

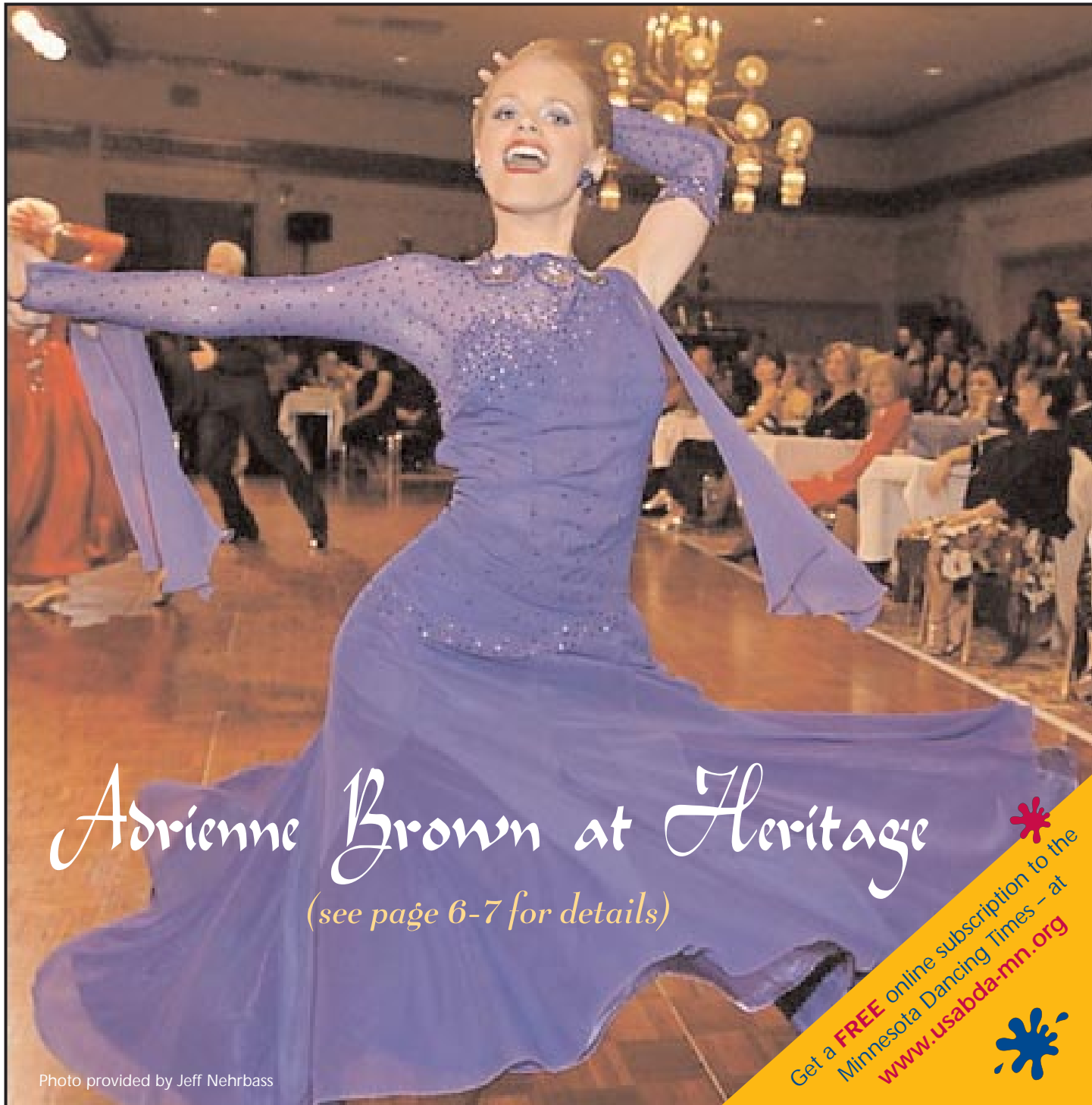
MINNESOTA

DANCING TIMES



A publication of the Minnesota Chapter of USA Dance

May 2006



Adrienne Brown at Heritage

(see page 6-7 for details)

Photo provided by Jeff Nehrbass

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Minnesota Dancing Times – at
www.usabda-mn.org



Inside this month's issue... Featuring Pro-Am Dancers:

Pro-Am dancers share their stories, Professionals offer their thoughts, and other tidbits!



Dancers Nite Out



- Su 05/07 USA Dance MN sponsors its Annual Spring Tea Dance at the Lafayette Club on Lake Minnetonka:** dance-only tickets at door \$20; dance from 1-4pm. 3 hrs of great music, picturesque view of golf course and lake, and lots of friends to share in this spectacular event! Please join us!!
- Fr 05/19 3rd Friday of Month Ballroom Dance Party at Northwest Athletic Club, 14600 Burnhaven Dr., Burnsville, Studio 2, lesson 7:30pm, dance follows, \$10 admission includes refreshments; www.GottaDanceNOW.com (future dance dates: 6/16, 7/21, 8/18, 9/15, 10/20, 11/17 and 12/15)**
- Fr 05/19 3rd Friday Night Club Dance Party at Cinema Ballroom, 9pm-12mid, 1260 St. Claire, St. Paul; Great variety of music all night including west coast swing, hustle, east coast swing, salsa, country, etc. West coast swing lesson by Jason Barnes 8-9pm!**
- Sa 05/20 USA Dance sponsors its 5th Dance Extravaganza at the Dance Shoppe, 2800 Fernbrook Lane, Plymouth; 4 dance floors, 4 hrs dancing: 7-11pm, free lessons all night long, free food. \$7 admission. Don't miss it! (next Extravaganza in September).**
- Sa 06/17 USA Dance's Monthly Dance (To be determined).**

Arthur Murray Dance Studio (651) 227-3200
534 Selby Avenue, St. Paul, MN. Salsa for beginners and advanced on Wednesday 8:15 pm/\$15. Date Night variety class for beginners on Friday 6:45 pm/\$25/couple.

Black Dog Cafe & Wine Bar (651) 228-9274
308 Prince Street, St. Paul Argentine Tango night every 3rd Saturday. Lesson at 7:30 pm, dance from 8-11 pm/\$3.

Cafe Bailar Dance Club (612) 600-5129
www.cafebailar.com Social dance club specializing in Latin and Ballroom dancing holding dances twice a month at Fosters' Dancesport Studio, 816 1/2 Main Street, Hopkins. 2nd Friday and 4th Saturday every month. Lesson at 7:30 pm, dance 8:30-midnight.

Cheek to Cheek Ballroom (763) 755-3644
www.cheektocheekdancestudio.com 11415 Foley Blvd., Coon Rapids, MN, 1st Friday Dance! Lesson 8-8:45 pm; Dance 8:45-11 pm; \$8/non-studio members; \$5/studio members.

Cinema Ballroom (651) 699-5910
www.cinemaballroom.com 1560 St Clair Ave, St Paul, MN, Friday Night Dancing at the Cinema! Every Friday evening. Lesson 8-9 pm; Dance 9-12 am; \$10/general admission; \$6/with student ID.

Dancers Studio (651) 641-0777
www.dancersstudio.com 99 Snelling Ave. N. St. Paul, MN. Every Friday night, Beginning and Advanced lesson at 8 pm, Dance 9-10 pm. \$15-25/non-members.

Hidden Haven Country Club (763) 434-4626
20520 NE Polk St., Cedar, MN Every Sunday from 6-10 pm. Classic country and rock-and-roll, the band is Ringer.

Loring Pasta Bar
www.loringcafe.com/pastabar Sunday nights have tango or other latin music from 6-9 pm.

DNO continued on page 23

2 Great Ways to Celebrate Spring!

2006 Tea Dance

Sponsored by USA Dance MN

Sunday, May 7th

**Lafayette
Country Club**

**Brunch
11 am-12:30 pm**

**Dancing
1-4 pm**



5th Dance Extravaganza

Sponsored by USA Dance MN

Saturday, May 20th

Dance Shoppe

**Dancing
7-11 pm**

*Free lessons all night
Free food*



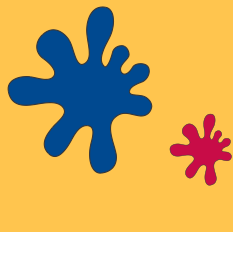
*(see ads in this issue)
(no regular monthly dance)*

**USA Dance MN HOTLINE
(651) 483-5467**

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

Theme of the Month...

Pro-Am Dancing Abounds!



Inside the Times

Dancers Nite Out	2
Board Meeting Minutes	3
Pro-Am Dancers – Ellen Ardery	4-5
Pro-Am Dancers – Betsy, Randee & Adrienne.....	6-7
Pro-Am Dancers – Andrea Johnson	8-9
Pro-Am Dancers – Eileen Arcilla	11
April Monthly Dance photo album	5,12-13
Pro-Am Thoughts from Scott Anderson	14
On the Town	15
Pro-Am Thoughts from Amy Anderson	16
Ask Dr. Dance	17
Thoughts on Dancing With the Stars	19
In Memory of Allen Legg	19
Innocent Beginnings.....	21
Dance Demo News	21
Swaplines	22
Competition Calendar	23
Dance Contacts	24

From the Board

Minutes of the Monthly USA Dance Board Meeting
– April 4th, 2006

Members Present: Mike Jones, Erik Pratt, Jeff Skaalrud, Debbie Thornquist, Frank Kohlasch, Gary Stroick, Steve Vespested, Dan Viehman, Sharon Kennedy, Niko Salgado, Mike Youngdahl.

Call to Order: Quorum established. Agenda reviewed and approved. Feb & March minutes approved with minor corrections.

Treasurer's Report: Monthly dance held at Dancers Studio on 3/18. 2005 Chapter Financial Report submitted by Jeff to the National USA Dance organization.

2006 Budgets: Monthly dance budget submitted by Erik. Approved.

Dance Extravaganza spin-off: Dan proposed a ballrm boot camp-style series of beginning ballrm lessons - help extend and enrich experience of beginner ballroom dancers. Program would be designed to teach basics to feel comfortable attending monthly dances and events. Goals to promote ballroom dance and membership in USA Dance. 1 hr lesson followed by a 1 hr practice, held one weekday night ea week for 12 weeks. Board discussed ways to promote membership through these lessons, including providing participants with membership forms and the monthly dance schedule. Fee structure aimed to break even and stay affordable. Special thanks to Dan for work he's put into creative idea! Motion made to approve a 12 week basic ballroom train program June 1 - Aug 17, one weeknight per week. Motion passed.

Old Business:

Mon Dances: Volunteer sign-up sheet passed.

2005 Annual Report to natl USA Dance: Copies not available for review. Tabled til next month.

Tea Dance Tickets: Tickets available for Board Members to sell. Everyone encouraged to attend and to boost interest and attendance.

Ballroom Blast: Final Budget for 2005 show submitted by Frank. Special thanks to Frank, Lynn, and Cheri for organizing and producing great show! This yr, venue and leadership not yet established. Frank noted many HS theaters may be available for Fall 2006 or Spring 2007.

Newsletter: Erik reported newsletter staff said they do not charge USA Dance for advertising.

Flr Committee: Mike Y. submitted summary of floor's history, how things done in past, current issues facing and some of his views. Issues: should we promote marketing flr, should we reassess ownership and finding labor to put up and take down flr. Flr Com, (Mike, Steve, & Gary, to review issues and bring recommendations.

Star of the North: 2006 SOTN went very well. Committee looking at venue options for 2007.

New Business:

Promote Ballroom Dance: Erik to pursue contact movie theaters about possible promotional tie-ins for upcoming ballroom movies. Future ideas may include ticket exchanges, demos, or flyers.

Dance Demo Equipment: 7 year old boombox used for dance demos broke down this weekend. Discussion: refurbish or buy new equipment. Jeff and/or Gary to look at new equipment options.

Next Meeting:

Tuesday, May 2, 7:30-9 pm
Teacher Federal Credit Union (west bldg)
6681 Country Club Drive
Golden Valley, MN 55427

USA Dance: Who Are We?

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

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

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

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

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

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Contributions: Articles submitted may be edited for length and clarity. Photos will be returned. Please provide a self-addressed, stamped envelope or send jpgs via email.

Subscriptions: \$18/year. Make checks payable to USA Dance MN and send to Carol Post-Stroick, 3600 France Avenue South, St. Louis Park, MN, 55416. Expiration dates are printed on the mailing labels.

Advertising

DISPLAY ADS: To advertise your event or professional service, submit a digital file (**high quality pdf or jpeg format ONLY**) or camera-ready artwork to **Cathy Dessert (651-415-0375 or cathydessert@comcast.net)** along with payment to **USA Dance MN**. Advertising for charge cards, insurance, or travel cannot be accepted. Ads can be typeset or designed for a small fee, contact Janie or Eileen. Payment to accompany ad.

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

CLASSIFIED ADS: Free 3-line ad in Swaplines available to subscribers (dance merchandise only).

DEADLINE FOR ALL MATERIALS:
10th OF EACH MONTH
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PRO-AM DANCERS

By Ellen Ardery

I started ballroom dancing at a community education class. In fact, my now-husband (then a good friend) talked me into going. I loved it. He didn't and bailed. I soon became an assistant teacher and met my first amateur partner. I danced, trained, practiced, and competed am/am for 12 years in two long-term partnerships. In between those partnerships I decided to try pro/am, and have been doing it ever since.

There certainly were some advantages to dancing am/am. We had the opportunity to practice several times between lessons. We shared costs of lessons and coaching. We had the freedom to pick and choose the competitions we wanted to do.

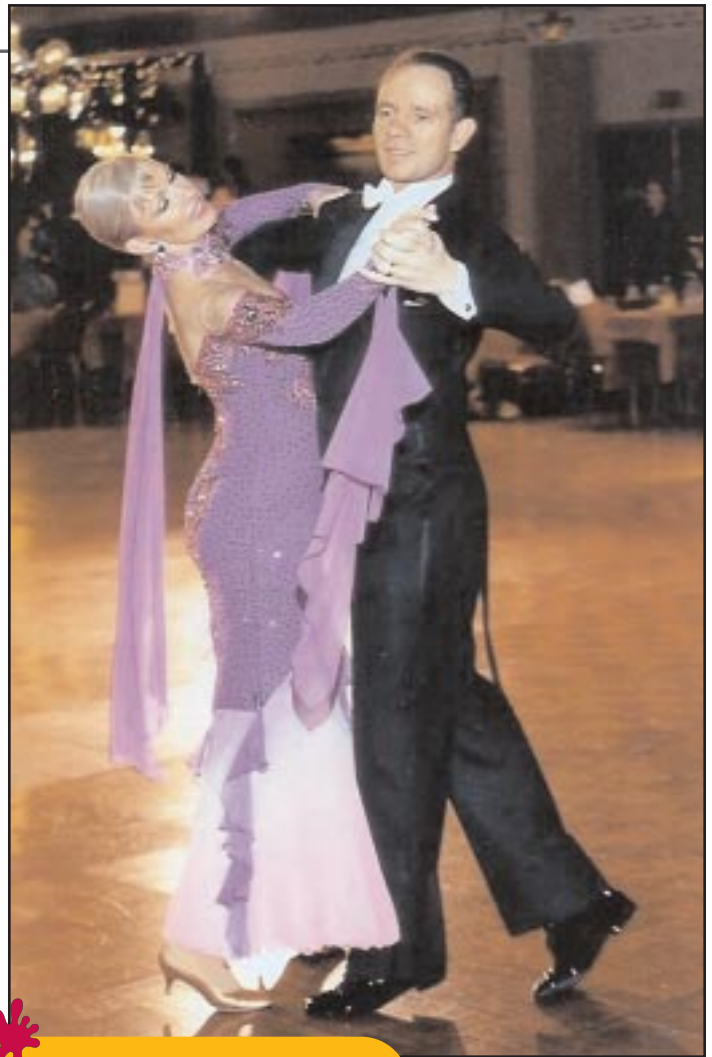
There are also some definite disadvantages to dancing am/am. I found that teachers and coaches tended to work on leading and floorcraft with my partner a lot of the time, leaving me standing on the sidelines. Practice was often difficult, because we were unable to diagnose difficulties – much less figure out how to solve them. And yes, as many am/am couples know, each partner can remember what was taught in a much different way, which leads to frustration, uncomfortable tension and disagreements.

With pro/am dancing, I love that I get to concentrate on developing my abilities. I am extremely fortunate to have worked and competed with five very competent teachers who really believed in me, in my abilities, and who continued to challenge me. I love to compete. Preparing for competitions keeps me working hard on my goals. I love to perform, and I love watching more accomplished pro/am dancers. I am so inspired by the professional competitions and shows. Wow!!! I can feel my insides dancing the same beautiful way they are dancing. I love when my teacher says, "That was nice, but I want more," over and over, without giving up, until I get close to the feeling I had when I was so inspired.

In pro/am dancing you do not have the opportunity to practice with a partner, but you can take notes, do mental practice, and practice technical and performance components by yourself. Pro/am dancing is definitely more expensive because you pay everything yourself.

Here is what I have learned:

Observe the teachers who are available to you. Do you like their dancing? Do you like how they dance with their students? Which styles do they do and which styles do they do best?



"Preparing for competitions keeps me working hard on my goals".

Ask students about each teacher. Try a lesson with several teachers. Be straightforward and tell them that you will be trying

several teachers to figure out who will work best for you. Some teachers offer a free introductory lesson.

For me, height and body size are important, especially for smooth and standard styles (I have long legs and arms).

Ask about cost and length of lessons, how he/she wants to be paid, and cancellation policy. I appreciate a teacher who starts on time, makes good use of the full lesson, and keeps interruptions to a minimum.

If you are intending to compete, ask how many competitions a year he/she does, and which ones. Ask how many students usually go. Ask about the pro fees for competitions. All teachers charge a professional fee. Some also charge an expense fee, and others also charge a per-dance fee.

ELLEN ARDERY continued on page 5

Ask his/her policy about championships and scholarships, if there is more than one student at the same age and proficiency level. Some teachers rotate students to give everyone an opportunity; some give these opportunities to students who have been with them the longest; others enter the student they think has the best chance of winning. Again, ask!

Ask how often they bring in coaches, and how they and the teacher are paid. Which coaches do they bring in on a regular basis?

Last, know your learning style and be sure your teacher is comfortable with it. I need to understand cognitively where movement comes from and how it is produced, so I ask lots of questions. This drives some teachers crazy, and others welcome it as an additional opportunity for understanding. I am also a visual learner. If I dance incorrectly, it helps me to see it demonstrated just the way I danced it, and then I need to see it as it should be danced. Two pictures are worth two thousand words.

People sometimes say to me, "Dancing pro/am must be so easy!" In a way, they are right. You never have to figure out which person has the problem. On the other hand, pro/am is very challenging. I am so fortunate to be working with two excellent teachers at this time in my development. Donna Edelstein is always telling me MORE, and when I give her more, she wants still MORE. Paul Botes patiently answers all of my questions (in many different ways); he is a skillful teacher and an elegant, respectful competition partner. I am so fortunate to have had good training from each teacher along the way. And there is always so much more to learn! ■



April Monthly Dance

Photography by Cathy Dessert



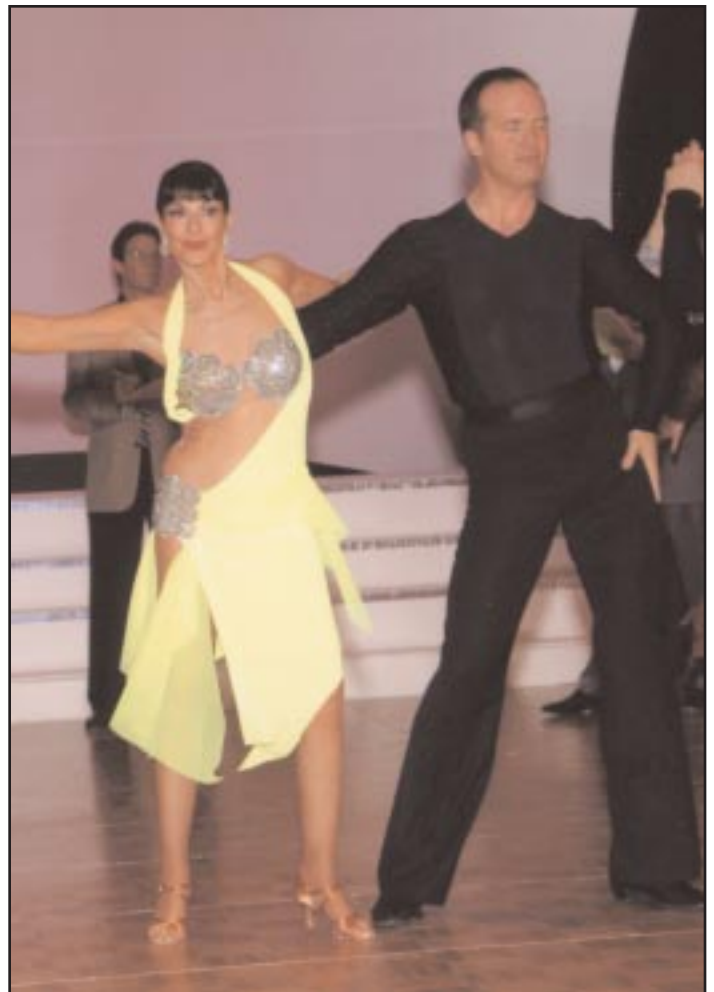
Betsy, Randee & Adrienne Rock in Asheville!

Submitted by Jeff Nehrbass

Betsy Phillips, Randee Paster and Adrienne Brown took their teacher, Jeff Nehrbass of On Your Toes School of Dance, to the Heritage Dancesport Championships in the first few days of March. The competition was keen, with over 7,000 entries and quarter-finals or semi-finals in most of the events they entered.

In her first competition with Jeff, Betsy competed in the international standard events. She took 1st, 2nd, and 3rds in her beginning bronze events.

Randee Paster competed against 25 other couples in each of her divisions in the rhythm and smooth scholarships. She won the bronze ladies C rhythm scholarship and both the ladies B & C smooth scholarship.



"I can't believe how amazing this weekend turned out to be. What an experience! Round after round, call back after call back, I was always thrilled when I got called back. But then to make the final and then to win the events, that was truly a special moment for me. I can't wait to get on the floor again."

"I can't believe how amazing this weekend turned out to be!"



BETSY, RANDEE & ADRIENNE continued on page 7



Adrienne Brown, who is the current World and US National Open Pro/Am Smooth champion, competed against a field of dancers in the Open Smooth Scholarship and the Open ladies A Super Bowl events. She won both events easily, taking first in all dances. She currently resides in Chicago where she goes to college at DePaul. She travels back monthly for lessons and coaching.

Adrienne and Jeff will be leaving for Venice, Italy in late April to present Pro/Am dancing and the American style to the Italian dance community at the Venice Dance Festival. If you see her, please wish her the best! ■



*Adrienne Brown, Current
World & US National Open
Pro-Am Smooth champion*

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PRO-AM DANCERS

Pro/am or Am/Am: Which One is for me?

By Andrea Johnson

Are you new to the dance world and just dying to compete but you just can't figure out if you want to compete pro/am or am/am? You are in luck! As a student who has danced both pro/am and am/am and read and taken many of the helpful quizzes in both Glamour and Cosmo, I felt I had the expertise to design a simple quiz to assist you in your quest for an answer.

If I were to become a world famous Olympic track star, I would:

- A Run an individual event because I don't want to have to rely on others for my fame and fortune.
- B Run a relay because a combined effort is a lot more fun and it would be more fun to practice with teammates.
- C Wait, are there going to be people watching me run? Because if so, maybe I'll sit this one out.

If I were to become a world famous Olympic tennis star, I would:

- A Play singles. I wouldn't want to be blamed for winning the silver because I hit a home run out of the tennis courts.
- B Play doubles. Two heads are better than one. I'm a team player.
- C Wait; will there be judges or referees? I don't like to be judged. Can't everyone win so nobody feels bad?

I have:

- A A LOT of money to invest in my dancing career.
- B A little money to invest in dancing.
- C Tickets to every single dance event in the cities, but I always sit in the back in case they ask for volunteers.

If you answered "a" for all of the questions, you should start competing pro/am. If you answered "b" for all of the questions, you should start competing am/am. If you answered "c" for all of the questions, I think somebody forgot to tell you that competing involves an audience, judges and a whole lot of spotlight.

Now that we have established your new calling in life, perhaps we should define the terms:

Pro/am is the term used when a student (the AMateur) competes with his or her instructor (the PROfessional). The couple is judged on the student's performance, so how the couple places is based purely on how the student performs.

The greatest benefit of dancing pro/am is that anyone can do it. All you need is an instructor. Some of the other benefits of competing pro/am are that the student gets to focus on their own dancing since their instructor is already using proper style and technique.



"I like both styles for their own benefits"

Additionally, the student doesn't have to worry about having to compensate for their partner's mistakes or technique, nor do they have to worry about ruining someone else's score or vice versa. Basically, this style takes out the x-factor or the unknown. Since you are in the hands of a pro, you can rest assured that they will remember the routine and lead or follow you with perfection. Its up to you to do your part right!

On the down side, it is only the student paying for the competition, the student (typically) has to pay the teacher their fees and the competitions are a lot more expensive. Also, if you want to practice your routines, you have to either pay your teacher or be the person at the studio who is always dancing with an imaginary partner. On the up or down side (depending on if you like being told what you should do), you are the student so if your instructor tells you to do something, you do it.

Am/am is the term used when two students (or Amateurs) compete together. The couple is judged as a whole. Each student contributes to the final placement in the event.

Some of the benefits of competing am/am are that you have someone to practice with (that you don't have to pay) as much as you want. If you dance at one of the USA Dance Competitions, not only do you get to split the cost of the competition with your partner, but the cost is significantly less (think hundreds of dollars versus thousands).

On the downside, you have to find a partner if you want to compete. Once you have a partner, if either one of you is having a bad day or tends to forget the choreography as soon as they step on the dance floor, you have to accept that this partner will be effecting the final placement for

ANDREA JOHNSON continued on page 9

both partners. Moreover, you have to realize that you are dancing with another amateur. They are not perfect and neither are you. The two of you will have to work together to develop good technique and you will have to try not to let your bad habits or your partner's bad habits affect the partnership.

On the up or down side (depending on whether you or your partner see the letter "I" in the word "team"), you are both students in a partnership and so you both should get an equal say in things.

The final factor to take into account is the competition or the other competitors. Pro/am competitors range from students who take one lesson per week with their instructor and compete in one or two competitions each year to the students who take five lessons (or more) a week and compete in every single competition imaginable. As you would imagine, this makes for a slightly uneven playing field. If you are the student who can only afford one lesson per week, you are going to have to work your tail off (or have a great deal of natural ability) to beat out that student who takes an unlimited amount of lessons per week and has 10 times more experience than you on the competition dance floor.

On the other hand, the am/am playing field is generally a little more level. A couple that can only afford one lesson per week can practice as much as they want. They can still hope to make the finals with the couples that can afford to fly all over the country and get their choreography from the best coaches in the business.

Now that you have become an expert on the differences between pro/am and am/am, let me share some of my experiences with you. I started as an am/am dancer and made my debut at the Star of the North competition. I prepared by taking one lesson a week with my amateur partner and practicing for a minimum of 2 hours a week. The competition was inexpensive and I was competing against couples that looked like they were about at my level.

Couples competing at my level were not allowed to wear ballgown, so I wore a simple dress (that I probably found in the clearance section at TJ Maxx), applied my make-up as usual and did my hair similar to how I wore it for the prom. I fit right in on the dance floor. My partner had competed before and was good at easing my nerves. We were able to practice and hang out for the entire time before we competed.

A year or two later, I made my debut in the pro/am world at the Twin Cities Open. I took one lesson per week. A couple of weeks before the competition, I squeezed in 2-3 lessons per week when I started to freak out about not knowing all my choreography. I was advised to take a hair and make up lesson from Julie Jacobson who taught me the joys of false eyelashes, stage makeup, and enough hairspray to make it possible to knock on my hair. There

was a definite possibility that I would need a pair of pliers to remove the bobby pins after the competition.

I wore a costume that I purchased for at least 10 times the amount I paid for my TJ Maxx dress, spent a minimum of 30 minutes trying to apply false eyelashes, used half a bottle of hairspray, a hairpiece and wore more makeup than I have ever worn in my entire life. This caused a few looks when I stopped for coffee on the way to the competition. My pocket book had a lot bigger dent in it and just about everyone on the dance floor was dressed and presented like a pro.

My instructor, who was also competing with several other students, was able to run through some of our routines before we competed, but also had to practice and compete with his other students so our practice time was limited.

So, you may ask, which style do I like more? The answer is simple. I like both styles for their own benefits. I like competing pro/am because I have an amazing instructor that pushes me and challenges me to become a better dancer. He allows me to develop my own good habits and can correct me when I am using improper form or technique during practice or competition. My dancing has definitely improved since I started dancing pro/am. All my practice time and lesson time goes to working on my dancing and I know that if something is throwing off the partnership, it is something I need to correct.

I like dancing am/am because competitions are a lot less expensive, because I get to practice my routines as much as I want, and because it makes it more of a team sport than individual event. I've had great partners in the past and always had a fun time not only competing with them, but also hanging out before and after competitions with my partner and the other amateur competitors.

How do I balance my love for both styles? I choose to compete pro/am to satisfy my competitive side and my drive to be the best. I choose to compete am/am with my fiancé (who is new to the competition scene) to have fun and satisfy our need for fun and because dancing is quite possibly the most fun activity you can do with someone you love (though I might be a tad biased). So, if you can find a partner, a good teacher, and have an unlimited amount of money and a love for dancing (as I do) my advice would be to dance both styles as much as possible and to love every minute of it! ■





2006 Tea Dance

Sponsored by
USA Dance—MN
(formerly USABDA-MN)

**Sunday, May 7th,
2006**

At the Lafayette Country Club
2800 Northview Road
Wayzata (Minnetonka Beach) MN
55361

Lafayetteclub.com for directions
and/or map

11:00 – 12:30 brunch
1:00 – 4:00 afternoon dancing

\$35.00 per person Tea Dance ticket includes brunch and dancing

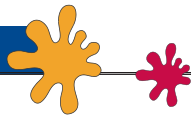
\$20.00 per person dancing only paid at the door after 12:30 pm

\$35.00 Tea Dance tickets must be purchased in advance by April 27, 2006.
Tickets are available at USA dances, from select USA dance members, or
from co-chairs

Dede Ouren
651-452-4340

or

Melanie Helvig
612-722-8480



Is She Insane?

Why I Dance Pro/Am Even Though I Have an Amateur Partner

By Eileen Arcilla

The answer to this question is simple. I want to do everything I can to improve at this hobby of mine. Dancing pro/am gives me an opportunity to have only my own dancing coached and thereby improved which I believe has helped me advance at a much quicker rate than if I just did am/am.

If you've ever been to a local ballroom/Latin dance competition (Twin Cities Open or Snowball) and seen some gal running back and forth between the dressing room and the ballroom with 4 or 5 costume changes and dancing with two different guys the same night and wondered who was crazy enough to do all that dancing, that was probably me. If you saw a man doing the same thing, it was probably my amateur partner, Ken Kendle. Some people ask me why I would put myself through such stress or dance that much at one competition. Some people just assume I'm crazy without asking. When given the opportunity to voice why I compete both pro/am and am/am I was intrigued at the thought that people just assumed it's because I'm insane.

Without pro/am, I wouldn't have found my amateur partner. We were both competing at the same competition and after he beat me in my first competition dancing Open level in American Smooth, I approached him about dancing together and maybe competing with each other. After a "sure, why not?" some lessons with his pro to learn his routines, and three weeks later, we were competing together for the first time.

For our coaches, dancing am/am gives them a chance to see both of us dancing from a judge or spectator point of view. It gives them ideas of things to work on for our next lesson or plans for longer-term goals. For my amateur partnership, each of us dancing pro/am gives each other the chance to improve without the frustration of one person thinking the other is not doing what they think they should be doing. I go into every practice with the assumption that my partner is working on what his coach wants him to work on and he assumes the vice versa. We will sometimes tell each other what we are working on so the other can provide some support for that effort, but we stay away from anything that could be considered "teaching." We prefer to leave the teaching to our pros.

In addition to striving for continuous improvement, I still compete pro/am because there is much more competition in American style and I believe a more difficult level of competition. I usually compete in 10 to 12-couple semifinals at pro/am competitions. Generally there are only 3 or 4 couples in finals at am/am competitions. At the larger pro/am competitions, there are sometimes up to

30 couples competing in the same event. Dancing pro/am International style gives me the opportunity to dance Latin and standard in a region (or state for that matter) where



"Without Pro-Am I wouldn't have found my Amateur partner."



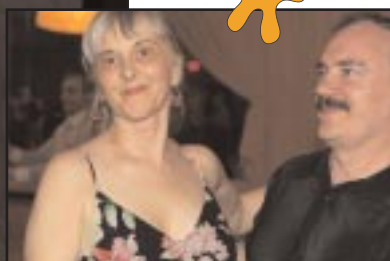
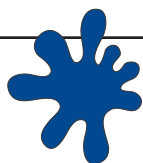
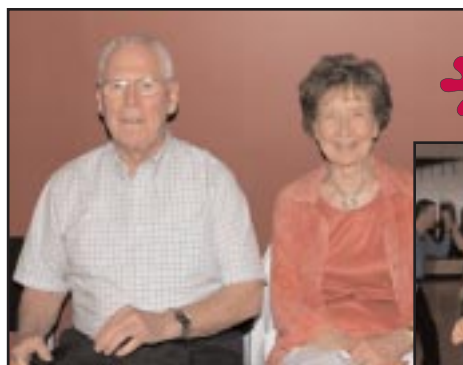
International style dancers (both pro and amateur) are few and far between.

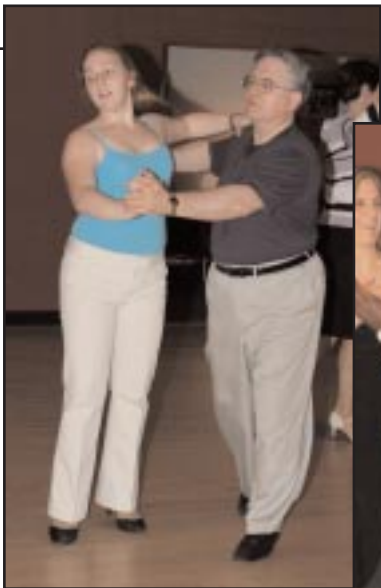
Both my amateur partner and I are fortunate enough to compete with the same routines for both pro/am and am/am. The benefit of this is that we can practice choreography and memorize routines with each other when the only fees are floor time (which are free when we belong to a studio) and leaves technique work to our pros. It does open us up to some formation type moments on the competition floor if we're competing at the same time. However, we both find this adds fun and excitement to the competition. This is a somewhat common practice among other studios and other top couples. Former Amateur Rhythm National Champions, Jeff and Allison Small used to compete the same routines and have "formation moments" with their coaches Eddie Ares and Ana Llorente.

This article would be incomplete without mentioning the financial side of dancing both pro/am and am/am. Contrary to popular belief, even as the owner of a dance studio, I still pay full price for every lesson, competition, costume and showcase. While everything about pro/am such as competition fees and entire lessons by myself that cannot be split with a partner are higher than am/am, I believe these things to be important enough towards striving to do everything I can to improve at this hobby of mine. I do know many pro/am competitors who make paying for lessons and competitions a priority and manage their finances with reasonable expectations of how much this costs.

Am I insane? Probably to some people. Others who have a love of a hobby, whether it be dancing or underwater basket weaving, may understand and think me to be normal. ■

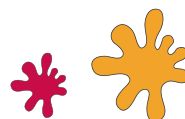
April Monthly Dance





Pro/Am "Thoughts"...

By Scott Anderson



I was asked to write an article on the basic differences between teaching an amateur couple as compared to teaching an individual (pro/am). If the goal is to be a good social dancer, there are not many differences in my approach. When teaching competition dancing, there are more differences.

Before I talk a bit about teaching competition pro/am vs. am/am, here are some common teaching principles...

- Be a good listener
- Use the rule of 90/10 which is 90% of the conversation should be about the student and their dancing goals.
- Don't teach too much, too fast
- Be on time and teach a full lesson
- Remember that this is our student's hobby, so make it fun – not just hard work.

As my first boss used to say, your students can afford to take private lessons, they are successful smart people, so never talk down to them and give the respect deserved. When I teach a pro/am competition student, I am their partner since I will compete with them. I get to know all their strengths, which I accentuate in choreography. If the student has great flexibility, you can bet in the choreography you'll see some awesome long lines. If

spinning like a top is their specialty, speed and spin will be highlighted.

Technically, all competition students need to learn the basic characteristics and techniques of each dance. This of course can usually be done faster with a pro/am than with an amateur team since with a pro/am, I can blend my current skill level with my partner at their current skill level.

It's all so much fun. I love seeing my amateur couples go through the learning process and then have a revelation about a theory or technique. I love it when questions are asked. I have to think about my analogies and watch to see what works. We can all hear the same thing ten different ways, but only one will click.

Other factors in the teaching a couple are the emotional & psychological factors. This might be another article – let's just say that if every lesson is taught out of a true sense of caring and if patience is at the forefront, and you plan the lessons based on the individual's goals and ability level, you'll have a great chance to succeed.

I am truly blessed to have an occupation I love so much. If I help students reach their dancing goals, and help make their day better – I'm happy! ■

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**Studio 2: Country Two-Step
Cafe Bailar**

**Studio 3: MN WC Swing
TC Rebels Club**

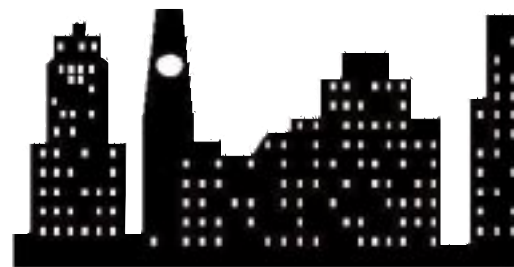
**Studio 4: Four Seasons Salsa
Tango Society**

All dancers are welcome to attend. USA Dance Minnesota welcomes everyone including members of Cafe Bailar, TC Swing, Rebels West Coast Swing, Tango Society of MN, Metro Dance Club, Four Season's Dance, MN West Coast Swing Club and Country Western Two-Step enthusiasts.

The Dance Shoppe is located at 2800 Fernbrook Lane in Plymouth. Please DO NOT CALL the Dance Shoppe for dance details. CALL OUR HOTLINE AT 651-483-5467 instead. For directions, the Dance Shoppe is located one block west of Hwy. 494 and Hwy. 55. Go left (or south) at Fernbrook from 55, go one block and the Dance Shoppe is on the left. For more info call 651-483-5467. Sponsored by your friends at USA Dance. Carpooling is recommended.

ON THE TOWN

with Lois Donnay



It's Spring! Time to Dance in the Streets!

Yes, it's spring, and many of the dancers whom we have come to depend on seeing regularly at our local dance venues will disappear into the bright sunshine that Minnesota makes so very enticing these months. So instead of just missing all of you and waiting until the snow falls again, I will once again remind you of outdoor dancing events. But first, a caveat, because I would hate to have to see USADance need to create a bail bond division.

Did you know that it is illegal to dance in the streets in Minneapolis?

Minneapolis Ordinance 427.240 reads: "No person shall dance or engage or participate in any dancing upon any public street or highway in the city; and no person shall provide for, promote or conduct any dance or dancing upon any public street or highway in the city, except at a block party" This ordinance has been on the books since 1960. A ticket for this offense could cost you \$112.

Yes, that's how it is now, but hopefully that will all change once City Councilperson Cam Gordon gets his amendment through. It is currently in committee.


Scofflaws and addicts that we are, there are many instances of outdoor dancing in the Twin Cities, although maybe not in the street. I love these opportunities to enjoy both a little fresh air and some great dancing. The Tango Society has their outdoor dance in Mears Park in St. Paul, usually in July. The Minnesota West Coast Swing Dance Club has a dance and potluck picnic in Phalen Park every year.

Dancers are always represented at the Mayslacks and Mario's tent dances. And don't forget all the outdoor music in Peavey Plaza, as well as around St. Anthony Main. As more events are announced, I will try to keep you updated either here or via my website or email list!

Other Dance News:

Tiburon, 12th and Harmon Place in Minneapolis, has discontinued their Saturday salsa night. Friday night is still going strong.

The Rush (formerly Rodeo) in Cottage Grove has returned Wednesdays to Ladies Night. Women get free admission! ■



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Pro/Am "Thoughts"...

By Amy Anderson

For my entire career in the ballroom dance industry I have been teaching "pro/am" lessons. Even though I now work with children and incorporating ballroom into their jazz & ballet training, I do have some thoughts on pro/am teaching. When I began at the Fred Astaire Studio in Albuquerque – I was specifically trained in not only how to dance, but also how to teach. Because Scott had a Bachelor of Science in Physical Education & was certified to teach K-12, he had some knowledge on how to teach effectively & efficiently. Whether it was teaching someone how to play a sport or how to dance a foxtrot – the techniques seemed to be the same. Apparently, the dance studio saw this as an asset and we had our own Fred Astaire Dance Studio within one year. This time it was in Minnesota, and we've been here ever since!

Operating a dance studio, I quickly became aware that marketing to individuals or to couples was just as important. It seemed to me that, for the most part, when couples would come into the studio to take ballroom dance lessons one of the partners wanted to be there more than the other. Maybe it was something that the couple wanted to try so that they had a common activity. This type of situation is sometimes challenging, and more often than not, the couple would end up taking individual lessons as well as lessons together.

Over the years in the Twin Cities area, the USABDA chapter has grown and more & more and couples are competing as amateurs. This has opened up a whole new market for coaches and studios. These couples come to take lessons to specifically dance together on a competitive level. They both have the same goals and drive to learn & practice! These lessons are also challenging to teach because you are teaching two separate people with two separate learning abilities, two separate levels of natural talent, & two separate personalities – even when they have the same goals! I believe that, given this, it is a longer process to learn. I always try to be constructive with my teaching, but also make it fun. I never just stand and watch the couple dance & coach from the sidelines – I will always dance with both the man and the woman. This way I can feel what is happening in both the lead and the follow, and then teach accordingly.

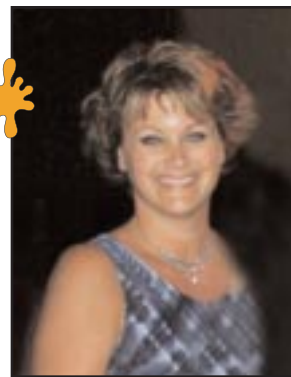
As I mentioned before, I was primarily trained to teach individuals, or pro/ams. How I approach the lesson depends on what that individual wants to get out of their lessons. What is nice about working as a "pro/am" competitive dancer is that when it comes time to dance in a competition, your teacher is certified and trained to make the best recommendations for you as to what to dance, etc. They should also be responsible to filling out all the necessary forms, getting you registered, warming

you up before you compete, making sure you are properly trained and dressed, among other things.

Scott & I love teaching pro/am, and he has been very lucky to have been successful at it. Scott has taken several students to the United States Ballroom Championships over the years and have won over 40 U.S. titles with them. Some of his former pro/am students have gone on to have very successful professional dancers and competitors. We also enjoy providing an avenue for all pro/am dancers to come and compete. Producing the Twin Cities Open Dancesport Competition which is open to all levels and ages of pro/am dancers is another part of our business. It is as exciting for me to watch a Newcomer Bronze level pro/am couple competing for the first time, as it is to watch the seasoned Open Championship level pro/am couples compete!! They all bring something exciting to watch. The Twin Cities Open also has divisions for those who don't necessarily want to compete against somebody, but just receive a proficiency score. In addition, the Twin Cities Open is open to all amateurs and professional couples!!! This year the Twin Cities Open is held at the Marriott City Center on July 6-8th.

On a side note... a special "thanks" to all of you in the dance community for your thoughts and prayers for me, Scott, and our children as I suffered a brain aneurysm in August. I am 100% fully recovered and have no residual effects from the aneurysm. Thanks again for your caring & I'll see you in July!

For more information on the Twin Cities Open or Scott & Amy Anderson visit www.twincitiesopen.com ■



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ASK DR. DANCE

by Paul Botes &
Donna Edelstein

Paul and Donna are popular coaches and adjudicators. They own Time To Dance in Plymouth and organize The Snow Ball DanceSport Competition. They can be reached at 763 557-6004.



Q When should you get children started in ballroom dancing? It seems the Russians begin at an early age – what age is best? Should kids begin with tap/jazz/ballet training before they venture into ballroom dancing instruction? Is there a difference with boys vs. girls as to when to get started?

She Said:

Canadian champion Jean Marc Genereaux happened to be staying with us when this question arrived so we discussed it with him. Jean Marc played hockey as a little kid and started dancing at age 10 because he was crazy about France (now his wife) and she was going to dancing school. He immediately liked the lessons and knew dancing was something he wanted to pursue.

Jean Marc started his son, Jean Francis, dancing at age 5. When he was even younger he had him pointing his toes and doing some other exercises to develop his abilities. The funny thing is that even though Jean Francis has been exposed to dancing and competitions his whole life – he likes acting more than dancing. However, a friend of Jean Francis saw the movie “Shall We Dance” and now this friend is enraptured with dancing.

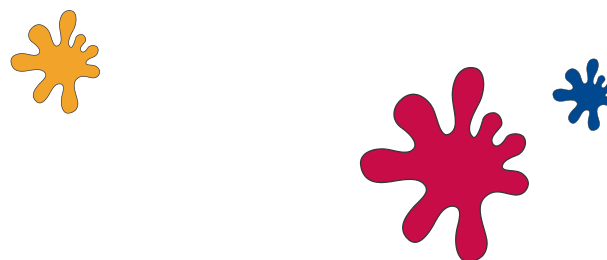
We all agreed that there is no right answer to this question.

If a child has been exposed to dancing and is not that interested – as a parent you have to make a decision. Do you want your child to dance for fun and like it – or do you want it to be a form of discipline, repetition, drills and achievement. Sports parents have pushed their kids to excel for years, but in America in dance it has been less common.

In countries where competitive ballroom dancing is better known like England, Canada, Japan, Italy, Germany, Slovenia, etc. parents commonly start their young children dancing. Regarding Russians... for many of the eastern European parents ballroom dancing has very little to do with fun or wondering if their kids are fascinated with dancing. They decide their children will dance, that they will practice daily and they will achieve. You'll sometimes see on their little faces that this is a job they have to do. However the strict approach has produced some very good dancers.

In terms of taking lessons in other forms of dance or playing athletics – all of that is great. The more a child uses their body, the better. Personally I started ballet at age 5 (and instantly loved it) and jazz a bit later. Partner dancing requires different skills so I wouldn't hold off on starting an interested child in ballroom dancing. If they are old enough to pay attention and follow instructions they are old enough to dance.

Paul, Jean Marc and I all wish social dancing was commonly taught in the public schools. This would not only familiarize kids with the fun of dance, but teach them how to politely interact with each other. So, parents approach your Parent/Teacher organizations and let's get dancing happening in the schools! ■



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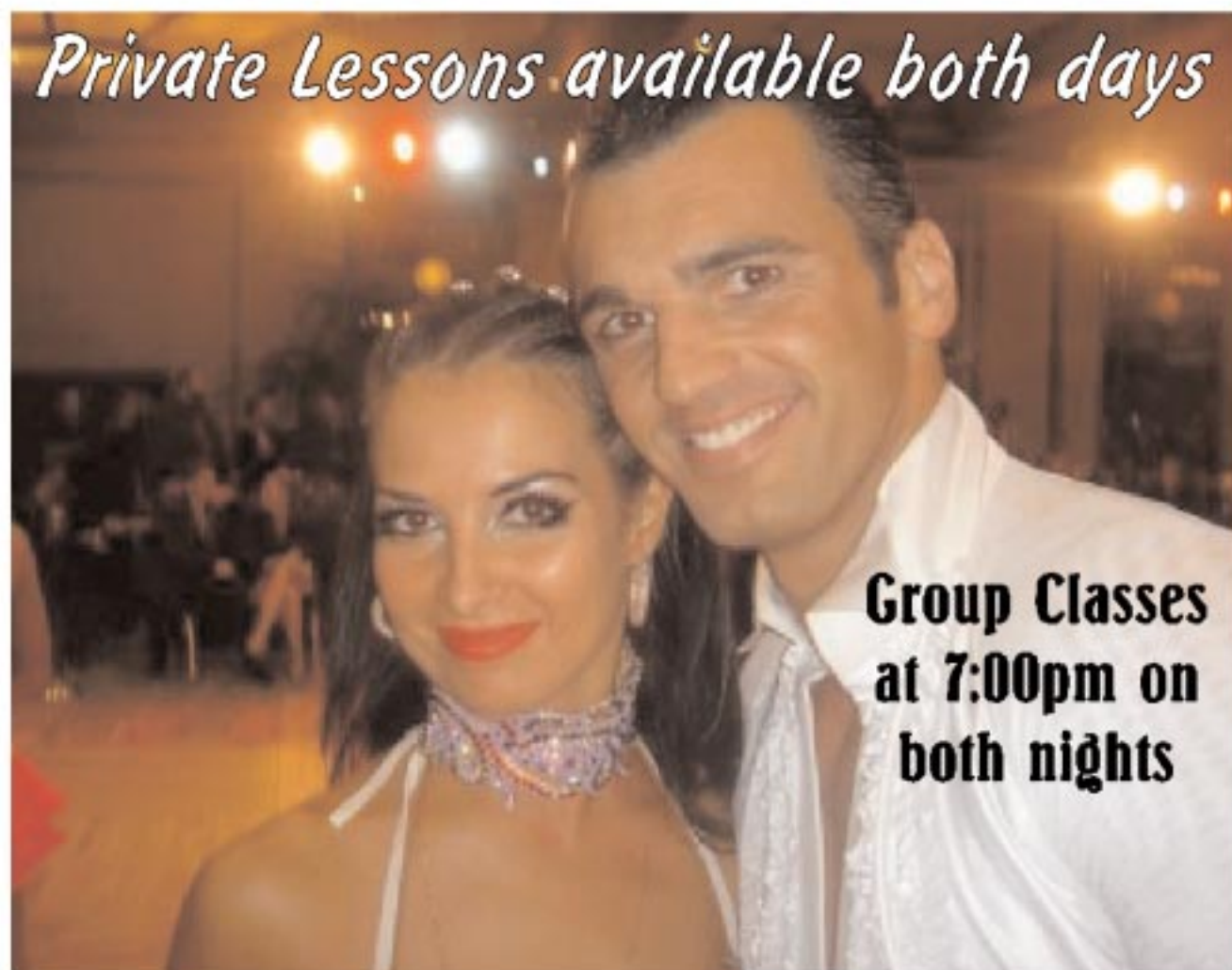
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Thoughts on "Dancing With The Stars"

By Nathan Daniels

Part I

I think that unless I am not well-versed in the English language (which I am) – "Dancing With The Stars" would imply that it is a DANCING contest. Not so. A popularity contest would be more true to what it is!!! While I know that there is a bit (ahem!) of politics involved in any competition, this was laughable! Master P should have been out WAY sooner, like week 1 – popularity!!! George Hamilton, while being a great entertainer, but not a ballroom dancer, should have been out WAY sooner – popularity!!! Jerry Rice being in the top three – popularity!! Well, you get the picture.

Anyone who is educated in the art of ballroom dance would know that the top 3 DANCERS were 1) Stacy Keebler, 2) Drew Lachey, and 3) Lisa Rinna – IN THAT ORDER!!! But America voted and so – 2 was 1, and 1 was 3, and 3 was out!! And Jerry Rice (while great publicity for our Art/Sport—for those who may not have otherwise watched the show— i.e. men involved in sports) was #2!!! So – There you have it!!!

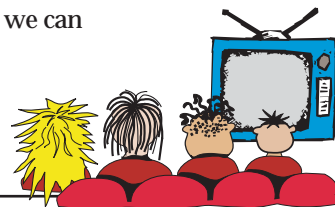
Part II

I think that the professional dancers on the show did an AMAZING job with the "stars". What a great testament to the level of expertise in our profession to be able to produce that level of dancing from basically non-dancers in that amount of time – Kudos to them!!!

Part III

I think that the amount of publicity generated by this show is beyond FANTASTIC for the ballroom industry. For those of you who watched the show – applause – For those of you who did not watch – BOO!!

We need all the support that we can get – ALL THE TIME!!! ■



In Memory of Allen Legg

Submitted by Carol Zemke

Al Legg was born in Grafton, North Dakota and was raised in the Ardoch area. After graduation, he was a baker in Grand Forks and, in 1970, relocated his family to the Twin Cities. At the age of 40, he retired from McGlynn Bakeries. Since then, he enjoyed the good life of family and friends, dancing, traveling, dancing, motorcycling and more dancing.

Al became critically ill on February 13, 2006 from pancreatitis and, in the following weeks, suffered many complications from that disease. Al's memorial service was held in Coon Rapids on March 14. His children are Pat, Pam, Mike and Molly; and eight grandchildren ranging in age from a high school senior to 8 months old.

Al's love of dancing and meeting new friends made every day a good day! He even practiced new steps he had learned at the Fitness Center. On the weekends when several dances were scheduled about the same time, he made it to two (or sometimes three) on the same day. He loved all the dances, especially country,

swing and ballroom. He lived by 'Keep smiling', Dance 'til you can't dance anymore', and 'Glue the soles if necessary'.

His family and Carol Zemke (special friend) wish to thank all the dancers for their acts of kindness and prayers during the time of Al's hospitalization and memorial service. ■





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Innocent Beginnings

By Anne LaTourelle



I just read a funny email making the circuit that talks about how people get hooked on dog shows. It starts innocently enough with a new collar according to the article and ends with you buying a new mobile home so you can drag your multiple dogs and paraphernalia around in to dog shows. It got me to thinking how dancing does the same thing. It starts innocently...

1. First you attend a party or take a group lesson and you see other people dancing. They are, you notice, way better than you are. The teacher or another student compliments you on your skills (even though you are a beginner) and you think all I need is a few lessons and the transformation will be complete – ha!
2. You've realize that you need dance shoes. These will also help you achieve your dancing goals. There goes another \$100 out of your pocket.
3. Fairly early on in the process you realize that group lessons are great but a private lesson allows you to go at your own speed and potentially learn faster. Of course, the price for these lessons is significantly higher but you justify it by thinking you'll do it faster. Soon you have an "ah-ha" moment and realize that taking one lesson a month or even 2 a month will not get you where you want to go very quickly. You rapidly ramp up your lesson time.
4. You start skimping on other things to afford more dance "stuff". You take your own lunch to work, start looking for things you can cut back on to dance more.
5. You buy clothing with "can I dance in this" as a deciding factor.
6. You start to think you would like to have a fancy dress to dance in. At first you use store bought dresses that you wear "as is" or modify slightly. Then you see the beautiful gowns or sexy costumes and you absolutely want to have one. Maybe you decide on a used costume. You avoid telling non-dancing friends how much the dress costs because you know they won't get it.
7. Unfortunately, now that you have the dress you realize you need to find a reason to wear it. Now you either have to do some kind of competition, demonstration or show case. To prepare for your show/demo/competition you'll need more lessons. Add to that you might need different shoes. Open toes are for Rhythm or Latin, closed for Smooth or Standard.
8. Now that you have the dress and the occasion you need the final touches. Add on jewelry, hair pieces, eye lashes and make-up, perhaps the aid of a talented hair/make-up person to help you in your transformation, fish net stockings, etc. You make it through your first few experiences in front of an audience. Wait; is that applause you are hearing? It is and it's you they are clapping for! Now, you are hooked. You start looking for the next competition, showcase or demo you can attend. Yes, welcome to the world of dance. There is nothing quite like it. ■

Dance Demo News

Submitted by Yvonne Viehman, Dance Demo Coordinator



Dancers Dazzle All!

On Sunday, April 2nd, members of USA Dance spent the afternoon dancing for the kind folks at Roitenberg Assisted Living Residence in St. Louis Park. The residents were ready and waiting for us as we entered the door – they thought the demo was to begin at 2:00pm instead of 3:00pm. Our troop of dancers included: Bridget & Jeff & Calvin & Cleo Knickerbocker, Debbie & Tom Thornquist, and Pam & Joe Krzyzaniak. The Knickerbocker family danced smooth, rhythm, and a family swing routine. There was constant applause from the packed room of 50+ attendees. The residents cheered as Debbie & Tom came on for their competition-style rhythm routines!

Pam & Joe danced rumba and cha cha wonderfully. They told the audience they'd been dancing 35 years and will celebrate their 60th wedding anniversary this year! There's a reason to kick up your heels! We were very thankful for all the contributions of these dancers and look forward to returning to Roitenberg again. We received a donation of \$150.

On behalf of USA Dance MN, I'd like to take this opportunity to thank Ingrid Bloom and Larry Schedin for all of their efforts over the past year in coordinating dance demos. It takes planning, preparation and lots of enthusiasm to make these demos happen. Be sure to show them your gratitude the next time you see them!! We greatly appreciate their efforts. ■

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

Flashy fuchsia silk dress with silver swirls featured in the Minneapolis Star-Tribune. Size 2-4. This dress is very eye-catching on the floor. Asking \$675.

Aqua and Blue silk and chiffon dress. Gown in long sleeved with heavily stoned bodice and three tiered chiffon skirt. The dress is soft and elegant. Could be used for smooth or standard. Asking \$1100. Size 2-4.

☎ **Contact Michelle at 651-286-6705 (day) or 763-572-0418 (eve)**

Sexy Bright Red Rhythm Dress. Size 4-8. Halter cut top, with stones all around collar. Beading on short flirty skirt moves well on the floor! Luxury Crushed Red Velvet very comfortable to wear. Gently used, in excellent condition - all loose rhinestones replaced by hand. Asking \$400

Sultry & Exotic Gold Latin/Rhythm Dress. Size 2-6. This sultry 2-piece costume has lots of straps and fabric pieces that make for great movement. TONS of rhinestones - on the floor it completely shimmers. Comes with: necklace, 2 arm bands, 2 wristbands, and large matching hoop earrings. Looks great on the floor, very sexy All loose rhinestones replaced by hand. Asking \$600

☎ **Contact Stacie at 612-251-8108 or PIER0081@umn.edu**

Beautiful Designs to Shine mango gown with multi-colored floral chiffon pleats on the skirt. Stones throughout with some brightly stoned accent pieces on the front and back. Less than 1 year old, only 1 owner. Stretchy material will fit sizes 2-6. Pictures available. \$3,400.

Bright fuchsia Dore standard gown. Can't miss this on the floor. Chiffon skirt & float slowly changes from Fuchsia into purple. Stones throughout the dress. Stretchy material will fit sizes 2-6. Pictures available. \$3,000

2-Piece white Latin or rhythm dress. Very playful, has decorative AB accent stones on the skirt, fringes and end of sleeve. The bra is heavily stoned. Material is very stretchy and fit sizes 2-6. Picture available. \$1,700.

Multi colored one-piece dress. Want great movement on the floor - this is the dress! - main color is orange. Colorful stones throughout. Size 2-6. Pictures available. \$2,400.

Aqua and black lace one piece dress. Great starter. Fun, low cut back with short skirt. Size 2-4. \$250 or BO.

☎ **Contact Lynne Schulz at 952-545-2989 or lynneschulz@cpinternet.com**

Red Satin Pumps with Rhinestones all over upper and lower heel area - gorgeous!, suede dancing soles, by Celebrity, 2 1/2 in. heel, USA Size 7 1/2 to 8N; great for holiday parties even if you don't dance!, \$50 or best offer.

☎ **Contact Lynn Kohlasch at 612-243-8800 or lkohlasch@earthlink.net**

Latin/Rhythm Fuchsia & Blue Dress. Beautifully stoned with sassy short skirt and open back. Size 4-8. Asking \$550.

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

Size 2-6 Blue Beauty. Deep royal blue gown with elegant fit and stoning detail on bodice. Effortless movement, latest multi-tonal stones, fabric from London. Designed by LeNique just for USA Dance Nationals. \$2400.

Size 2-6 Grecian-inspired white ballgown. Effortless movement and beauty will be felt when wearing this gown. One arm bare, bell-sleeve on left, slits on hem with scarves for softness. Gold/AB stoning and accessories complete the look of a goddess. \$2000.

☎ **Contact Eileen @ 651-636-6306 or eileen@arcilla.net**

Bright Blue Satin Smooth/Standard Gown. Get noticed in a bright shiny satin gown. Full skirt and cut makes you feel like you're floating! Open back with fully stoned inset and skirt hemmed with satin band. Cut is flattering for many figures. Comes with matching earrings, hair piece, neckband and arm bands. Professionally designed/created by Flair Designs. Size 4-8. Asking \$1200.

Lavender Latin/Rhythm Dress. Lavender latin/rhythm dress with halter style top, ruffled hem and open back. Entire dress stoned in different colored stones which will make you sparkle! Dore Designs. Size 4-8. Asking \$2100.

Mint Green Smooth/Standard Gown. Elegant mint green dress can be used for both smooth/standard. Unique stoning and draped chiffon with stretch satin bodice and chiffon skirt makes this dress feel light as a feather. Comes with matching earrings, necklace and armbands. Made for Movement. Size 2-6. Asking \$900.

☎ **Please call Anne @ 763-550-1223**

1st time offered, stunning hot pink American Smooth Gown which skims your body and creates great lines. Surplice look neckline with heavily stoned flounce, long sleeves with cut-outs and stoned flounce at wrist, V-back with stoned flounce. The lines of this gown are beautiful and the color really pops. Try it on, only 4 months old. Made for Movement. Size 6-10. Asking \$1200. Call Anne @ 612-280-7818.

Championship level gown. Get the latest style without paying full price! Brilliant turquoise American Smooth gown loaded with stones in a figure flattering pattern! Off the shoulder style with very sexy open back and side slit for great kicks. Slinky fabric really moves and is comfortable. Matching tie for the gentlemen! Can be tailored to fit! Call Anne for more information. Size 8-12. Asking \$900.

Beautiful bright coral standard gown. Size 8 to 12. Made by Marsha Wiest Hines who described this color as "yummy"! Velvet and chiffon with beautiful coral and gold sleeves floats, bodice accents decorated heavily with beautiful colored stones. Very light weight to dance in and with an open back and V-front will fit many sizes and figures. These gowns really stretch to fit a large variety of figures... so try it on! Asking \$750.

☎ **Contact Donna @ 763-557-6004**

Size 2-6 Dynamic deep purple ballgown with side slit has only been worn for Professional shows. Can be worn for smooth or standard. Two beautiful sets of accessories compliment this gown. One set has a rhinestone hip belt with matching cuff bracelets and neck scarf. The other set includes a fuchsia choker and cuffs. Asking \$850.

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

Sunshine Yellow American Smooth! This gown will get you noticed! Slinky fabric moves with you. Assymetrical design collar, one full sleeve has bracelet style cuff with matching arm and wrist band, dropped waist belt solidly stoned, multi color AB stoning throughout! Made for Movement. Size 2-10. Asking \$975. Payment plan accepted.

Black/Fuschia American Smooth. Striking gown with black stretch lace bodice, 3 layered chiffon skirt, dynamic fuschia chiffon wrap on one sleeve, AB color stoning. Size 2-8. Asking \$675 or BO.

Orange Flame Latin/Rhythm! 2-piece dress is "one-of-a-kind" with assymetrical style sleeves & skirt. Sun AB stoning throughout. Beautiful braided detail belt and straps with matching wrist bands, necklace and earrings. Size 2-10. Asking \$875.

Stunning Red Latin/Rhythm! You'll feel like a champion in this dress with bracelet-style cuffs on sleeves and AB stoned matching hipster belt. Has full open back and slit in assymetrical skirt. Size 2-10. Asking \$775.

Gold/Rose-Red Rhythm Dress. Get noticed in this one of a kind dress! Beautiful Rose-Red lace overlays shimmering gold, bell sleeves and flared skirt add great movement. Light Siam AB stoning adds the finishing touch to this fabulous dress! Rose hair piece. Size 2-6. Steal deal at \$575.

Fuschia Rhythm Dress. Gorgeous Rose/fuschia/Ameythst AB stoning, bell sleeves, asymmetrical skirt, low back cut. Has great movement on the dance floor! Size 2-8. Asking \$375.

Discount Rhythm shoes! Sz 8W USA DanceSport Capezio. \$40. Worn once.

☎ **Contact Nora @ 651-489-4511.**

Unique White Latin/Rhythm Dress, size 2-4. Covered in stones and flower shaped beading with matching bracelets. Asking \$1400. Payment plan acceptable.

Elegant Black Latin/Rhythm Dress, size 2-6. Looks best on long bodices. Comes with matching bracelets and earrings. Asking \$900. Payment plan acceptable.

White and Black Smooth/Standard Gown, size 2-6. Open back with beautiful black sheer sash around the front. Stunning on the floor! Comes with long white gloves and matching bracelet and earrings. Asking \$1200. Payment plan acceptable.

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. Please include your area code when submitting advertisements for Swaplines.

Competition Calendar

May 20, 2006

**Chicago DanceSport Challenge
Sheraton Chicago Northwest**

USA Dance sanctioned event. Hosted by Greater Chicago Chapter.
For more information: www.usadancechicago.org

June 2-3, 2006

**South Central Regional DanceSport Championships
Baton Rouge, LA**

Qualifying event for 2006 USA DanceSport National Championships.
For more info, contact Ann Durocher, 504-722-4800 or 985-853-0030
or email: fliprann@aol.com

June 24, 2006

**South Western Regional DanceSport Championships
Anaheim Convention Center**

Qualifying event for 2006 USA DanceSport National Championships.
For more info: www.usadance-oc.org
or email: 2006Regional@usadance-oc.org

July 29, 2006

Southern Star Mid-Summer Classic – Rhapsody Ballroom, Tampa, FL

For more information, contact Michael Nolan at
mnnolan10@yahoo.com or 813-681-5275.

August 11-13, 2006

**The 2006 USA Dance National Championships
San Jose Civic Auditorium, San Jose, CA**

Hosted by NorCal Chapter. Contact info: James Kleinrath DDS
email: president@usabda-norcal.org phone: 650-591-6757.

January 28, 2007

**Royal Palm USA Dancesport Championships
Coconut Creek, FL**

Hosted by Royal Palm Chapter. Contact info: Bernard Matos
561-282-0899 or brny07@yahoo.com

DNO continued from page 2

Medina Entertainment Center (763) 478-6661
www.medinaentertainment.com 500 Highway 55, Medina.
Wednesdays, Big Band Dances, Lesson 7 pm, Dance 8-11 pm.

MN West Coast Swing Dance Club (651) 777-5599
www.mnwestcoastswingdanceclub.com B-Dale Club, 2100 N.
Dale St., Roseville. Dances 2nd & 4th Fridays. Lesson 7:30 pm,
Dance 8:30 pm. \$5/WCS members, \$8/non-members.

Rebels Swing Dance Club (952) 941-0906
www.tcrebels.com Harmonies Dance Center, 10726 France
Avenue South, Bloomington. Two Sundays per month,
Dances 7 pm. \$5/Rebels members, \$8/non-members.

Shakopee Ballroom (952) 445-0412
2400 East 4th Avenue, Shakopee. Every other Friday they offer
either ballroom or swing or dance bands; lesson at 7:30 pm and
band begins at 8 pm. Other dances scheduled occasionally.

Social Dance Studio (612) 869-2158
www.socialdancestudio.com St. Paul and Minneapolis,
1st Fridays-Latin Dance Parties 9-12 midnight. \$5/person.

Tango Society of Minnesota (763) 576-3349
www.mntango.org 2nd Saturdays, DanceSport Studio,
816 1/2 Main Street, Hopkins. Introductory lesson 8 pm,
Dance 9 pm - 1 am. \$10.

Tiburón Restaurant
1201 Harmon Place, Minneapolis Band: Salsa del Soul playing
Salsa every Friday! Big wood dance floor, reasonably priced late
night menu and drink specials and valet parking; cover charge
starts at 9:30 pm.

Twin City Ballroom Dance Club (651) 735-2233
twincityballroom.com 7166 10th Street North, Oakdale
(corner of 694 and 10th St. N.). M-W: Lessons 8 pm, Fridays:
Lesson 9 pm, Dance 10-11:30 pm, Sundays: Lesson 8 pm,
Dance 9-10:30 pm. \$7/\$2 off with Univ. ID.

Wabasha Street Caves (651) 224-1191
215 S. Wabasha St., St. Paul. Thursdays are "Swing Night" with
big bands! Lesson 6:15 pm, Dance 7-10 pm. \$7 cover charge.

June Issue Teaser

*Don't miss next month's
coverage of...*

**Overcoming Obstacles
— You Can Do It!**

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter of USA Dance

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ADDRESS SERVICE REQUESTED

Dance Contacts

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Paul Botes & Donna Edelstein, Mpls	763-557-6004
Modie Chehouri.....	651-641-0777
Nathan Daniels	763-545-8690
Wendi Davies.....	973-449-7654
Robert & Jennifer Foster	952-938-0048
Donna Frykman, St. Paul	651-777-5447
Michelle Haley	651-699-5910
Christine Hallberg.....	651-641-0777
Jeff Halverson	651-641-0777
David Hanson	218-722-0742
Eric Hudson	651-699-5910
Julie Jacobson	651-261-6442
James M. Krolak.....	763-229-9852
Jay Larson	651-699-5910
Monica Mohn.....	612-874-0747
Mariusz Olszewski	612-242-5159
Eric Remsen	612-724-3156
Mary Rosentiel.....	612-720-2584
Kate VanAlstine.....	651-641-0777

Services

Made for Movement: costume design, production,
tailoring (Marsha Wiest Hines)952-595-0003
Satin Stitches Ltd.: custom designed dancewear
(Deborah J. Nelson)763-323-9507 or 1-800-48SATIN

Studios

Arthur Murray Dance Studio St. Paul	651-227-3200
Cheek to Cheek Studio, Coon Rapids	763-755-3644
Cinema Ballroom, St. Paul	651-699-5910
Dahl Dance Center	507-252-1848
Dancers Studio, St. Paul	651-641-0777
Foster's Dance Sport Studio, Hopkins	952-938-0048
On Your Toes, St. Louis Park.....	952-928-7803
Social Dance Studio, Mpls	612-869-2158

Clubs

Café Bailar	612-600-5129
MN West Coast Swing Club	651-426-8658
REBELS Swing Dance Club	952-941-0906
Tango Society of Minnesota.....	763-576-3349
USA Dance, Minnesota Chapter	651-483-5467

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

Next Newsletter Deadline: May 10th, 2006