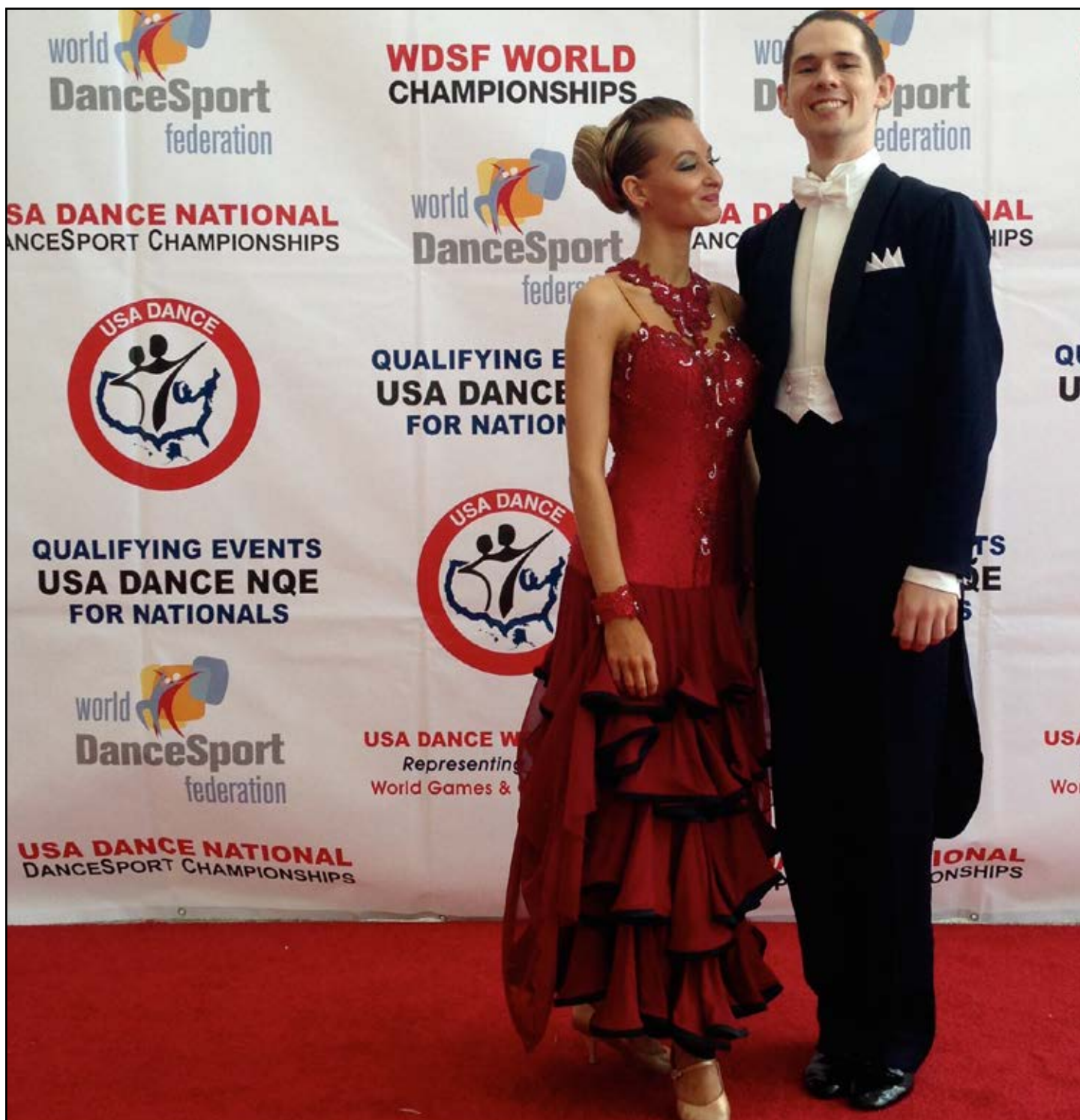


MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

May 2013



In a competitive field of 29 couples, Minnesota couple Nicholas Westlake and Neli Petkova made the final in adult novice standard at the 2013 USA Dance National DanceSport Championships. Photo by Michael Kasinkas.

INSIDE THIS ISSUE:

2013 USA DANCE NATIONALS, DANCE PARTNER WANTED, DISAPPOINTMENT IN OHIO, AND MORE!

Join us for USA Dance MN's

Upcoming Dances

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

Hotline: (651) 483-5467

Email: info@usadance-mn.org

Web: www.usadance-mn.org

May

Saturday, May 18th

7-8 pm Tango Lesson

Instructor: Paul Botes

8-11 pm Variety Dance

Music DJ: Chris Kempainen

\$7 USA Dance members

\$10 Non-members

American Classic Ballroom

550 Market Street

Chanhassen, MN 55317

June

Saturday, June 15th

7-8 pm Foxtrot Lesson

Instructor: Jeff Nehrbass

8-11 pm Variety Dance

Music DJ: Caroline Olsen

\$7 USA Dance members

\$10 Non-members

Balance Pointe Studios

(Formerly Retro Ballroom)

5808R West 36th Street

St. Louis Park, MN 55416

USA Dance MN HOTLINE

(651) 483-5467

www.usadance-mn.org

Call for information on dance events.

Leave a message for membership information.

DANCERS' NIGHT OUT

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

Wed 5/1 - West Coast Swing Dance Party;
Dancers Studio, 415 Pascal St. N, St.
Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Fri 5/3 - Dance Party; Cheek to Cheek, 11415
Foley Blvd NW, Coon Rapids; Foxtrot
lesson at 7:30, dance 8:30-10:30, \$10, \$8
dance only; 763 755 3644

Fri 5/3 - Cinco de Mayo Dance; Blue
Moon Ballroom, 2030 Hwy 14 E,
Rochester; Salsa, bachata, cumbia,
cha cha, merengue; lesson at 7:30,
dance 8-11; \$10, \$8 students; casual
dressy attire; 507 288 0556 or www.blumoonballroom.com

Sun 5/5 - FREE Tango Class at The Woman's
Club; The Woman's Club of
Minneapolis, 410 Oak Grove St,
Mpls; 2-3:30; instructors Rachel
Damiani and Shane Haggerty; 612
813 5300

Sun 5/5 - Tea Dance; The Lafayette Country
Club, 2800 Northview Road, Wayzata;
Brunch 11-1, Dancing 1-4; \$30, \$25
students, \$20, \$15 dancing only

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

Sun 5/5 - TC Rebels West Coast Swing and
Variety Dance; Social Dance Studio,
3742 23rd Ave S, Minneapolis; 7-10:30;
\$11, \$7 members; 952 941 0906, info@tcrebels.com, or www.tcrebels.com

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

Wed 5/8 - West Coast Swing Dance Party;
Dancers Studio, 415 Pascal St. N, St.
Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Fri 5/10 - Dance Party; Cheek to Cheek, 11415
Foley Blvd NW, Coon Rapids; Foxtrot
lesson at 7:30, dance 8:30-10:30, \$10, \$8
dance only; 763 755 3644

Sat 5/11 - Aqua Gliders Dance Club; Social
Hall, St. Richard's Catholic Church,
7540 Penn Ave S, Richfield; Foxtrot
lesson at 7, John Kudja Orchestra 8:15-
11; partner required; \$25/couple; 612
869 3062

Sun 5/12 - FREE Tango Class at The Woman's
Club; The Woman's Club of
Minneapolis, 410 Oak Grove St,
Mpls; 2-3:30; instructors Rachel
Damiani and Shane Haggerty; 612
813 5300

Sun 5/12 - Salsa Dance Party; Dancers Studio,
415 Pascal St. N, St. Paul; 7-7:50; \$5;
651 641 0777 or www.dancersstudio.com

Mon 5/13 - Newcomer Night; Dancers Studio,
415 Pascal St. N, St. Paul; Free night of
fun and dance targeted towards new

dancers; 8-9:30; 651 641 0777 or www.dancersstudio.com

Mon 5/13 - Rhythm Junction; Four Seasons
Dance Studio, 1637 Hennepin Ave S,
Mpls; Swing Dance; 8-11; \$5; 612 342
0902 or www.fourseasonsdance.com

Wed 5/15 - West Coast Swing Dance Party;
Dancers Studio, 415 Pascal St. N, St.
Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Fri 5/17 - Dance Party; Cheek to Cheek, 11415
Foley Blvd NW, Coon Rapids; Foxtrot
lesson at 7:30, dance 8:30-10:30, \$10, \$8
dance only; 763 755 3644

Sat 5/18 - USA Dance; American Classic
Ballroom, 550 Market St,
Chanhassen; Tango lesson at 7, dance
8-11; \$10, \$7 USA Dance members

Sun 5/19 - FREE Tango Class at The Woman's
Club; The Woman's Club of
Minneapolis, 410 Oak Grove St,
Mpls; 2-3:30; instructors Rachel
Damiani and Shane Haggerty; 612
813 5300

Sun 5/19 - Salsa Dance Party; Dancers Studio,
415 Pascal St. N, St. Paul; 7-7:50; \$5;
651 641 0777 or www.dancersstudio.com

Sun 5/19 - TC Rebels West Coast Swing and
Variety Dance; Social Dance Studio,
3742 23rd Ave S, Minneapolis; 7-10:30;
\$11, \$7 members; 952 941 0906, info@tcrebels.com, or www.tcrebels.com

Sun 5/19 - MN Star Ball Ballroom & Latin
Dancesport Competition; Medina
Entertainment Center, 500 Hwy 55,
Medina;

Mon 5/20 - Rhythm Junction; Four Seasons
Dance Studio, 1637 Hennepin Ave S,
Mpls; Swing Dance; 8-11; \$5; 612 342
0902 or www.fourseasonsdance.com

Wed 5/22 - West Coast Swing Dance Party;
Dancers Studio, 415 Pascal St. N, St.
Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Fri 5/24 - Dance Party; Cheek to Cheek, 11415
Foley Blvd NW, Coon Rapids; Foxtrot
lesson at 7:30, dance 8:30-10:30, \$10, \$8
dance only; 763 755 3644

Sun 5/26 - Salsa Dance Party; Dancers Studio,
415 Pascal St. N, St. Paul; 7-7:50; \$5;
651 641 0777 or www.dancersstudio.com

Mon 5/27 - Rhythm Junction; Four Seasons
Dance Studio, 1637 Hennepin Ave S,
Mpls; Swing Dance; 8-11; \$5; 612 342
0902 or www.fourseasonsdance.com

Wed 5/29 - West Coast Swing Dance Party;
Dancers Studio, 415 Pascal St. N, St.
Paul; 9-10; \$5; 651 641 0777 or www.dancersstudio.com

Fri 5/31 - Dance Party; Cheek to Cheek, 11415
Foley Blvd NW, Coon Rapids; Foxtrot
lesson at 7:30, dance 8:30-10:30, \$10, \$8
dance only; 763 755 3644 ■



Photo from Star of the North by
Cathy Dessert

USA Dance – MN Chapter #2011 Board Minutes

Tuesday, April 2nd, 2013

Submitted by Leslie Whitney

In attendance: Pete Westlake (President), Cathy Dessert (Vice President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Zhuojing Liu, Bonnie Burton, Marty Faeh, Tracy Frazee, Corissa Ranum, Daniel O'Connell, Dede Ouren

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

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

ORGANIZATIONAL MATTERS

Treasurer's Report

- Jane submitted a current report as of March 31st, 2013.
- Treasurer's report approved.

PROJECTS

Project Dance Minnesota Update

- May: Women's Club, Rachel Damiani, lesson will be tango.
- Dan led a discussion about marketing Project Dance. One of our goals is to get people to Project Dance and then on to the monthly dances. We discussed how to target 20-30-year-olds, advertising in print, on the radio, and through Meet Up.
- Dan will draw up a plan that would cover these different means of advertising and speak with us again in May.

Tea Dance Update

- Sunday, May 5th, 11 a.m. - 4 p.m., Lafayette Country Club.
- There will be a photographer and the opportunity to order photos.
- Sound system is set.
- Dede has invited a person to co-chair this event with the intention of chairing it next year. Volunteers, please speak with Dede or a board member.
- **Review of Board Members' Duties**
- We discussed and reviewed individual duties.

Hunting Down and Storing Our "Stuff"

- The plan is to email Marty with a list of the chapter's "stuff" that we may be storing.
- At the May meeting, we will discuss a more permanent location to store items.

April Dance

- April 20th, North Star Ballroom, Spring Formal Dance, 8 - 11 p.m., with a lesson at 7.
- Proceeds from this dance will be donated to the U of M Ballroom Dance Club.

Review and Discussion of Chapter #2011

Major Initiatives

- Increase membership, particularly of younger dancers. Discussion of a membership month and the music played at monthly dances.
- Promote youth dance at the elementary, middle, and high school levels.
- A discussion followed of how to promote dance etiquette.

Next Meeting: Tuesday, May 7th, 2013

Quixotic Coffee

**769 Cleveland Avenue South
St. Paul, MN 55116 ■**

USA Dance: Who Are We?

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

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

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

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

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

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

Contributors: Mary Beth Beckman, Paul Botes, Bonnie Burton, Cathy Dessert, Elizabeth Dickinson, Donna Edelstein, Marty Faeh, Michael Kasinkas, Theresa Kimler, Jack Munday, Deborah J. Nelson, Daniel O'Connell, Corissa Ranum, Joel Torgeson, Charlene Torkelson, Peter Westlake

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

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

Advertising

DISPLAY ADS: To advertise your event or professional service, submit a digital file (300 dpi pdf or jpeg format ONLY) or camera-ready artwork to bonnieburton@comcast.net (952.454.4620), along with payment to **USA Dance MN**. Advertising for charge cards, insurance, or travel cannot be accepted. Payment to accompany ad.

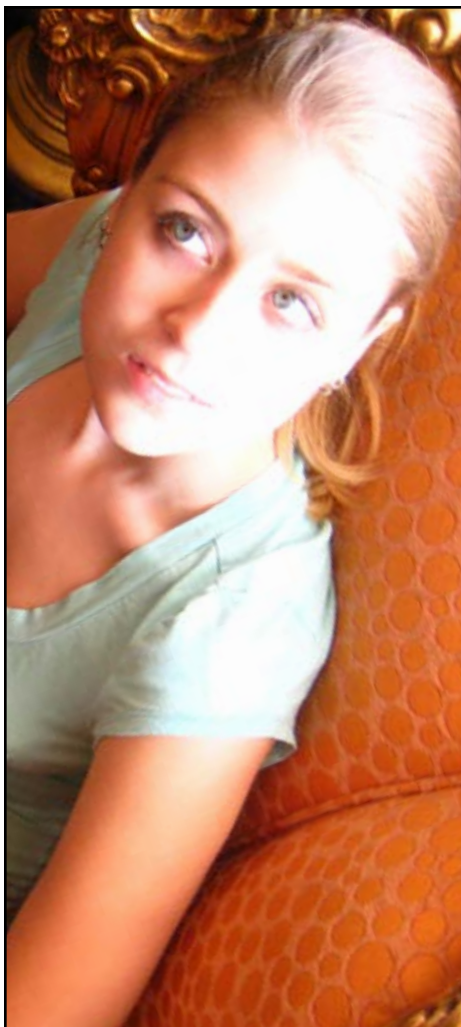
Full page	7.5" wide x 10" high \$130
Half page	7.5" wide x 4.75" high \$80 OR 3.5" wide x 9.5" high
Qtr. page	3.5" wide x 4.75" high \$60
Business Card	3 consecutive months \$50

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

**DEADLINE FOR ALL MATERIALS:
10th OF EACH MONTH**

Inside the Times

Dancers' Night Out	2
USA Dance MN Board Meeting Minutes	3
From the Editor	4
The President's Corner	5
Another Great Project Dance Minnesota	7
Disappointment in Ohio	8
Making Ballroom Dance Accessible	9
Observations from Nationals	11
April Spring Formal USA Dance	12
New! Dance Partner Wanted Ads!	14
The Dancing Life	16
Dance and Read, Read and Dance	18
Look Your Best	20
Top Guns at Cinema Ballroom Extravaganza	22
Gentlemen Lead	24
Competition Calendar	27
Ask Dr. Dance	28
Swaplines	30
Dance Partner Wanted Ads	30
Dance Contacts	31



FROM THE EDITOR

By Mary Beth Beckman

This month, I put out my feelers a lot trying to get Minnesota competitors to write something about the 2013 USA Dance National DanceSport Championships. Daniel O'Connell was kind enough to slide in with a game-saver at the last minute, but the fact that I had to push so hard to get anyone to talk about their experience at Nationals, even vaguely, indicates something: it was a disappointment. It wasn't that Minnesotans danced poorly or weren't competitive in their field; anyone watching video from the event can clearly see otherwise. It's that no one has any idea what the judges were basing their marks on and are generally perplexed by the results.

Nationals should enhance USA Dance's goal of improving the quality and quantity of ballroom dancing nationwide. In practice, this means rewarding the highest-quality dancing in an honest environment that's accessible to everyone. Now, I try to stay out of dance politics. There are many reasons I don't dance, and almost all of them are political. But since no one else seems willing to say this publicly, I'll do it: Nationals failed at its purpose this year. I don't say this as someone who's bitter about placements, because I had no stake in the outcome of any of the events. Watching competitive ballroom dance is a hobby of mine, and when I see a marginal dancer making the final while a technically superior couple doesn't get a call-back? That indicates a failure on the part of the judges, the organizers, and the regulating body that's supposed to keep results fair and honest.

I need to say this because of how many people I've overheard talking about the poor performance of Minnesota couples at Nationals. Stop. Take a minute to consider that a lot of factors go into a placement, and that

skill and execution are shamefully low on the list. Find a video and watch the dancing. Decide for yourself how well these couples performed rather than what some not-so-impartial people said. If you want to have even more fun, look at the marks and see how wildly these judges disagreed with one another. Brush up on the skating system. Wrap your mind around the fact that someone can be awarded first place when not a single judge thought they'd earned it. Strive to understand the reality of competitive ballroom dancing rather than living in a peaceful bubble where the best dancers win. That's not how it works. And I wouldn't scold you if I hadn't heard you saying that Minnesota wasn't up to snuff. Look at the dancing. *Look at it.*

Now is a good time to mention that the *Dancing Times* isn't just safe, happy articles lauding everything that's great and wonderful in the world of ballroom dance. The *Dancing Times* is about real stories from real dancers in the Minnesota dance community, and that includes some not-so-great stuff. This month, we have a new article by Joel Torgeson that gives an account of a disappointing competition experience. I'm glad he wrote it, I'm glad he submitted it, and I'm proud to publish it. If you ever want to discuss something that isn't all sparkles and glee, please do. The dance community can't grow if we're not honest about its problems, of which there are many.

There's a reason the *Minnesota Dancing Times*, based on several measurements, is the best USA Dance newsletter in the country: Minnesota has one hell of a dance community. Be a part of it. Engage in it. Share your ideas. We have a very far reach with tens of thousands of readers every issue. Do you want to be heard? Start here. Who knows what we can achieve together? ■

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



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

THE PRESIDENT'S CORNER

By Peter Westlake

Earlier this month, Sehyun and I journeyed all the way to Los Angeles to participate in the 2013 USA Dance National DanceSport Championships. We were a long way from home, but I have to say that I didn't feel it at all because of the many incredible Minnesota couples that joined us down there.

It was inspiring to see our how much our talented dancers have improved and be able to watch them perform on a national stage. I encourage you to say hi and congratulate these couples on their achievements. They all deserve some recognition for working as hard as they have and for representing us at the national championships. If you're lucky, you might get some

fascinating stories out of them, as well. I know for a fact that we have some very interesting dancers that made it to LA this year.

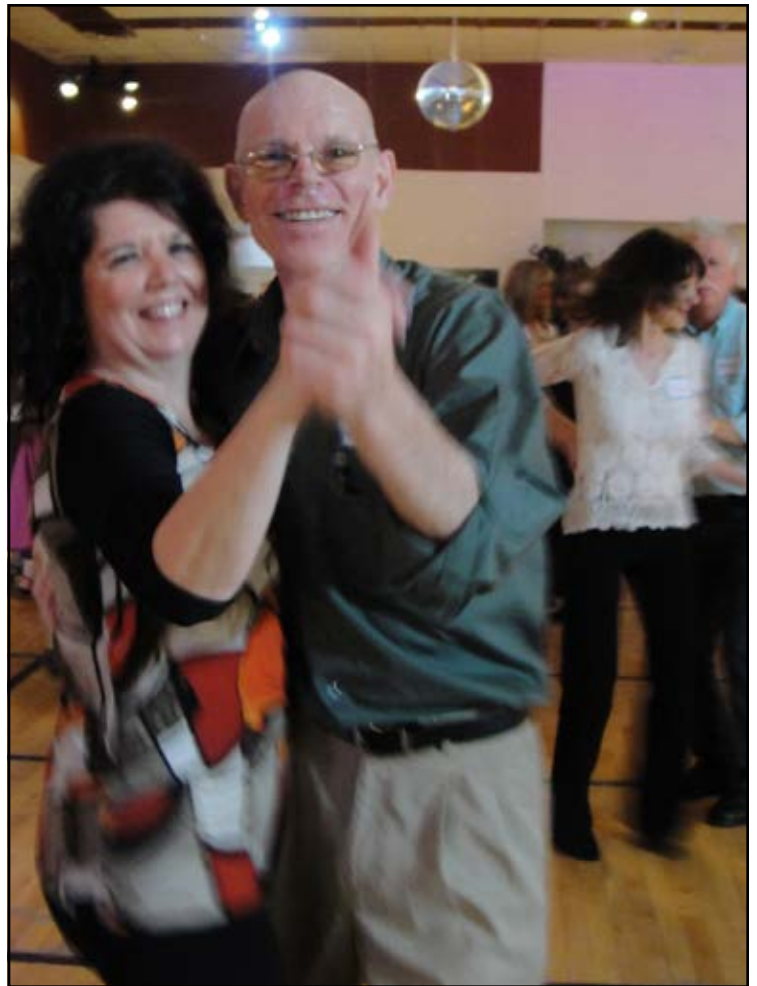
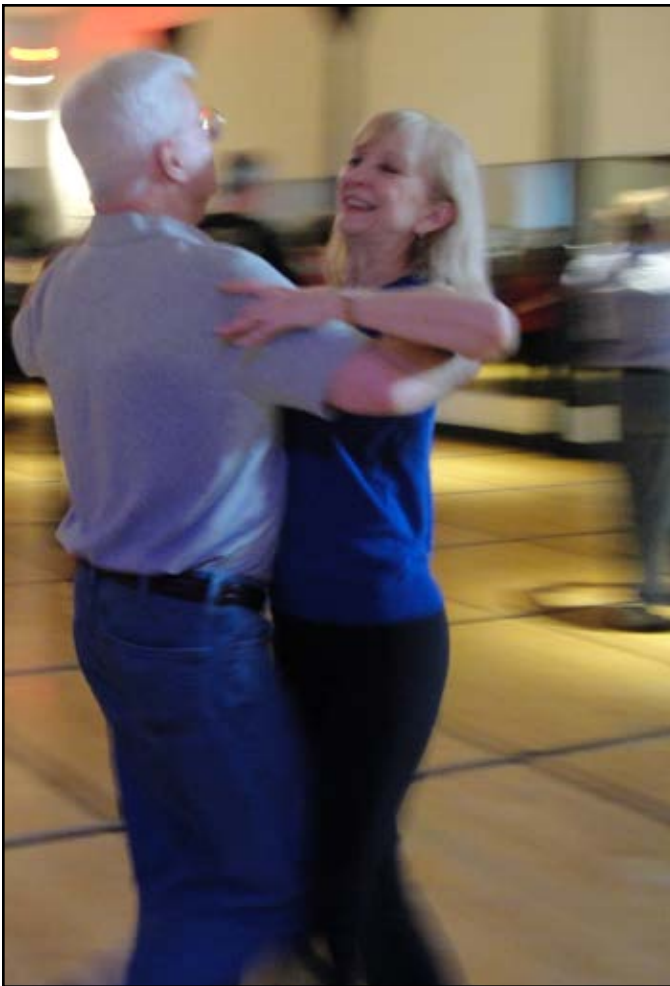
These couples would also be great to chat with if you've got an interest in competitive dancing and want to learn more. Perhaps you could find a mixed-proficiency partner for Minnesota Ballroom Blast next year.

I continue to be impressed by the amazing dancing we have in the Twin Cities. Aside from California and New York, I'm not aware of a state that was better represented than Minnesota. So I offer a final congratulations to all of the couples who went to Nationals this year. You make us proud! ■



Minnesota couple Leland and Leslie Whitney's Nationals Results:

Senior II Novice Standard - 2nd place
 Senior III Novice Standard - 1st place
 Senior II Novice Rhythm - 1st place
 Senior III Novice Rhythm - 1st place
 Senior II Pre-Champ Smooth - 7th Place
 Senior III Pre-Champ Smooth - 2nd place
 Senior III Pre-Champ Standard - 3rd place
 Senior II Pre-Champ Rhythm - 5th place
 Senior III Pre-Champ Rhythm - 4th place
 Senior II Championship Smooth - 6th place
 Senior III Championship Smooth - 4th place



— take your —
SWING
— to the —
**NEXT
LEVEL!**

**West Coast
Swing Lessons**

Intermediate / Advanced

Every Thursday

7:45 - 8:45 PM: Lesson

8:45 - 9:30 PM: Dancing
Instructor: Denny Hukriede

\$10.00 lesson & dancing

Edina Jazzercise
7111 Amundson Ave
Edina MN 55439
(near Hwy 100 & 70th)



ANOTHER GREAT TURNOUT FOR PROJECT DANCE MINNESOTA!

By Corissa Ranum

For the first Sunday in April, we had 120 people come out to learn swing at ERV Studio. A big thank you to all of you that have shown your support these past few months as we continue to improve and grow the classes.

For the rest of April, we will be at ERV Studio learning American swing with Eliecer Ramirez Vargas. Next month,

we have a special treat! We will be at The Woman's Club of Minneapolis with instructors Rachel Damiani and Shane Haggerty, a professional Twin Cities couple. In June, we will head over for rumba with Harry Benson at Cheek to Cheek Ballroom in Coon Rapids.

And don't forget: Mother's Day is Sunday, May 12th. Feel free to bring in

your mother or children to celebrate with us!

All class schedule information can be viewed online at www.usadance-mn.org. Remember, any and all are invited to attend the classes: no partner, experience, or pre-registration required. Hope to see you Sunday! ■



Photos from Project Dance Minnesota

DISAPPOINTMENT IN OHIO

By Joel Torgeson

My last three stories about dance competitions have been pretty positive on the whole. Blast, my first foray into dance, was a fun one; Collegiate Nationals at Ohio was thrilling, if exhausting; and Star was a good time had by all. So with all these great competitions as benchmarks, I naturally assumed I'd have an equally great time at Ohio State University's DanceSport Classic this April. Unfortunately, this month's article will read more like a horror story than a fairy tale.

The beginning wasn't too terribly bad. Most of us had gathered by our scheduled 6:45 a.m. meeting time, and at 7:00, we were all ready to board the bus for our fourteen-hour journey. The bus, however, did not arrive until 9:00. There was some grumbling about this, to be sure (nobody wants to stand around waiting for a bus at 7:00 a.m. on a Friday), but spirits were generally high. The bus seats were on par with the expected uncomfortability, everybody had a seat, and soon we were off on our adventure.

Three hours later, we stopped in Toma, Wisconsin, for lunch and a driver switch. We designated a meeting place, set a time limit, and dispersed to the four or five available fast food stops. Half an hour later, we met up and waited for our bus.

It didn't come. Twenty minutes went by, and we still hadn't heard from or seen our bus or driver. While most of the group decided to wait inside Culver's for more information, I went

exploring to see what I could find. Sure enough, three hundred yards down the road, tucked away in a motel parking lot, there was our bus. The good news? It was unlocked, so after a few quick phone calls, the team was able to get back on board with their belongings. The bad news? The back hood was open and our driver was nowhere in sight.

Half an hour later, our old and new drivers showed up in a car, and one got onboard. He hit a few switches, turned the key, and brought the engine to life ... for a few seconds. Shortly after ignition, the engine pulsed once, twice, three times, and then died. That bus wasn't going anywhere.

Three long hours of sitting and waiting later, our new bus arrived, and we were allowed to transfer our belongings. We were on the road again. The caveat was, of course, that we were now a full five and a half hours late. Instead of arriving at 10:00 p.m. as planned, we would now arrive at our hotel at 3:30 in the morning.

Which, as it turns out, is exactly what happened. We stumbled off the bus, threw our things onto the floor, and collapsed into beds that would only hold us for a cruelly short hour or so before we had to be back up, preparing to compete. Gel, fancy clothes, and a 7:00 a.m. bus ride later, we were ready—albeit with bleary eyes and tired bodies—to compete.

Up until this point, I admit, none of this has had to do with the

competition directly. Travel problems are unfortunate, but it would be unfair to hold the competition responsible for our difficulties en route. The competition itself, however, only added insult to what was already turning out to be an injurious weekend.

The schedule for the day, as billed, was remarkably compact. Each style would take two and a half hours, and there would be a forty-five-minute lunch break in the middle. We would start with smooth at 8:00, switch to standard at 10:30, with rhythm starting at 1:45 and Latin beginning two hours later. Somehow, that schedule seemed to make sense to my sleep-deprived brain.

In actuality, this is not the schedule that was followed. Smooth did not begin until 8:45. To make matters worse, they had screwed up the registration and therefore had twenty-minute breaks between rounds for newcomer and bronze dances in order to correctly tabulate all the callbacks. With all the delays, inefficiencies, and mistakes, smooth did not get done until around 1:00. Standard moved much more quickly but with such a delay that there was no making up the lost time. By the time rhythm was done, it was 7:00 at night, a full hour after the competition was supposed to have ended. Because things went so late, we had to skip Latin entirely and immediately board the bus for home. Our three Latin couples, myself included, had to scratch all of our dances.

Worse than that, however, was the judge-to-couple ratio. Especially for newcomer and bronze rounds, the heat sizes were ridiculous. I went onto the floor for several rhythm rounds of over thirty-five couples. This might have been excusable if they had a sufficient number of judges to cover that amount of couples. There were three judges. And they all stood in one spot near the podium and rarely, if ever, moved. Compounding this, instead of marking callbacks as a check or X on their sheets, they had to write down each number they wanted to call back, making it even less likely that in their brief glances at the floor, your number

would stick out. Further, the average song length was one minute and ten seconds. In smooth, it was difficult to even make one complete circuit of the congested floor, and in rhythm, it was downright impossible to get called back unless you bullied your way to the very center of the floor, right in front of the judges, a practice actively discouraged by the MC of the event.

I would complain about the judging itself (plenty to complain about, in my opinion) but since I understand that judging is a difficult and subjective task, I will refrain. I blame the administration far more than the judges they hired in this instance.

In any case, we, as a team, arrived back home around 9:00 a.m. on Sunday morning, tired, grumpy, and glad to be done with buses for a good long while. Without the support of everybody else, I'm not sure how many of us would have lasted through the weekend in good mental and physical health. That's not to say that the experience was all bad; there were small moments here and there that reminded me of why I love ballroom so much. But overall, this was a very frustrating and exhausting weekend. ■

MAKING BALLROOM DANCE ACCESSIBLE



USA Dance Minnesota president Peter Westlake hands a scholarship check to the Luther College ballroom club at Star of the North DanceSport Classic. This is just one way USA Dance Minnesota works to achieve its goal of improving the quality and quantity of ballroom dance.

2013 Tea Dance and Brunch

Sunday, May 5, 2013

11:00 am – 4:00 pm

Celebrate spring in a spacious country club ballroom. Dine with friends in an elegant setting overlooking Lake Minnetonka. Then step on the dance floor for an afternoon of dancing to a variety of ballroom music. All dancers, beginner to advanced, USA Dance members or non-members, are encouraged to attend.

Formal or semi-formal attire suggested.

Enjoy a special ballroom dance demonstration.

The Lafayette Country Club
2800 Northview Road
Wayzata (Minnetonka Beach) MN 55361
Lafayetteclub.com for directions and/or map

\$30.00* per person (**\$25.00 – student**) includes brunch and dancing.

*Purchase brunch reservations early, before April 30, 2013. Last year we sold out.

Brunch served from 11:00 am – 12:30 pm

Dancing only 1:00 – 4:00 pm **\$20.00 (\$15.00 – student)** pay at the door after 12:30 pm.

For Brunch Reservations: Write a check to **USA Dance Minnesota-Chapter 2011**.

Please include email address and/or phone # with your reservation; to be used for reservation confirmations.

Send to Sharon Kennedy,

4347 Abbott Avenue South, Minneapolis, MN 55410 or

Purchase reservations at USA dance April 20th.

Questions call Sharon 612-308-9022 sk.dance8@gmail.com or Dede 612-554-7029 deouren@msn.com

Sponsored by

USA DANCE Minnesota Chapter #2011



MUSINGS AND OBSERVATIONS FROM NATIONALS

By Daniel O'Connell

I won't lie to you: the first thing I noticed stepping out of Los Angeles International Airport was that it was warm outside. I'm sure that if Rosemary and I had been representing any other state at Nationals, that wouldn't be a noteworthy observation. However, we represent the North Star State, the Land of 10,000 Lakes, and we're proud of that fact.

Nationals is an important event for many competitive amateurs around the United States. Countless hours of preparation are distilled to a few minutes of performance and several numbers on judging sheets. For some, the outcome of results at this event can determine whether or not the work involved was worthwhile or not. However, I believe that to be a short-sighted way to look at Nationals. What's important is not how we do but whether or not we have fun on the journey to Nationals.

Rosemary and I consider our time at Nationals a success. It was clear that we had made great strides towards our goals and that the improvement was significant. Bringing home medals and ribbons didn't hurt, either. However, most importantly, Rosemary and I had a ton of fun over the last twelve months preparing for Nationals. Whether it was the time spent at the dance studio practicing or sharing a bottle of wine with the Minnesota couples at the Chicago DanceSport Challenge, we found the lessons learned, friendships made, and personal growth to be more of a reward than any placement I could have received at Nationals. So to the many of you we've met, laughed with, and learned from, thank you so much for making these last twelve months of ballroom dancing enjoyable. Here's to looking forward to Nationals in 2014! ■

APRIL SPRING FORMAL USA DANCE

Photos from the April USA Dance by Theresa Kimler



Andy and fans enjoying the USA Dance Spring Formal. It was a great time!

SUPPORT THE **MINNESOTA DANCING TIMES!**

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



George letting it Snow. George will be leaving us for post-graduate work at Harvard.



Corissa and coach enjoy a last USA Dance before she makes a career move to Delaware. Corissa graduated from the University of Minnesota and has been a key member of the U of M Ballroom Dance Club, as well as being the USA Dance Minnesota board member chiefly responsible for the very successful Project Dance Minnesota. Corissa started dancing as a U of M club member and did her first competition, Star of the North, as Peter Westlake's mixed proficiency partner.



TIM PATRICK AND HIS BLUE EYES BAND

UPCOMING BIG BAND DANCES

www.timpatrickmusic.com / tim@timpatrickmusic.com

Eagles - 2507 E. 25th Ave, Mpls, MN

May 3, June 7, July 5, Aug 2

8- 11:30PM (lessons 7-8pm)

Every first Friday of the month

Cheapskate - 3075 Coon Rapids Blvd, Coon Rapids

May 13, June 10, July 8, Aug 12

7-10PM (lessons 6-7pm)

Every second Monday of the month

Skateville - 201 River Ridge Circle, Burnsville, MN

May 21

7-10PM (lessons 6-7pm)

Every third Tuesday of the month except June, July, and August

Saints North Skating Center - 1818 Gervais Ct, Maplewood, MN

June 24, July 22

7-10PM (lessons 6-7pm)

Every fourth Monday of the month except for Memorial Day and August

Woodbury Central Park - 2695 Ojibway Dr, Woodbury

Tuesday, July 16, 7-9 pm

Outdoor dance

Lake Harriet Bandshell - Sunday, Aug 4, 5:30-7 pm

Outdoor concert and dance pad

CHECK OUT THE DANCE PARTNER WANTED ADS!

By Bonnie Burton

The *Minnesota Dancing Times* has a new feature: Dance Partner Wanted ads. Dancers, pro or amateur, all seem to be searching for the ideal dance partner. Maybe it's one of those elusive dreams we all long for like world peace or a perfect night's sleep. In any case, perhaps this new feature will help make your dream come true. We invite you to give it a try if you're looking for someone with whom you can practice, maybe share a lesson, or even enter a showcase or competition.

Give it a Try

Submit your three-line ad, at no charge, to the *Minnesota Dancing Times* at newsletter@usadance-mn.org. Be succinct and truthful in your search. If you're a bronze social dancer, best to say that and not seek a gold competition dancer. Of course, it's helpful to specify if you're a lead or a follow, and height can be important in a dance partnership, perhaps more so than age. Remember to include an email address or a phone number where you can be reached. And most importantly, please remember that you're looking for a *dance* partner, not a romantic or dating partner. This isn't match.com!

Don't be shy! If you read an ad that looks interesting to you, make contact. Use good sense and be safe in your first meeting; perhaps meet for a group lesson at a local studio. If

it seems to work, consider scheduling practice time or trying a private lesson together. Discuss your dance interests and goals for the partnership. Set a short-term goal, perhaps sharing a specific dance event like a studio showcase, Minnesota Ballroom Blast, or Minnesota Madness.

Struggling to Find the Right Partner

A few years ago, I lost my dance partner to illness. Dance was a distraction that helped me through a very difficult time. Adding to my difficulty was lack of someone to practice with regularly. I longed for an ad forum such as this to meet potential practice partners. But none existed, so what to do? My solution was to go to a lot of social dances, and whenever I danced with someone who had similar skill and height, I was very direct in telling them I was open to practicing together sometime, if they were interested. I was emotionally unavailable then and tried to be very clear I wanted *only* a dance practice partner.

Well, I cycled through a lot of possibilities, and in your search, you may, too. Some believed there was another agenda and really wanted to date. Some were on a power trip and wanted to be the boss, which often included teaching me, despite telling them I already had a professional dance

instructor. Sometimes we couldn't make the schedules fit. Some were only interested in social dancing, and I had higher aspirations. I invited several to share a joint private lesson with me, and then later sought my instructor's opinion.

Just Pick One, Already

Finally, after several trial partners, my instructor told me that there is no perfect dance partner. They're all either too short, too tall, too good, or not good enough, and it would be best if I just picked someone to work with. His advice was sound: don't be hypercritical or too picky. While it's good to have standards, this isn't marriage or a lifetime commitment; it's just a dance partner. However, as luck would have it, soon after, I met a tall, skilled competition dancer who was interested in an amateur partner for competitions. I told him I was open to practice, and within weeks, he contacted me. We were a good fit, and to this day, the partnership works well.

Good dance partners do exist out there. Keep trying, even if it isn't perfect. Try our advertising to help you connect with some possibilities and get a little closer to your ideal. Good luck! ■

Cheek to Cheek Ballroom Dance Studio

Quality Private Lesson: by appointment
Group Lessons: Monday-Thursday
Friday Night Lesson and Dance Party

Life is sweet when you're dancing
Cheek to Cheek!

11415 Foley Boulevard NW; Coon Rapids, MN 55448
www.cheektocheekdancestudio.com; 763-755-3644



MADE FOR MOVEMENT

- * Used Ballgowns and Latin Gowns
- * Men's Smooth and Latin Wear Always in Stock
- * Custom Design Service for Twin Cities Dancers

Call for information or an appointment at 952-595-0003
Visit us on the web at: www.made4movement.com

Celebrating more than 20 years of Experience and Success!

KL | KARIN LYNN *photography*



~ Capturing the beauty and emotion in a moment to cherish forever ~

*~ Specializing in Children * Families * Boudoir * Engagement * Head Shots * and
Dance Photography ~*

Mention this Ad for 20% off a full session!!

karinlynnphotography.com *612.242.2188 * karinlynnphotography@yahoo.com



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

THE DANCING LIFE

What Does a Graceful Transition Look Like?

By Elizabeth Dickinson

My teacher told me some dance judges only focus on and judge dancers' transitions. What does that mean? The definition of transition is "movement, passage, or change from one position, state, stage, subject, style, concept, or place, etc., to another."

In dance, transitions can occur after picture lines when you hold an over-sway for a moment before you carry on to the next step. Those little rests or stops enable the dancers to catch their breath and demonstrate flexibility. They allow the viewer or judge to pause and appreciate the beauty of a back, leg, or arm extension. We've all seen (or been) the dancers who exhibit a lovely line and then rush and stumble on the next step. That transition from one line or step to another is where true dancing can occur.

In one sense, our lives are always transitioning. We wake up, eat breakfast, prepare kids, attend work or school, return home, fix dinner, pursue hobbies, etc. Then there are major transitions. Graduating, new jobs, new relationships, marriage, moving house, new kids, divorce, death in the family, new hobbies, retirement. There is well-documented evidence that even welcome changes bring stress.

In fact, there is a stress scale called the Holmes and Rahe Stress Scale. While the top ten stressors are what almost everyone would agree are bad, other stressors include change in the health of a family member, pregnancy, gaining a new family member, a change in financial state, changing to a different line of work, and beginning or ending school. These stressors can be good or bad depending on the context. Turns

out, the more stressors you have, the more likelihood you may suffer illness.

So how do you cope with transition gracefully, like a good dancer?

One of the largest sources of everyday stress is not leaving enough transition time between activities. Whether it's taking five, fifteen, or thirty minutes between activities to absorb what you've just done, catch a snack, or plan for the next activity, everyone needs some transition time. (It's why some people don't mind long commutes, because the time cushions them between work and home life.)

The principle is the same for large life events. When my mother passed on, I flew back with my husband to my home state and spent a week with my dad. I was starting a new job and didn't feel like I could take more time. It was a heart tug to return. I could've spent another week doing nothing but walking the New England beaches. But we maximized the time we had, and I'll never regret the time spent. Grief has its transitions, too.

Everyone needs adjustment time for the same reasons dancers periodically pause in position. Coping with multiple different life activities demands mental and emotional flexibility in the way that dancing demands physical flexibility. These breaks between transitions also allow the judge, viewer, or participant a chance to catch their breath and appreciate the beauty and diversity of life.

What could be more important than that? ■

US & WORLD OPEN PROFESSIONAL FINALIST
2007 US NATIONAL PRO RISING STAR CHAMPION

Lisa Vogel

Available for
PERFORMANCE
CHOREOGRAPHY
COACHING
in Ballroom/Latin & Performing Arts



651.208.0818

lmvogel27@gmail.com

In the Twin Cities Area and across the USA



BFA in Dance
MA in Contemporary Dance Performance

DANCE AND READ, READ AND DANCE

By Charlene Torkelson



As young children, we gravitate toward certain interests—oftentimes the very things we avoid as adults because we want to be practical. I decided at the age of five that I wanted to be a dancer, considered by many to be an impractical career choice. I also enjoyed writing and drawing—another impractical choice, I’ve been told. I wrote and illustrated my first book, *The Winter Flowers*, when I was seven. So began my career as a writer. My dance career began in 1977, and I have been teaching ballroom dancing for the majority of those thirty-five years. I began to combine my interests when I had my first book published in 1999. Hunter House is a publisher with a focus on health, and they had never considered a fitness book until they took a chance on my manuscript, *Get Fit While You Sit*. A chance meeting with another dance teacher during jury duty put me into a fitness-class-teaching situation. My classes asked me to

write down my fitness plan, and my first published book was created.

My writing career has actually taken a backward approach. Most writers begin with the small things, the occasional article or short story before moving on to the big one, but I began with the book and progressed to the articles and short stories. I have had over seventy books and articles published. Many of my articles deal with dance, fitness, or sports topics. I find they somehow all relate, as they deal with health and movement. It was during this phase of my writing career that I began to teach writers’ workshops for several community programs. Initially, they were hesitant about my class proposal and agreed to give me my writing classes only if I would teach a dance class, so now I read and dance, dance and read. It all moves together smoothly just like an elegant waltz.

I began to incorporate more of my dancing interests into

my Dancemaster mystery series. I have always enjoyed a good mystery. During my years teaching dance, I have taken funny or interesting incidents and put them into my writing. My mystery series began to develop from a fun way to remember quirky events from the past into an entire fictional story set in dance studios with dancers and dances and all the glam and glitter surrounding the ballroom dance world. I find it exciting to try to weave a fictional story around something as simple as a memorable mambo routine or a photo session for disco record covers. I include a description of the character of a particular dance, along with a few of the basic patterns, within the story so non-dancers can become acquainted with the dance vocabulary.

I realize that those not associated with dancing have a limited idea of what it’s all about. One article I wrote for a preteen girls’ magazine about ballroom dancing included a photo demonstration of the basic waltz pattern. The editors decided to take a different, non-traditional approach when describing the pattern by calling it a “block step” rather than using my words. I guess they didn’t understand that dancers just don’t use a more creative term when referring to a basic pattern like the box step in waltz. They also took a few liberties with my article on springboard diving by describing a forward dive

in pike position as a “tuck dive,” perhaps a term dancers would not understand but that a diver certainly does. Pike and tuck positions are not the same.

Probably my most exciting experiences as a writer come from the people I meet and interview. During the 2000 Olympics in Sydney, Australia, I was interested in watching the introduction of the trampoline as a new sport. The inventor of the trampoline, George Nissen, was attending the Olympics and bounced on the trampoline for the cameras even though he was eighty-six years old. I sent him a note asking if I could interview him, and he called me. From that day until he died at the age of ninety-seven, we continued our relationship with written correspondence and phone interviews. He even sent me the original 1950 photos of the ads he shot bouncing with a kangaroo on the trampoline, and I was able to incorporate them into one of my articles. I discovered that in addition to being a superb athlete and the inventor of the trampoline, Mr. Nissen also had forty other inventions. He was certainly a person who found a connection between all of his interests.

So I, too, continue to write and dance, oftentimes combining the two. It all becomes one big world of creativity. Dance and read, read and dance. George Nissen would be proud. ■

USA Dance Minnesota



410 Oak Grove Street
Minneapolis, MN 55403
612.813.5300

FREE Beginner Tango Group Class at The Woman's Club with Rachel Damiani and Shane Haggerty!!

Sunday, May 5th – 2 p.m.

Sunday, May 12th – 2 p.m.

Sunday, May 19th – 2 p.m.



Like us on
Facebook

USA Dance Minnesota Chapter #2011

Email: info@usadance-mn.org
Website: www.usadance-mn.org

Project Dance Minnesota offers free quality ballroom dance instruction. A different professional instructor teaches a new dance at a different location every month.



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

LOOK YOUR BEST

Age-Appropriate Costumes and Gowns

By Deborah J. Nelson

What is an age-appropriate costume?

After my *Dancing with the Stars* blog last week, one of my blog readers commented that she also didn't like what the show's costume designers were creating for Alexandra, noting that she is a teenager and she seems to be adorned with costumes that are not very youthful. This comment was totally correct.

Costuming really young ballroom dancers can be tricky. Some can fall into the trap of just downsizing an adult style for a child or even adolescent ballroom dancer. Children, even if they are venturing into the adult world of ballroom dance, should not be wearing costumes that aren't suitable for children. The dance recital studio world is rife with inappropriate costuming for these kids. Many times, these little girls look like a hooker mini-me in their stage makeup and skimpy costumes, small versions of what their older sisters might be wearing. I totally disagree with this. Little girls should look like little girls, and they should also dance appropriately for their age, with no adult-style movements.

The other end of age-appropriate is costuming for mature adult women. Men, generally, you luck out with your costuming as you age, as many of your ballroom costumes include looser-fitting trousers, tuxedos, and such. Pouring yourself into a tight one-piece catsuit might be problematic, so then you can refer to my upcoming comments about supportive undergarments.

Unless the dancer has the skin of a twenty-year-old, backless and sleeveless costumes are not the best option. Over the years, Satin Stitches has created countless ballroom gowns and

costumes for all age ranges, including those of us (I now include myself) whose skin elasticity has seen better days. When we look in the mirror, we are wearing our rose-colored glasses and don't see those wrinkles or the sagging and bagging. We try to think of ourselves as forever young.

But keep in mind how others see us, and use some tricks to maintain that youthful appearance. Stretch spandex fabrics can control the looseness or jiggling of older skin. Sheer mesh fabrics can hold everything in place and not be very noticeable from a distance. If you match your skin tone, it will barely be perceived, and it can add the finishing touch to a dance costume. A bright color or black sheer mesh can coordinate with the other features of your dance costume and can be very visually appealing. Of course, if you love rhinestones, you now have a perfect area to stone to your heart's content!

In addition to stretch fabrics holding your skin in place, you can also use looser fabrics to simply cover the area that you're hoping to camouflage. For a smooth gown, a looser sheer chiffon sleeve or upper-arm drape can eliminate the naked arm.

Besides the dreaded upper arm, on our older bodies, necks and neckline-area skin can lose its tautness, as well as the skin on your back. The open-back look from your youth may now be more attractive covered with sheer nude mesh for that youthful look. If you have a wonderfully toned body with minimal wrinkling or looseness, you can take advantage of your good genes or your good workout regimen to still show some skin. Just take off those rose-toned glasses and really see what others are seeing. If you are happy with the look, go for it! If not, use a little camouflage.

But don't simply cover up. Go with beautifully designed, classical lines, and you will continue to look beautiful all through your senior years. I think it's more of a challenge to create stunning Latin-style dance costumes for the older dancer, simply because scanty costumes continue to be the norm, leaving little room for older bodies, so to speak. Concentrate on interesting diagonal lines with emphasis on great skirt movement. Make sure that any sleeves or higher necklines blend with the design, that they don't look like they were an afterthought to make the costume more covered or modest. Do beautiful things with your rhinestone embellishment to create a stunning costume. And if a faux cut-out or two strike your fancy, just make sure they are tasteful and classy.

Supportive undergarments also become very important when we age. And remember that the most flattering of costumes are those that fit well. Don't try and squeeze yourself into a too-small costume just because you can. And on the other hand, don't clothe yourself in a baggy, boxy garment in an attempt to avoid showing

your lumps and bumps. Try out the many brands of shapewear that are currently available, and let them do the work to smooth out any lumps and bumps.

Just make sure that these garments fit nicely under your dance apparel. Keep in mind that all undergarments can be altered and sections cut away in order to work under any gown or costume that you might have. But watch for lumps and bumps that are created above or below these garments. When clients ask for cups to be sewn into a costume, I always present an alternative. I suggest bringing their own comfortable, correctly fitting bra. The straps can be cut off, along with the back. The actual neckline of a bra can also be somewhat cut away to better fit under a dress or costume.

Older dancers should act our age and look our age, at least within a decade or so. Dance choreography, along with dance costuming, should reflect our body sizes, shapes, and ages for the most flattering and attractive result. Nothing is more distracting or uncomfortable to watch than

seventy-something dancers dressing like twenty-somethings, or ten-year-olds presenting themselves as twenty-somethings.

In my thirty-five years of designing for clients, I have regrettably created a few costumes and gowns that made me wince. I have always tried to be honest in working with individuals and offered my opinion on if something worked or didn't. My advice was not always taken. Those instances that stand out include creating fairytale princess dresses for a very elderly client (she loved them!) and noticing that dance costumes created by others for my client included lots of wrinkled, exposed skin (mine didn't). I've also created pageant performance apparel for very young clients, where mama or granny wanted an adult look for their little girl. As a custom designer, we are at the mercy of our clients' whims, but I have always done my best to influence against bad taste. But do realize that the rule in costuming is that you *can* break the rules if done tastefully. ■

Ballroom Classes in the North Metro!

Dance Moves Performing Arts School

Classes for all levels with instructor Monica Mohn



Contact us at: dance.moves@comcast.net
Northway Shopping Center
9157 S. Highway Drive
Lexington, MN 55014
763-784-3449
www.dance-moves.com



Grand Jeté

651-227-0331 www.grandjete.com

10% OFF!

one pair of ballroom shoes
WITH THIS COUPON

975 Grand Avenue, St. Paul
Just 2 blks. East of Lexington
Open Mon-Sat 10-5:30
Tuesday 'til 8pm

TOP GUNS AT CINEMA BALLROOM EXTRAVAGANZA 2013

By Marty Faeh



Third time's a charm. I can't believe I've participated in my third Cinema Ballroom Extravaganza already. Time passes by so very quickly when one loves their passion for the art of dance.

Extravaganza is an opportunity to compete against yourself. World-class judges are instructed to provide a short written critique and a numeric value for all competitors. As a dancer, this is an opportunity to receive commentary on your strengths and weaknesses when performing on the dance floor. This year's judges were Amy Anderson, Nathan Daniels Hawes, Mazen Hamza, Izabella Jundzil, and Golden Parker. World-class, indeed!

This year, Cinema Ballroom added an additional incentive to dancers in the form of a Top Gun Award. The award winners were selected based on a combination of the number of dance entries and numeric scores of those dances. This year's prizes were a package for Wisconsin State and one for the Twin Cities Open. Special Thanks to Cinema Ballroom, Dan and Rebecca Jo Messenger, and Scott and Amy Beth Anderson for their generous prize donations.

This year, I competed in three of the four dance styles: international standard with Michelle Haley

Hudson (who rocks, by the way), and smooth and rhythm with Kristina Lee (the wonderful pro who got me started on the right—I mean left foot to become the dancer I am today, three years later). The day was fast-paced, full of energy and fans cheering (including Kate Bratt yelling from the balcony). I was on the dance floor almost every dance with the thought, "Just do a little bit better than you did the last time. Breathe. Stay confident. Even though you're fighting fatigue, hold the posture, smile, and have fun." What a day, dance after dance after dance.

Cinema Ballroom provided a wonderful dinner package for participants and patrons, followed by one of the best pro shows you're ever going to see in the Midwest, if not the entire United States. This evening, I was awarded Top Gun with my pro partners, Michelle Haley Hudson and Kristina Lee. Mark Querna won the other Top Gun with Kirsten McCloskey. This experience makes all of the commitment, work, motivation, and sacrifices in improving one's dance so worth it, a reward that is priceless at the end of the day. I have to wait an entire year for the next one. I don't know what I'm going to do.

See you at the Wisconsin State Dancesport Championships. Keep on dancing! ■

\$25
*Introductory
Private Lesson*

ERV DANCE STUDIOS
Ballroom & Latin Dancesport

ERV DANCE STUDIOS
816 MAINSTREET HOPKINS, MN 55343

www.ERVDANCESTUDIOS.com

952.303.3339



ORGANIZED BY ELIEGER AND REBECCA RAMIREZ ERVDANCESTUDIOS@YAHOO.COM

**SUNDAY
MAY 19TH**

Star Ball
MAY 19TH 2013
MEDINA
Ballroom And Latin
DANCESPORT COMPETITION

**WELCOME TO THE
JUNGLE**

MEDINA ENTERTAINMENT CENTER
500 HWY 55, MEDINA, MN 55340

www.MNstarBall.com

612.240.9053





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

GENTLEMEN LEAD

By Jack Munday

Every dance is special, as each of us knows. But are some dances more special than others? Back in 1978, Fran was married to someone else, and his son was getting married. I was invited to the wedding and reception because I was a friend of the family. Near the end of the dancing at the reception, the band leader announced that only two dances remained. I danced that next-to-last dance with Fran, and that was special, but I danced the last dance of the evening with Marlys, Fran's older daughter. She was 18, beautiful, and had a wonderful personality. She could have danced with anyone, but she asked me to dance that last dance. That is SPECIAL in capital letters.

Some of you know that Marlys was murdered in her home in 1979 on a day Fran and I planned to go dancing. Obviously, we didn't. Fran and I spent many years successfully working to bring the person responsible to justice. As I note in my book, *Beauty in Partnership*, Fran and I went dancing on the thirtieth anniversary of the attack on Marlys. It was our way of saying we have a good but very different life. We know she would want us to have that special dance. Now I have a new book, *Marlys in Heaven*, published by Gazelle Press, that describes my fictional imagination of what Marlys experienced in heaven. And there are dancing scenes in this novel.

I have had other dances that are special in the sense that I remember them and take great pleasure in the memory. In 2007, just over seven months after my first dance lesson, I danced in the Fall Showcase at Cheek to Cheek. I have seen a video of that dance, and you can see my lips move when I counted out loud, "five, six, seven, eight," and began the lead. Several times, I lost the rhythm and tried to restart. Special? The memory is good.

Monica had suggested that showcase as preparation for a dance we had planned for one of our granddaughters' weddings. That, too, was special. At the

wedding reception, I took Fran in my arms; the music started; "5, 6, 7, 8," we softly counted to each other; and off we went. I led the whole list of patterns we learned, both of us affectionately moving smoothly, smiling at the bride and groom. We ended after two runs through the routine. We kissed, hugged, and walked off the floor, arm in arm, showered by applause and shouting. "Go, Grandma, go!"

I could go on with special dances in my life—in our life together, really. And as the opening sentence says, every dance is special. So why is each dance special? The lady and gentleman are in communication, reaching from their joined hands through his arm, across his chest, into her arm, across her shoulders, then back to their hands again. He lifts his foot, guides their center forward. She effortlessly mirrors his movement.

I have heard that many people stop dancing because they don't dance "like they used to." That is such a shame. I now have shortness of breath issues from COPD, and Fran still has some issues with her knee where it was replaced. We don't dance like we used to, like at showcases and weddings. But we haven't stopped dancing.

On the last Friday in March, for example, we went to Medina Ballroom for Scott Anderson's Dance-A-Palooza. We danced fairly often, usually at least two dances in a row. We did the cha cha, lots of foxtrots and waltzes. Most of the rhythm songs ended up as a rumba even though I tried nightclub two-step and bolero. We danced for well over an hour, and neither of us had to stop for health reasons.

I hope that anyone who is not dancing because he or she doesn't perform like the good old days can see that dances are special, even as we age or are recovering from injuries. If you know someone who has stopped dancing, find an event and invite them to dance there. It will be special. ■



Twin Cities Rebels Anniversary Weekend June 8 & 9, 2013

Featuring Master Instructor & Dancer

John Lindo

In workshops, dance demo, and deejaying his favorite music at the dance!



West Coast Swing Workshops

Saturday:

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

Sunday:

- 4 workshops between 1-5:45pm

Pricing per workshop:

\$12 members/students; \$17 guests

Discounted pricing when you bundle for the day!

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

Sunday bundle: All 4 workshops \$40 members/\$60 guests

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

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

The Anniversary Dance

Saturday—8:00-Midnight

Deejayed by Gail Zimmerman and John Lindo!

West Coast Swing and Variety music

\$10 for members and students w/ID; \$15 for guests

Annual memberships are \$25 and available at the door.

With dance demo by John Lindo, refreshments, and great door prizes!

Look for more information at www.tcrebels.com

MINNESOTA BALLROOM BLAST

13 OCTOBER 2013

BALLROOM DANCING
CRITIQUED ALL DAY.
SOCIAL DANCING, GAMES,
AND MUSIC ALL EVENING.

**BEGINNERS WELCOME
(AND PREFERRED)**

DANCERS

Dance your heart out.
Get critiqued by pros.
Have a blast.

SPECTATORS

See some great dancing.
Enjoy the games.
Rock out.

Admission is \$5 per session.

WHEN

Day Session: 9 AM to 5 PM

- Critiqued dancing

Evening Session: 6 PM to 9 PM

- Dance performances
- Social dancing & games

WHERE

Coffman Memorial Union
300 Washington Ave SE
Minneapolis MN 55455

MORE INFORMATION AT
MNBALLROOMBLAST.COM



COMPETITION CALENDAR

May 19, 2013

MN Star Ball Ballroom & Latin Dancesport Competition

Hosted at Medina Entertainment Center in Medina, MN. www.mnstarball.com

Jun 8 - 9, 2013

NJ DanceSport Classic - Summer Sizzler - NOE

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

Jun 15, 2013

River City Ball

Hosted by Portland USA Dance chapter #1006.

Jun 28 - 30, 2013

Gumbo DanceSport Championships - NOE 2013 Senior IV National Championships

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

Jul 11-13, 2013

Twin Cities Open Ballroom Championships

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

Jul 27, 2013

Southern Star Mid-Summer Classic

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

Aug 10 - 11, 2013

2013 Heartland Classic - NOE

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

Sep 7, 2013

Kansas City Dance Classic

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

Sep 28, 2013

New England DanceSport Championships - NOE

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

Oct 4 - 6, 2013

Carolina Fall Classic - NOE

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

Oct 12 - 13, 2013

Northwest DanceSport Championships - NOE

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

Nov 1 - 3, 2013

Chicago DanceSport Challenge - NOE

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

Mar 28 - 30, 2014

2014 National DanceSport Championships.

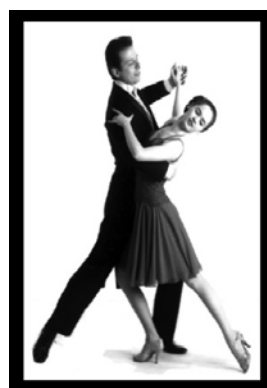
To be held in Baltimore, MD.



Satin Stitches[®] Ltd
DESIGNED FOR A SENSATIONAL PERFORMANCE!

Social & Competition Ballroom Dance Costumes

Also restyling, alterations & consulting
Our retail location or your studio
Call 763-323-9507 for appointment
www.satinstitches.com

StudioJeff

Ballroom Dancing in St. Cloud

Private and Group Lessons
Dance Parties

Jeff@studiojeff.com
www.studiojeff.com
320-266-4137

701 St. Germain St. W. Suite 201

ASK DR. DANCE

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

Q:

I've been told that partner dynamics are more complex than the typical *lead* and *follow* labels. I'd like some clarification on what the actual roles are for "leads" and "follows," particularly so I can share this information with men who treat me like an object on the dance floor.

Donna Said:

Hmm. You sound pretty upset, but I'd need more information to know what you need. I'm guessing that you are a frustrated social dancer since you refer to *men* in the plural form.

In the ideal world, leads and follows would all have great technique and the ability to clearly request (lead) and respond (follow). But this is the real world, and most dancers are just doing the best they can.

In a social setting, it's generally wise to keep your opinion of the leader's role to yourself. Probably the best course of action is to simply dance with those you enjoy and decline to dance with those that make you feel like an object.

Wishing you the best of luck in finding fun partners.

Paul Said:

If you see a couple walking arm in arm, do you think that he is leading her? He certainly sets the pace and

determines the direction of the movement, and the lady willingly accompanies him. In a nutshell, this is what should happen on the dance floor as well.

A strong lead (read: pushing or shoving) is not necessarily a good lead, and a good lead is not necessarily a strong lead. A man's role is to guide the lady across or along her feet in such a way that the message is understood without her having to think too much.

Please understand that I am referring to a social setting. A lady should try to follow what she senses from the man, even if she suspects that it is wrong. If both people are doing the same thing, right or wrong, the message was delivered and understood. Remember that it is not a contest of wills but rather two people trying to achieve harmonious movement across the floor while enjoying the tune they are dancing to.

The Dance Medic Said:

Optimal execution of ballroom or Latin dancing requires a great deal of coordination, strength, and flexibility

for each individual in a partnership. Most tasks are the full responsibility of both partners. A few are divided between them.

Both partners are responsible for:

- Finding and maintaining their own balance and position throughout each dance.
- Generating the power used to move across the floor. However, both partners won't generate power on every step.
- Holding up their own weight.
- Respecting the shared center of partnership. Movement that encroaches on the other partner's space or balance fails to respect the shared center of partnership. This responsibility is especially important because, when violated, it often results in pain for the follower.
- Resisting the urge to do their partner's job.

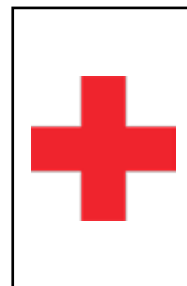
The leader is responsible for:



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



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



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

- Directing the partnership with clear, unambiguous (usually tactile) indications of what movement the partnership is commencing to execute. These indications are generally referred to as "leads." A lead is achieved in the moment before a movement begins. The leader must, in an instant, express how much power is about to be applied, in which direction the partnership is about to move, how quickly the partnership is about to rotate, and any other qualities of the impending movement that make it unique.
- Following through what whatever indication has been led. Changing the qualities of a movement after it's been led creates confusion for the follower and interrupts the fluidity of the movement.
- Navigating the partnership through traffic on the dance floor with a sequence of leads.

The follower is responsible for:

- Responding instantaneously to every lead and executing the indicated movement as precisely as possible (with one caveat below). Aggressive implementation of a given lead provides feedback to the leader about what was led so he has the opportunity to follow through with the movement he initiated.
- Polishing the look and covering the seams of the partnership no matter what leads or traffic are presented. The follower fills in the gaps that might otherwise prevent the partnership from maintaining a look of power and grace. This is an incredibly taxing job, as a poorly timed or ambiguous lead can encourage painful contortions or jerky, faltering pauses. Perfectly timed, unambiguous leads make this task less arduous.

- Protecting herself from damage to her body. This is more of an issue in closed ballroom dance position than other positions. Of the two partners, the follower is far more frequently the one put into compromising positions. If led to flail her neck in a way that inflicts pain (or may cause permanent damage), she should follow the lead as closely as she can while stopping short of strain, pain, and injury. A leader that consistently leads a follow to execute a painful movement is a hazard to the longevity of her dance career and should be avoided until the pain level of his leads falls to an acceptable degree.

It's a tremendous task to faithfully enact each of these elements in every dance. Few get close. Still, we should aim for perfection and be tolerant of an honest attempt to reach it. Also, as you intend to share this information, I'd encourage you to be as respectful as possible in your delivery. ■

Stardust Dance

(94th Weekend Getaway)



Friday, June 21st to Sunday, June 23rd, 2013

at the Elegant

HONOR'S HAVEN

RESORT & SPA ELLENVILLE, NY 12428





Award Winning
17 Piece Dance Orchestra

THE
JOEY THOMAS BAND





HOSTS ARE AVAILABLE
FOR YOUR DANCING PLEASURE

RATES INCLUDE:

ALL MEALS, ENTERTAINMENT,
& OVER 50 DANCE WORKSHOPS!

Rates starting at **\$385.00pp**

DAY PACKAGES
AVAILABLE

Rates starting at **\$35.00pp**

DANCE CRUISE

COSTA LUMINOSA

January 26 - February 5, 2014

Departs: Miami, Florida
Ports: Bahamas, Grand Turks, Jamaica,
Cayman Islands, Honduras, Mexico



DANCE DESTINATION

SUNSET JAMAICA GRANDE - OCHO RIOS, JAMAICA

March 2 - 9, 2014

FUTURE DANCE WEEKENDS:

September 20 - 22, 2013 • November 22 - 24, 2013

HONOR'S HAVEN RESORT & SPA
ELLENVILLE, NY 12428



CALL FOR COMPLETE BROCHURE **(800) 537-2797**

Email to: **info@stardustdance.com** **www.stardustdance.com**

Linda Gilberg, Owner

SWAPLINES

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

➤ **Contact Anne 612.280.7818**

Size 6-10: Striking Black & Hot Pink American-Style Gown

Sexy but modest. Feminine but bold. Matches your vision on the floor. Lightweight and effortless to dance in. The bottom dances unbelievably, taking your movement and showcasing it to the max. Made by Marsha Wiest-Hines.

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

Contact for details and photos.

Size 2-6: American Smooth Gowns

\$500-\$700.

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

Contact for photos. More gowns available to purchase and rent.

Payment plans accepted.

Size 2-8: Gorgeous Peach Championship Gown

One of a kind! Beautiful open back, stretch satin skirt with godets add fullness to movement. Fully stoned bodice and elegant gloves to match! Like new! Made by Marsha Wiest-Hines. \$1200.

Size 2-8: Beautiful Pink/Metallic Gold Smooth Gown

Very feminine look with lace trim on neckline, bodice, long sleeves and hems. Full coverage in AB multicolor stones! Like new—worn only twice! \$1100.

Size 2-8: Elegant Black Championship Gown

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

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

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

Size 2-8: Sexy Pink & White Rhythm Dress

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

➤ **Contact Bernice 952.936.2185 or 952.545.2989**

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

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

➤ **Contact Theresa Kimler 612.414.3099**

theresakimler@yahoo.com

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

Size 2-8: Marilyn Monroe-Inspired Ballgown

White gown with gold waist accent shaped perfectly to create a slim silhouette. Amazing visual effect. Silk skirt, slit on right leg, mid-height backline, armbands. Made by Doré. \$3000.

Size 2-6: Shiny Gold Ballgown

Super-shiny fabric with multi-shaped/sized rhinestone design. Best on someone who wants to stand out in a crowd. Classic design meets the latest trend in fabrics! Includes super-sparkly armbands. \$2800.

Size 2-8: White & Black Couture Ballgown

Designed by Chanel, brought to life by Jordy. Look for the signature crossing-C design in the black bodice. White skirt, long sleeves. Mid-height backline. Great for standard or smooth. SALE \$2400.

Size 2-8: Black Elegant Smooth Gown

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

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

Jet stones on body, silk chiffon skirt, 3/4-length sleeves, sweetheart neckline, mesh back. Includes bracelet, earrings, hair decoration. Made by Doré. SALE \$1500.

Size 2-8: Grace Kelly-Inspired Rhythm Gown

Black stretch velvet bodice with matching belt. Multi-layered silk skirt that ends at knees when still. A great dress for the classic, movie-star type dancer. Effortless wear. Made by Doré. SALE \$1500.

Size 6.5 to 7: Closed-Toe Elegance Shoe Company Court Shoes

Satin taupe color. Elastic along sides of the shoe allow you to point your foot. New Queen Flexi. \$75.

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

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

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

Practice Shoe

Worn once. \$75

DANCE PARTNER WANTED ADS

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

➤ **Marty Faeh 952.220.1851**

marty_faeh@yahoo.com

Lead, 5'11", 51, seeks practice partner for bronze competition-level standard, smooth, and rhythm. 3 years' dance experience. Takes lessons weekly. Will provide floor time. St. Paul.

➤ **Chris Garklavs 763.226.0674**

Follow, 5'5", seeks practice partner for silver social-level smooth and rhythm

and occasional demos. 5 years' dance experience. Takes private lessons periodically and group lessons regularly. Will provide floor time, or your location okay.

➤ **Jane Phipps 612.859.5245**

janep1951@gmail.com

Follow, 5'5", seeks practice partner for bronze/silver competition-level smooth and rhythm. 3 years' dance experience.

Takes lessons regularly. Any practice location okay.

➤ **Justin Sundberg 612.964.1741**

justin@jdsundberg.com

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

DANCE CONTACTS

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

STUDIOS

AMERICAN CLASSIC BALLROOM
550 Market Street, Chanhassen

952.934.0900
www.acballroom.com

Instructors:
Natalie Palmer Botes, Paul Botes,
Angella Hadrath, Matthew Karston

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

BALANCE POINTE STUDIOS
5808R W 36th Street, St. Louis Park
952.922.8612
www.balancepointestudios.com

Instructors:
Julie Delene, Cindy Nehrbass, Jeff Nehrbass

BALLROOM & WEDDING DANCE STUDIO
2717 42nd St E, Minneapolis
612.371.0300
www.myballroomdancestudio.com

Instructor:
Tom Larson

BLUE MOON BALLROOM
2030 Hwy 14 E, Rochester
507.288.0556
www.BlueMoonBallroom.com

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

Instructor:
Harry Benson

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

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

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

DANCE AND ENTERTAINMENT
651.605.5784
tricia@danceandentertainment.com
www.danceandentertainment.com

Instructors:
James Wood, Tricia Wood

DANCE WITH US AMERICA
10 Southdale Center, Edina
612.564.5483
www.dancewithusamerica.com

Instructors:
Elena Bersten, Gene Bersten

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

Instructors:
Sophia Ardalan, Shane Haggerty,
Jeff Halverson, Christine
Hardcastle, Bonnie Inveen, Chris
Kempainen, Troy Lerum

E.R.V. DANCE STUDIOS BALLROOM & DANCE SPORT
816 Mainstreet, Hopkins
952.303.3339
ERVdancestudios@yahoo.com
www.ERVdancestudios.com

Instructors:
Amber Anderson, Rachelika
Baruch, Shailyn Fonseca, Sayoni
Haldar, Aiden Mamedov, Eliecer
Ramirez Vargas, Rebecca Rae
Ramirez, Will Weaver

FOUR SEASONS DANCE STUDIO
1637 Hennepin Ave S, Minneapolis
612.342.0902
www.fourseasonsdance.com

Instructors:
Bruce Abas, Rebecca Abas

FRED ASTAIRE DANCE STUDIO
1975 Seneca Road, Suite #700,
Eagan, MN 55122
651.451.6300
www.FredAstaireMN.com

NORTH STAR DANCE STUDIO
Bloomington, MN
612.799.4147
facebook.com/northstar.dancestudio

Instructors:
Michael D. Bang, Laia Olivier

RENDEZVOUS DANCE STUDIO
711 W Lake Street, Suite B,
Minneapolis
612.872.1562
www.theplacetodance.com

SOCIAL DANCE STUDIO
3742 23rd Ave S, Minneapolis
612.353.4445
www.socialdancestudio.com

Instructors:
Joy Davina, Todd Paulus

STUDIOJEFF
701 St. Germain St W Suite 201, St.
Cloud
320.266.4137
www.studiojeff.com

Instructors:
Jeffrey Ringer

CLUBS

AQUA GLIDERS DANCE CLUB
612.869.3062

CAFÉ BAILAR
www.cafebailar.com

COTILLION DANCE CLUB OF STILLWATER
P.O. Box 102, Stillwater, MN 55082
651.388.1231
paynter@charter.net

Contacts:
Scott and Maggie Paynter

LaDANZA DANCE CLUB
Stillwater, MN

651.439.3152
facebook.com/LaDanzaDanceClub

Contacts:
Mark and Wanda Bierbrauer

LINDEN HILLS DANCING CLUB
Lake Harriet United Methodist
Church, 4901 Chowen Avenue
South, Minneapolis

952.412.7230
www.lindenhillsdancingclub.org

MN WEST COAST SWING DANCE CLUB
B-Dale Club, 2100 N Dale St,
Roseville

651.487.6821
mnwestcoastswingdanceclub.com

REBELS SWING DANCE CLUB
952.941.0906
www.tcrebels.com

STARDUST DANCE CLUB
Dine and Dance
stardustdanceclub@gmail.com

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

952.894.1412
www.suburbanwinterset.com

TANGO SOCIETY OF MINNESOTA
612.224.2905
www.mntango.org

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

USA DANCE, MINNESOTA CHAPTER
651.483.5467
www.usadance-mn.org

SERVICES

MADE FOR MOVEMENT
952-595-0003
www.made4movement.com

Contact:
Marsha Wiest Hines

Services:
Costume design, production, and
tailoring

OH SEW SPECIAL
7300 South France Avenue Suite
323, Edina
952-746-5539
www.ohsewspecial.net

Contact:
Susan Richardson

Services:
Tailoring, alterations, and redesign

SATIN STITCHES LTD.
11894 Round Lake Blvd NW,
Minneapolis

763.323.9507
1.800.48SATIN
www.satinstitches.com

Contact:
Deborah J. Nelson

Services:
Custom-designed dancewear

INSTRUCTORS

Scott Anderson 612.816.4446
Michael D. Bang 612.799.4147
Harry Benson 763.843.2285
Gene Bersten 763.234.8656
Klaudyna Borewicz 612.203.9123
Rachel Damiani 612.718.6823
Nathan Daniels 763.545.8690
Joy Davina 612.353.4445
Jennelle Donnay 651.357.2060
Donna Edelstein 612.910.2690
Jennifer Foster 952.922.8316
Robert Foster 952.922.8316
Esther Granbois 612.872.1562
Lindsey Rebecca Hall 612.940.9546
David Hanson 218.722.0742
Julie Jacobson 651.261.6442
Jay Larson 651.387.3886
Tom Larson 612.371.0300
Kristina Lee 715.821.9039
Deanne Michael 612.508.9255
Monica Mohn 612.874.0747
Cindy Nehrbass 952.922.8612
Jeff Nehrbass 952.922.8612
Laia Olivier 612.388.4370
Mariusz Olszewski 612.242.5159
Todd Paulus 612.353.4445
Karin Rice 612.242.2188
Mary Rosenstiel 612.720.2584
Lisa Vogel 651.208.0818

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

7050 49th St. N • St. Paul MN 55128

Yes! I want to receive the USA Dance MN Dancing Times newsletter!

Please send my one-year subscription to:

Name Phone _____

Address _____

City/State/Zip _____

Please mail your check for \$22 along with this form to:

Theresa Kimler, 7050 49th St. N, St. Paul, MN 55128 theresakimler@yahoo.com

***Note:** paying for a subscription is separate from paying USA Dance for your membership.*



**INTRODUCING
PROMOTIONAL
PRODUCT
SOLUTIONS**

*Your one stop shop for
all your printing &
promotional product needs.*

- **WRITING INSTRUMENTS**
- **DRINKWARE**
- **APPAREL:**
JACKETS, SHIRTS, HATS
- **CORPORATE GIFTS**
- **TRADE SHOW GIVEAWAYS**
- **EVENT PROMOTIONS**

Bill Dessert 651-633-4600

Next Newsletter Deadline: May 10th, 2013