disconnect, let us consider a pattern where there is an open dance-

frame with no hand-hold, such as is the situation while partners are facing each other during the cha-cha chase turn. From where the hands are in the usual position preceding the start of the chase turn pattern, [Figure 1], there is the point in the pattern where the hands are disconnected [Figure 2]. Here the lead is purely visual. There is no weight-change, frame-change, or physical- placement by the leader to indicate to the follower what comes next. This gives us the opportunity to pass the lead when the pair reconnects. Thus the lead is passed when the hands go from leader's style hand-hold to disconnected, then reconnected with opposite hands. Rather than holding up the left hand for the follower to take, the leader holds up the right hand for the follower to take [Figure 3]. The follower accepts passing of the lead by taking the leader's right hand in their left hand [Figure 4]. Next, the (prior) leader puts their left hand on the (prior) follower's shoulder while the (prior) follower puts their right hand on the (prior) leader's shoulder blade [Figure 5]. The two have now changed dance roles.



Figure 1  
Usual Hand Hold



Figure 2  
No Hand Hold



Figure 3  
Leader Offers  
R Hand



Figure 4  
Female Takes  
R Hand



Figure 5  
Change Done

Second, for an example of a natural reposition, let us consider the tango pattern of promenade turning right (leader's turn). The usual foot movements in tango is 5 actions in 8 beats, with the last action being a foot drag instead of a weight-change. This pattern can become a lead-pass if the leader's hand-positions are changed and the leader turns the 5th action into an actual step. Actions 1 [Figure 6] and 2 [Figure 7] of the pattern are unchanged, except that near the end of action 2, as the leader pivots [Figure 8], the pair begins the hand-change. During actions 3 [Figure 9] and 4 [Figure 10], the (prior) leader removes their right hand from the (prior) follower's back and slides their right hand down the follower's left arm, taking the follower's left-hand in their right hand at the end of the slide [Figure 10]. During actions 4 & 5, the (prior) follower places their right hand on the (prior) leader's shoulder blade, while the (prior) leader

places their left hand on the (prior) follower's shoulder [Figure 11]. The (prior) leader does not turn the usual 1/4 right (as indicated in the syllabus for this pattern) on action/step 4, but just continues stepping back against line-of-dance (LOD). On action 5, instead of a foot draw, each takes one more step along the LOD (prior leader with left, prior follower with right). This sets them up for the next pattern, as the (prior) follower has become (new) leader and is ready to step with the left foot, while the (prior) leader has become the (new) follower and is ready to step with the right foot. The other person (prior leader, now follower) has to accept the change-of-role by allowing the hands to assume the new orientation, and then each taking appropriate actions for the role-change, or the passing-the-lead won't work.



Figure 6  
Usual Step 1



Figure 7  
Usual Step 2



Figure 8  
Rotating 2&



Figure 9  
Step 3



Figure 10  
Hands Step 4



Figure 11  
Added Step 5

Third, for an example of passing the lead during a natural position change, let us consider changing the count in East-Cost-Swing (ECS) by adding a 2nd rock-step (thus making it a 8-count pattern instead of 6-count), changing the hand-position to signal who is leading, and then the new leader stopping the original rock-step. Let us begin with the pair in the open directly facing dance-position [Figure 12], doing the basic single-time ECS pattern [Figure 13]. The usual foot positions for

the leader are: left foot side, right foot replace, left foot rock-step in 5th position, right foot replace [Figure 14]. This takes 6 beats of music. Suppose the leader adds a rock-step on the other side (leader rocking right foot as well as left, follower rocking left foot as well as right). This results in a 8-count pattern with leader's foot positions of: left foot side, right foot rock-step in 5th position [Figure 15], left-foot replace, right foot side, left foot rock-step in 5th position, right foot replace. The follower's

foot positions are now: right foot side, left foot rock-step in 5th position, right-foot replace, left foot side, right foot rock-step in 5th position, left foot replace. This new pattern now takes 8 beats of music. The (prior) leader then places their hands on top, while the (prior) follower accepts their hands moving to the lower position [Figure 16], thus the follower had now become the leader. At this point, whenever they are ready, the (new)

leader stops their (original) right-foot-rock-step, thus returning the pattern to the usual 6 beats of music. After these three actions (original leader switches to 8 count pattern with rock step on both sides, (original) leader changes how hands are held, when ready (the new) leader returns to 6 count pattern in role of leader by removing original rock-step) are complete, the change-of-role has been accomplished.



Figure 12  
Original Hands



Figure 13  
Original Feet



Figure 14  
1st Rock Step,  
usual one



Figure 15  
2nd Rock Step,  
added one



Figure 16  
Final Hands

Today, if you ask me to dance, a response you are likely to get is: "Yes, thank you. Will you lead or follow first?" Or if I am the one asking you to dance as follow, and I pass the lead to you, you'll see my smile of appreciation, as you assist me in becoming a better follow. And if it doesn't work too well the first time, please try again.

Photo Credits: Dance Partners -- Cha-Cha (Paula Lewis), Tango (Becky Newman), East Coast Swing (Doris Ogden); Photographer: Jerry Newman



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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 501c3 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](http://www.usadance.org)  
 Or, you may mail your application and payment. Make check payable to USA Dance and send to:  
**USA Dance Member Services Dept. P O Box 90 Oak Hill FL 32759-0090**  
 Central Office 1-800-447-9047

**\* Memberships for Adult, Student, Minor and Professional Athletes, DanceSport Officials 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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MINNESOTA

# DANCER

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