

MINNESOTA

DANCER

May 2017



Greg Story and Rebecca Steinkruger
First Time Competitors at Nationals Going for the Gold!

Photo by Ryan Kenner Photography





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Argentine



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in Minnesota*



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MORE INFORMATION AT THE TSOM WEB SITE
Teachers, Practice Workshops, Dances (called *Milongas*),
the Tango Calendar, Special Events, and Much More

DANCER

An Official Publication of
USA Dance-Minnesota Chapter #2011



USA Dance: Who Are We?

We are a nonprofit organization that promotes ballroom dancing. The USA Dance Minnesota Chapter #2011 was formed in 1991. Membership in USA Dance is open to dancers of all levels. USA Dance Minnesota Chapter #2011 sponsors monthly dances and other special dance events. Members receive discounts on admission to monthly dances, as well as other benefits.

The Minnesota Dancer is published monthly by the USA Dance Minnesota Chapter #2011, to provide information and news about ballroom dancing.

Executive Editor: Bonnie Burton
Layout Editor: Tom Crable
Assistant Editor: Leland Whitney
Advertising: Paul Stachour

Contributions: Articles submitted may be edited for length, clarity, content. Photos should be high-resolution jpg, png, or pdf files. Email submissions to tcrable3s@gmail.com.

Send advertising materials to Paul Stachour at MNDancer.Ads@gmail.com.

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USA CHAPTER MONTHLY DANCES

May
Saturday, May 20

'nMotion Dance Center
7988 University Ave, Fridley

7-8 pm Lesson - Night Club 2 Step
Instructor: Jennelle Donnay
8-11 pm Variety Dance Music

July
Saturday, July 15

DanceLife Ballroom
6015 Lyndale Ave S, Minneapolis

7-8 pm Lesson - Tango
Instructor: Shinya McHenry
8-11 pm Variety Dance Music

June
Saturday, June 17

Dancers Studio - Sterling Hall
415 Pascal Street N, St. Paul

7-8 Lesson - Cha Cha
Instructor: Troy Lerum
8-11 pm Variety Dance Music

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

If you join USA Dance at a monthly dance, you attend that dance for free!

USA Dance-MN Chapter #2011 Board Meeting Minutes

Tuesday, March 7, 2017
Submitted by Carol Post

In attendance: Leland Whitney (President), Joyce Thompson (Vice President), Carol Post (Secretary), Jane Phipps (Treasurer), Leslie Whitney, Stephanie Clausen, Lisa Guinta and Gary Stroick. (Absent Bonnie Burton).

Quorum & Votes: The minimum quorum of five board members attending was met. The minimum vote needed to pass a motion is four.

Location: Washburn Public Library, 5244 Lyndale Avenue South, Mpls, MN 55419. The meeting was called to order at 6PM.

1. Agenda - Motion: Accept agenda as presented. Passed.
2. Minutes - Motion: Accept minutes of February 7, 2017 as presented. Passed.
3. Treasurers Report - Accept report as of February 28, 2017 as presented. Passed.
Discussion: 2016 Budget reviewed and will serve as the template for the 2017 projected budget.
(Note - Lisa arrived at 6:20 pm, missed vote on items 1-3).
4. Committee Coordinator Reports.
 - a. Communications Coordinator.
 - i. Minnesota Dancer, advertising ongoing. Website, Face Book – no other updates.
 - ii. Trifold Brochure - input provided to Communication team to finalize.
 - b. Social Dance Coordinator.
 - i. Monthly Dances - Scheduled March Dancers, April Cinema, May n'Motion, June Dancers, July DanceLife.
 - ii. Project Dance - March Dance Dancers, April Dance with Us America, May Center for Performing Arts, June in discussion.
 - c. Special Projects Coordinator.
 - i. Special Events - Tea Dance. Advertising in effect. Reservations and student sponsorships have started to come in.
 - ii. Collegiate Ballroom Dance Support - Invites to student sponsorships for Tea Dance to be sent end of month to colleges.

Discussion: Complementary admission criteria were discussed. Two board members will manage the sign in at dances effective April 2017. Board members will contact Joyce to volunteer for monthly dance support, theme dance support, etc.

iii. Dancing Classrooms - Additional classrooms are being added. Advertising flyer for May events circulated. More information available on web site www.heartofdancemn.org.

d. Volunteer Coordinator Report – No additional news to report.

e. Membership Coordinator Report.

i. March 2016 - 308 members.

ii. March 7, 2017 - 265 members.

Meeting concluded at 7:30 pm.

Next Meeting:

6 pm.

Tuesday April 4, 2017.

Washburn Public Library.

5244 Lyndale Avenue South.

Minneapolis, 55419.

Argentine



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*Dedicated to
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in Minnesota*

Argentine tango can fit almost any space. It is well suited to a dance floor no bigger than a few linoleum squares to a large ballroom dance floor. Likewise, Argentine tango fares well on either a crowded dance floor or an open space.

MORE INFORMATION AT THE TSOM WEB SITE
Teachers, Practice Workshops, Dances (called *Milongas*),
the Tango Calendar, Special Events, and Much More



Beginner Waltz

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



Classes with Meghan Anderson at

The Sunroom at the
Center for Performing Arts
3754 Pleasant Ave
Minneapolis, MN 55409

Parking: street or the school lot
across the street

www.usadance-minnesota.org
info@usadance-minnesota.org
Follow us @USADanceMN



USA Dance offers dance instruction to members for \$3. Non-members pay \$8. Become a member of USA Dance at membership.usadance.org or fill out a membership form available at a class. A different professional instructor teaches a new dance at a different location every month.

DANCER'S NIGHT OUT

USA DANCE

USA Dance – Monthly - 3rd Saturday Variety Dance, May 20, at 'nMotion Dance Center, 7988 University Ave, Fridley, MN. Lesson 7-8 pm and dance 8-11 pm. Lesson - Night Club 2 Step. Instructor: Jennelle Donnay.

Project Dance - May 7, 14 and 21 at 2 pm, at the Sunroom of the Center for Performing Arts, 3754 Pleasant Ave, Minneapolis MN. Lesson - Beginner Waltz. Instructor: Meghan Anderson.

WEEKLY DANCES

Awakened Dance (at 'nMotion Dance Center) - Fridays, lesson 7 - 8 pm and dance 8 - 9 pm.

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

Dancers Studio – Thursday, Variety Dance, 8- 9:30 pm.

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

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

OTHER REGULAR DANCES

Argentine Tango Milonga - Second Saturday of each month, May 13 , class at 8:30 pm and dance 9:30 pm - 1 am. See mntango.org for more information.

Café Bailar Dance Club – Saturday Variety Party, May 13 and 27, at Costa Rica Ballroom, lesson 7:30 – 8:30 pm and dance 8:30 - 11 pm.

Cinema Ballroom – Variety Dance, May 5 and 19, lesson 7 – 8 pm and dance 8 – 11 pm.

Tapestry – Variety Dances, 1st and 3rd Sundays, May 7 and 21, dance 6 – 9:30 pm.

Twin Cities Rebels – WCS and Variety Dance, May 7 and 21, at DanceLife Ballroom, 7 – 10:30 pm.

OTHER DANCES

Dancers Studio Spring Showcase - Friday, May 5, 7 - 10:30 pm. \$20 in advance and \$25 at the door.

DanceLife Ballroom Showcase - Saturday, May 6, 6 to 10 pm. \$20 advance or \$25 at the door.

DANCE CONTACTS

If you would like to be listed on this page, send your contact information to tcable3s@gmail.com

STUDIOS

AMERICAN CLASSIC BALLROOM
550 Market Street, Chanhassen
952.934.0900
www.acballroom.com

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

AWAKENED DANCE COMMUNITY
(at 'nMotion Dance Center)
7988 University Ave NE
Fridley, MN 55432
www.awakeneddance.com

BALLROOM & LATIN DANCE CLUB
1103 W. Burnsville Pkwy, Burnsville
952.292.0524
www.ballroom-club.com

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

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

COSTA RICA BALLROOM DANCE
STUDIOS
816 Mainstreet, Hopkins
952.303.3339
www.costaricaballroom.com

DAHL DANCE CENTER
4204 North Hwy 52, Rochester
507.252.1848
www.dahldance.com

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

DANCE WITH LOISA DONNAY
3142 1st Ave S, Minneapolis
612.822.8436
www.mndance.com

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

DANCELIFE BALLROOM
6015 Lyndale Ave S, Minneapolis
612.345.4219, www.dancelifeballroom.com

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

DE Studios
3701 W Old Shakopee Rd, Bloomington
952.392.9631
www.de-studios.com

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

FRED ASTAIRE DANCE STUDIO
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651.451.6300
www.FredAstaireMN.com

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www.millcityballroom.com

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[Facebook.com/northstar.dancestudio](https://www.facebook.com/northstar.dancestudio)

RENDEZVOUS DANCE STUDIO
Minneapolis
612.872.1562
www.theplacetodance.com

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

CLUBS

Café BAILAR
www.cafebailar.com

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

LAKESIDE DANCE CLUB
320.763.6432
danceclub@lakesideballroom.org
www.lakesideballroom.org

LATIN DANCE CLUB OF UMN
Email: latindc@umn.edu
sua.umn.edu/groups/directory/group/3713/

LINDEN HILLS DANCING CLUB
www.lindenhillsdancingclub.org

MN WEST COAST SWING DANCE CLUB
763.442.1618
www.mnwestcoastswingdanceclub.com

REBELS SWING DANCE CLUB
952.941.0906
www.tcrebels.com

SOCIAL DANCE CLUB
952.475.0586
billcarlson@usinternet.com

STARDUST DANCE CLUB
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

UNIVERSITY OF MINNESOTA
BALLROOM DANCE CLUB
bdc@umn.edu
ls.gd@umnbdcc

USA DANCE, MINNESOTA
CHAPTER 2011
info@usadance-minnesota.org
www.usadance-minnesota.org

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Mary Rosenstiel	612.720.2584
Char Torkelson	612.709.6399
Lisa Vogel	651.208.0818
James Wood	651.242.2421

COMPETITION CALENDAR

June 10 - 11, 2017

NJ DanceSport Classic - Summer Sizzler - 2018 NQE

Organized by Mario Battista and Wendi Davies
Rogers DanceSport Center - Hackensack NJ

June 23 - 25, 2017

Gumbo DanceSport Championship - 2018 NQE

Hosted by Louisiana Chapter #5031

July 5 - 9, 2017

Twin Cities Open Ballroom Championships

Organized by Scott and Amy Anderson
Hyatt Regency, Minneapolis MN

September 29 - October 1, 2017

Carolina Fall Classic - 2018 NQE

Organized by Wayne and Marie Crowder
Charlotte, NC

October 28 - 30, 2017

Chicago DanceSport Challenge - 2018 NQE

Hosted by Chicagoland Chapter #2001

LYNNE'S DANCE NEWS

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

www.lynnesdancenews.com

Wonderful Ballroom Dance Cruise

12 day tour sailing from Rome, Italy to Barcelona, Spain

October 25th - November 6th 2017



SHINYA MCHENRY

Hosted by Shinya McHenry & DanceLife Pros

- *7 night cruise on Cunard Line's Queen Victoria sailing from Rome to Barcelona, featuring 5-Star luxury and service aboard this magnificent ship
- *2 nights pre-cruise stay in Rome, 4-Star hotel
- *2 nights post-cruise stay in Barcelona, 4-Star hotel
- *Rome full day city tour, including the Vatican Museums and St Peter's Basilica
- *Barcelona half day city tour and Farewell Flamenco dinner show
- *Group dance classes on board the Queen Victoria on Days at Sea
- *DanceLife Ballroom Shirts
- *Nightly Dinner and Ballroom Dancing to live orchestra in the beautiful Queen's Room Ballroom aboard the ship



For more info contact shinyamchenry@gmail.com or 651-302-6891

The Queen's Room, Queen Elizabeth



PRESIDENT'S CORNER

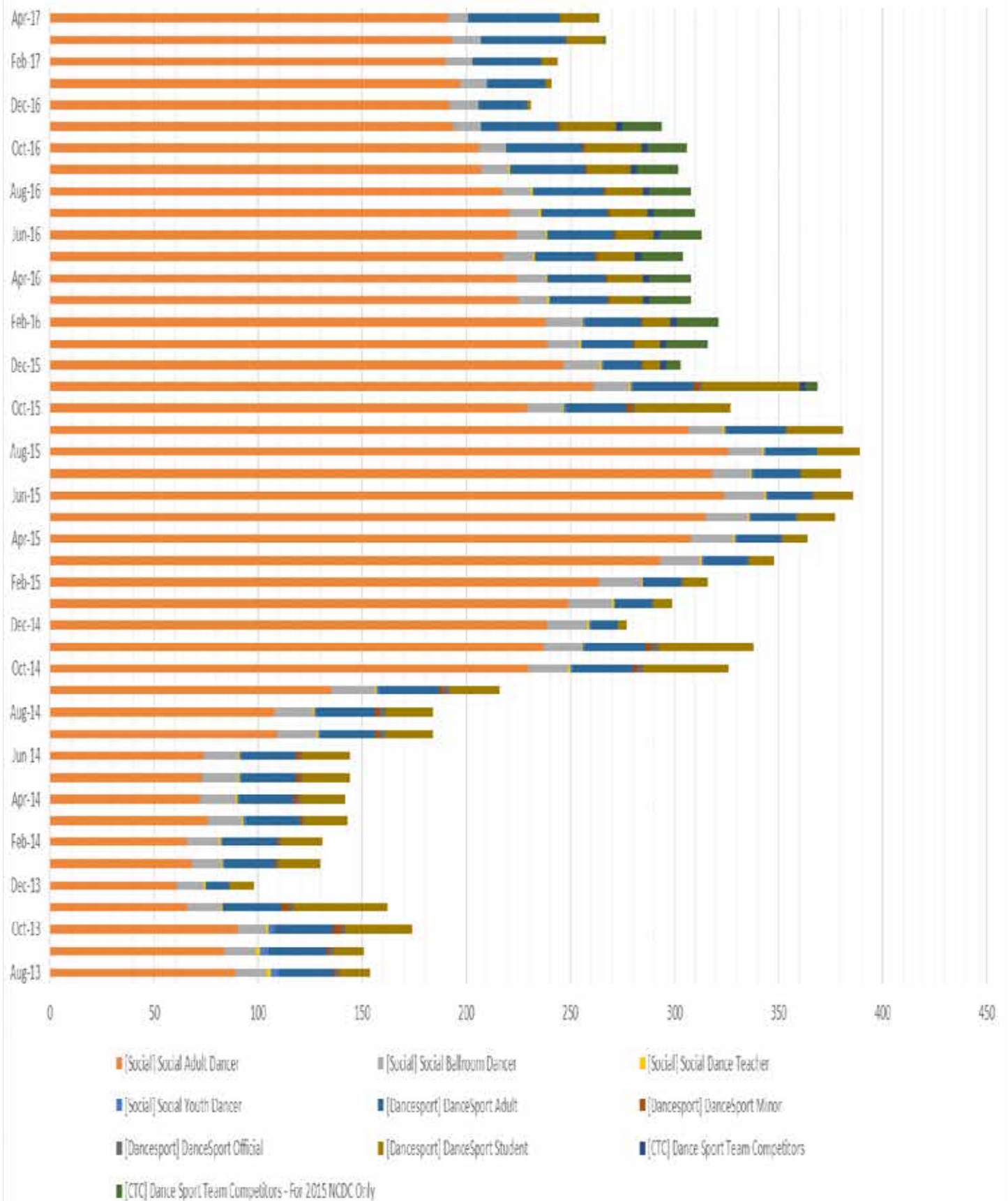
Leland and Leslie Whitney are preparing for National Qualifying Events for the 2017 National Championships.

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

A detailed USA Dance Minnesota Chapter 2011 membership analysis chart is shown below. Please note:

1. DanceSport (competitive ballroom dancing) Memberships have held steady over this time except for the expected sudden drops every December 31st when all DanceSport Memberships expire on the same day. This drop quickly recovers as the DanceSport Memberships are required to compete at USA Dance events.
 - a. In 2013, roughly 35% of our total Memberships were dancesport members.
 - b. Today, roughly 20% of our total Memberships are dancesport members. This decrease in the proportion of DanceSport Memberships is not due to fewer DanceSport Memberships, but rather to an increase in Social Dance Memberships.
2. During the Fall of 2014, a Chapter Board election year, more than 100 new social members joined. Once expired, these new members did not renew their membership.
3. You may have noted an unusual Membership category ending in 2015 NCDC (USA Dance National Collegiate DanceSport Championship). This was a onetime only category for college students to join in October and have that membership not expire until the end of the following year. This was done to encourage attendance at a special event.
4. Social Memberships have increased dramatically.
 - a. Social Memberships have doubled. Most new members are new ballroom dancers. To achieve our mission of improving the quantity and quality of ballroom dance in Minnesota, the Chapter must continue to:
 - (i) Serve our long term, more experienced dancers, and our new ballroom dancers.
 - (ii) Serve our social dancers and our competitive dancers.

Membership by type and month Aug 2013 to present April 21 2017



Argentine



mntango.org

*Dedicated to
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in Minnesota*

The *bandoneon* (a button accordian) has become the signature instrument of **Argentine tango** although tango groups vary in size and instrumentation from solo musicians to full orchestras with singers.



MORE INFORMATION AT THE TSOM WEB SITE

Teachers, Practice Workshops, Dances (called *Milongas*), the Tango Calendar, Special Events, and Much More

Share Your Talents

Share your talents and experience with the team of USA Dance Minnesota Chapter #2011 by:

- Writing articles for the Minnesota Dancer.
- Interviewing members of the dance community on topics of interest.
- Graphic Designer.
- Illustrator.
- Publication Distribution.

For more information, contact Bonnie Burton at bonnieburton@comcast.net or Tom Crable at tcrable3s@gmail.com.



VP OF PROFESSIONAL COUNCIL

I have proposed and the Governing Council of USA Dance has ratified Melissa Dexter as the Vice President of the Professional Council. This is a new division within our organization which will be addressing a wide range of subjects concerning professionals, such as education and competitions.

We are very fortunate to have secured the services of Melissa Dexter. She has had a wonderful competitive career and is educated in many areas. I strongly urge you to read her resume and her vision statement, which will be posted as an attachment on the USA Dance web site.

This is the last position the GC will be creating in USA Dance. It is now time to form various committees that will deal with all dance related matters. Please join me in welcoming Melissa to USA Dance, Inc and your Governing Council.

LET THE WORK BEGIN!

Glenn G Weiss
President of USA Dance.



New Minnesota Dance Couple Going for the Gold!

By Suzi Blumberg

Author Suzi Blumberg is an avid social dancer and frequent contributor to Minnesota Dancer. She works at Donaldson Company global headquarters in sales.. She is active in her church including dancing with a Hebrew worship dance team, gardening and walking her two bichons.

Greg Story and Rebecca Steinkruger just experienced their very first USA Dance National Dance Sport Competition in March 2017, in Baltimore, and they came away with some amazing scores for first-timers! Most newcomers who compete for their first time at a national competition don't throw themselves into competing in all four dance styles – American Smooth, Rhythm, International Standard, and Latin. Instead, they might pick one or two. Greg and Rebecca danced all four dance styles and placed 1st, 2nd, 3rd, 4th and 6th!

Rebecca first learned of ballroom dance as a little girl when her parents watched the Lawrence Welk show every Saturday on TV. She danced to the music in

plastic dress-up heels her mother purchased for her at the local dime store. She never took dance lessons as a child and it wasn't until she was in her 40's that she decided to learn how to dance. She lived in Iowa at the time and mostly took group lessons at the monthly USA Dances in Iowa. Later on, she came up to the Twin Cities for our Minnesota USA Dance monthly dances, for ten years or so.

When Rebecca became single again, she decided that social dancing would be a great outlet. It quickly became her passion. She never thought about competing, but always wanted to improve her technique and the more she learned, the more she wanted to learn. She decided



to enter a Jack and Jill Ballroom contest and won first prize! The prize she won was her first professional ballroom dance lesson.

Greg started swing dancing in

2013. It was during a five-year recovery period from a serious head injury and this was not a good time in his life. A good friend of his got him onto the dance floor at the Medina Ballroom and he started going there to swing dance every week. Larry and Barb were teaching and they became Greg's first instructors. He loved it! Greg says dancing played an amazing role in his recovery. Dance got him back on track, expanded who he was, challenged him on who he can be, and brought him a long way.

He stopped by DanceLife Ballroom when they first opened in 2014, bought a lesson package, and he's been taking ballroom lessons there ever since! He learned Smooth, Latin and Rhythm with Laia Oliver and then started instruction with Janie Nordberg after seeing Janie and Andy dance. Greg trained with Janie for a year and a half and he praises her for giving him the complete foundation of who he is as a dancer.

Before Rebecca came to the Twin Cities, she had competed in four Pro/Am competitions in Iowa and decided she wanted to find an amateur partner and continue competing. She thought the chances of that happening were better in Minneapolis, so she relocated here January 2015. At a Minnesota USA Dance, she shared with Leslie Whitney that she was interested in finding an amateur partner to compete with. Leslie talked to Greg and knew he was also interested in compet-

ing and she introduced them last summer.

Greg and Rebecca decided to partner up and compete. They began training with their primary coaches, Gene and Elena Bersten (Dance With Us America), along with Janie Nordberg and Shinya McHenry (DanceLife Ballroom), and Scott Anderson (Megamarc). Greg said they learn something different from each instructor and it is great.

Greg said that the hardest thing about competitive dancing for him was to organize everything he has to do. He has to remember the choreography for each dance, and that it's different for each style. He also has to remember to keep the different dance styles

separated because some are very similar, some are not, and there are different rules for the different styles of dance. He has to be on top of his game in leading and he also has to make it look as beautiful as possible.

Greg said one of his greatest hurdles was learning to smile. He is so busy thinking about his next move that smiling is difficult. He practices a lot, he's learned the syllabus and even the steps to the lady's part.

Rebecca is always trying to remember what the judges are looking for and has learned her routines, so she doesn't just depend on her leader Greg. She works at knowing her part and always knowing which direction



to move. She said the most gratifying part of competition is the continued instruction, growing and learning the intricate parts of the dance: footwork and body positioning, hand styling and always smiling!

In October, 2016, they went to Chicago to qualify for Nationals and they competed in and qualified for all four dance styles. They were there for two days and took many second, third and fourth places. They did very well and felt great about their accomplishment.

Back home, they began intense training for the 2017 USA Dance National DanceSport Competi-

tion to become even better dancers. They practiced 2-3 hours at least four times a week. If they missed a night, they made up for it on the weekend. Both Greg and Rebecca have full-time jobs, so this was a real commitment. Greg owns a remodeling company and Rebecca is a property manager and part-time hair stylist.

They are currently training for the June, 2017, Gumbo Dance Sport Championships in Baton Rouge, Louisiana. This is a regional qualifying event for the 2018 USA Dance National Competition. With continued practice and coaching, they expect to improve their technique and

dance even better at this event. Rebecca likes that Minnesota is well represented at the national competitions and appreciates that we have so many top notch instructors here. Both are grateful for our supportive dance community and very happy to be part of it. Greg says the most gratifying part is dancing with all kinds of wonderful people and then finally meeting Rebecca and learning how well they dance together. They are looking forward to taking things to a higher level and they encourage anyone to dance. It opens so many things for a person's mind and creativity. It's healthy, energetic and a great thing to do. Greg is excited to be going for the Gold in 2018!





Dancing with Heart

a Free Fundraising Event

May 9, 2017

12:00-1:00 p.m.

Registration 11:30 a.m.



Join us and learn how Heart of Dance brings the physical, emotional, and social benefits of ballroom dance to Minnesota fifth-graders!



Midpointe Event Center
415 Pascal St N, St. Paul

Register online!
HeartOfDanceMN.org

MINNESOTA COMPETITOR RESULTS

USA DANCE National DanceSport Championships 2017
Baltimore, MD, March 31-April 2, 2017

Photos by Sue and Greg Prasch

Jeremy Anderson & Yuko Taniguchi

9th (of 14) Amateur Adult Pre-Champ Smooth
2nd (of 5) Amateur Senior I Pre-Champ Smooth
4th (of 8) Amateur Senior I Championship Smooth
6th (of 7) Amateur Senior I Novice Standard
7th (of 9) Amateur Senior I Pre-Champ Standard
4th (of 13) Amateur Senior II Novice Standard
9th (of 13) Amateur Senior II Pre-Champ Standard

Kyle Condiff & Hannah Alyea

1st (of 19) Amateur Adult Silver Smooth
2nd (of 16) Amateur Adult Gold Smooth
2nd (of 10) Amateur Adult Gold Rhythm
2nd (of 13) Amateur Adult Silver Rhythm
6th (of 22) Amateur Adult Silver Standard

Joshua Dowell & Audrey Haugen

2nd (of 10) Amateur Adult Bronze Smooth
16 (of 19) Amateur Adult Silver Smooth
10th (of 13) Amateur Adult Silver Rhythm

Jackson Fossen & Alexzandra Enger

5th (of 19) Amateur Adult Silver Smooth
7th (of 16) Amateur Adult Gold Smooth
3rd (of 13) Amateur Adult Silver Rhythm
13th (of 22) Amateur Adult Silver Standard
19th (of 21) Amateur Adult Gold Standard

John Hinks & McKenzie van der Hagen

9th (of 13) Amateur Adult Silver Rhythm
12th (of 19) Amateur Adult Silver Smooth
17th (of 22) Amateur Adult Silver Standard
8th (of 10) Amateur Adult Bronze Rhythm
1st (of 10) Amateur Adult Bronze Smooth
6th (of 17) Amateur Adult Bronze Standard

Michael Kasinkas & Taylor Wall

7th (of 14) Amateur Adult Pre-Champ Smooth
9th (of 12) Amateur Adult Championship
Smooth
9th (of 9) Amateur Adult Pre-Champ Rhythm
8th (of 10) Amateur Adult Championship
Rhythm
6th (of 7) Amateur Adult Championship Nine
Dance
4th (of 21) Amateur Adult Gold Standard
31st (of 33) Amateur Adult Novice Standard

Daniel Korus & Christina Kylo

6th (of 19) Amateur Adult Silver Smooth
4th (of 10) Amateur Adult Bronze Smooth
1st (of 10) Amateur Adult Bronze Rhythm
4th (of 13) Amateur Adult Silver Rhythm
4th (of 17) Amateur Adult Bronze Standard

Andrew & Janie Nordberg

3rd (of 8) Amateur Senior I Championship
Smooth
2nd (of 6) Amateur Senior II Championship
Smooth
10th (of 15) Amateur Senior II Championship
Standard
7th (of 17) Amateur Senior III Championship
Standard
7th (of 13) WDSF Senior II Open Standard

Gregory Prasch & Susan Prasch

1st (of 4) Amateur Senior II Novice Smooth
4th (of 8) Amateur Senior II Pre-Champ Smooth
1st (of 5) Amateur Senior III Novice Smooth
3rd (of 9) Amateur Senior III Pre-Champ Smooth
7th (of 13) Amateur Senior II Novice Standard
13th (of 13) Amateur Senior II Pre-Champ Standard
6th (of 16) Amateur Senior III Novice Standard
6th (of 11) Amateur Senior III Pre-Champ Standard

Greg Story & Rebecca Steinkruger

4th (of 8) Amateur Senior II Bronze Smooth
3rd (of 8) Amateur Senior III Bronze Smooth
3rd (of 7) Amateur Senior II Bronze Rhythm
1st (of 5) Amateur Senior III Bronze Rhythm
8th (of 10) Amateur Senior III Silver Rhythm
7th (of 9) Amateur Senior II Silver Rhythm
10th (of 11) Amateur Senior II Bronze Standard
6th (of 10) Amateur Senior III Bronze Standard
4th (of 7) Amateur Senior II Bronze Latin
2nd (of 6) Amateur Senior III Bronze Latin

Joel Torgeson & Tijen Petersen

4th (of 12) Amateur Adult Novice Smooth
11th (of 14) Amateur Adult Pre-Champ Smooth
3rd (of 9) Amateur Adult Novice Rhythm
3rd (of 9) Amateur Adult Pre-Champ Rhythm
7th (of 21) Amateur Adult Gold Standard

Nicholas Westlake & Neli Petkova

7th (of 17) Amateur Adult Championship Standard

Seth Westlake & Shelby Gilliland

1st (of 16) Amateur Adult Gold Smooth
7th (of 12) Amateur Adult Novice Smooth
1st (of 10) Amateur Adult Gold Rhythm
8th (of 9) Amateur Adult Novice Rhythm

Uzoma Wamuo & Brittney Heisserer

8th (of 10) Amateur Adult Bronze Smooth
19th (of 19) Amateur Adult Silver Smooth
4th (of 10) Amateur Adult Bronze Rhythm
1st (of 13) Amateur Adult Silver Rhythm



Jeremy Anderson and
Yuko Taniguchi

Daniel Korus and
Cristina Kylo





Tyler Bridges and
Sierra Kimbrough



Nicholas Westlake
and Neli Petkova



Joel Torgeson and
Tijen Petersen



Seth Westlake and
Shelby Gilliland



Michael Kasinkas
and Taylor Wall



Joel Torgeson and
Tijen Petersen



Learn About Music to Practice Musicality!

By Bob Anholt

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

Recently an article by Paul Ski entitled “The myth of musicality” (<http://latindancecommunity.com/the-musicality-myth/>) passed across my Facebook feed which spoke to some prime interests of mine. The “myth” part refers to the fact that there is no agreed definition of what constitutes musicality, but there are several ideas commonly stated in discussions of musicality, such as:

1. Connecting to the music.
2. Having a relationship with the music.
3. Moving rhythmically to the music.
4. Grooving with the music.
5. Accentuating the breaks and/or hits in the music.

6. Dancing with feeling to the music.

7. Reflecting the vibe/mood/drive of the music.

8. Telling a story through the music.

9. Dancing to a particular instrument or vocal in the music.

10. Dancing as another instrument of the band.

Musicality is not something that gets much emphasis in the ballroom learning or practice. We are taught steps and figures to counts and even when the dance teacher plays music, their counting is what most students hear and dance to. DanceSport presentations are designed to be performed in any standard rhythm, so hearing “the next dance is a waltz”, the student and teach-

er need only identify the 1-2-3. They dance their dance no matter what breaks and hits the music presents. In studio practice parties and other DJ’d social dances, the DJ tells everyone what dance to do, and so most leads just do that.

One cannot teach musicality nor learn it, but one can teach and learn about music. The article has several suggestions for dance teachers that teach more about music than is currently practiced. For students there are several things you can do to learn about music on your own. Here I have added to and edited Paul Ski’s list:

1. Get copies of your favorite songs through iTunes, Amazon, YouTube, or a streaming service and dig down on them. Understand the arrangement of musical phrases. The phrases often have

a certain arc to them and musical breaks and interesting movements tend to happen near the end of phrases. If you can predict the end of the phrase two or three bars ahead, you can arrange your movements to take advantage. For example, end a sequence with a developé, etc. Also listen for changes in mood or rhythm. Maybe a string of quarter notes suggests doing a vine, or a bar with two half-notes or one whole note suggests a slow sway-sway or a drag.

2. At some point count the entire song. In common 4/4 time (most ballroom tunes except waltz and samba), count the rhythm 1-2-3-4, 2-2-3-4, 3-2-3-4, and so on to identify the number of bars. Magic numbers are 4, 8, 16, and 32 bars. For example a common verse-chorus song structure will be 8 and 8 or 16 and 16 bars and the tune repeats every 16 or 32 bars. Another possible structure is verse-bridge where the verse (V) may be 16 or 32 bars and the bridge (B) only 8. I'm currently working a choreography to Phil Coulter's waltz tune Spinning wheel which is structured BVVBVBVB.

3. Listen to the lyrics, and translate them if necessary, to gain a deeper understanding of what songs are about. You can google "lyrics name of song" and some music players will show you the lyrics while the music plays. If you don't know the name of the song you can also google "lyrics some remembered phrase" to

find it.

4. Actively listen to certain songs many times over and try to isolate different instruments and voices within the music. You will discover there is not much to most pops music. These are not ballads that have a long story to tell, but most of the idea is contained in one verse and chorus and the rest of the arrangement is the same thing expressed in vocals and instrumental changes. A good time to listen is while driving or exercising.

5. Broaden your musical tastes by listening to jazz, classical, hip-hop, rap, country and folk music.

6. Dance to or view live music. You can learn about music from watching musicians play live. With live music you usually have no one telling you to dance "foxtrot" to it and since most band leaders are not dancers, they can't always be trusted anyway.

7. Talk to local musicians about their music. Many of them will happily talk for hours about their music, because they don't often get asked about it. (For example, listen to the engaging TED talk by Benjamin Zander on the "Transformative Power of Classical Music." There's an excellent description of the construction of a musical phrase by Chopin that applies equally well to ballroom music.)

Most bands don't have a huge

repertoire so one advantage of dancing to live music is that if you are a regular, you hear the music often enough that you should eventually find that you've memorized the music. This is true of Jerry O'Hagen's music Sunday nights at Cinema, the Buffaloaf and Becky Thompson music at Lees and Eagles clubs, and a lot of pop bands that used to appear regularly at Medina and still appear at Mancini's and elsewhere. Some studio DJ's play the same songs all the time, so you should be able to memorize them if you are regular.

Leads could also try out other dance forms to music. For example, I used to dance Cajun often and at one dance I looked around and saw of the ten or so couples on the floor dancing two-step music, no two couples were doing the same dance form. For example, is a song better suited to west coast or foxtrot? Foxtrot or night club? Rumba, bolero, or night club? Swing or quickstep?



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

Dance Costume Spring Cleaning

By Deborah J. Nelson/
Satin Stitches Ltd.

We all do it! We buy new clothes and then we just keep accumulating. We hate to throw things out, so our closet becomes overcrowded, making it difficult to see what we actually have. The outfits that we don't wear become harder to find and, in turn, don't stand a chance to ever be worn again.

What we should do when clothing begins to pile up, is what all experts suggest: if we haven't worn something in the past year, we most likely will never wear it again and should purge it from our closets. The same holds true for dance costumes. If you haven't worn a particular costume in the past year, it's time to send it packing.

The beginning of a new season is the perfect time to sort through all of your clothes and rid yourself of the items you know you won't be wearing again. As we head toward the summer months, why

not take this time to look at your old costumes and decide which you want to keep and which you would like to get rid of?

First, you'll want to determine the reason you haven't worn your costume:

1. If it is because it needs repair, then fix it.
2. If you aren't wearing the costume because it smells bad – use Fresh Again® and de-odorize it.
3. If your costume is too small or too large:
 - a. Get it altered to fit.
 - b. Give it to someone who will fit.
 - c. Sell it to someone who will fit.
4. If you simply don't like a particular costume anymore:

a. Determine why you don't like it. If you feel it really doesn't flatter you – give it away or sell it.

b. If you think you would like it with some style alterations (adding trim or changing parts of the costume) then arrange to do this.

Sometimes you may truly love a costume but, because of any of the above reasons, you just can't wear it anymore. If you have the additional space, you could simply archive it in your costume closet. If you don't, then, as the popular songs says..."let it go, let it go!"

I know I am guilty of not letting go of some of our historic costumes here at Satin Stitches, but I try to remember that if you have documentation of a particular costume in the form of fabulous photographs, I CAN live with my memories! The trick is that these photographs need to be easily accessible. Unfortunately, in an era

where we have no real, tangible photo albums, the digital photographs have the potential to be lost forever with just one quick click. They can also get buried in our never ending digital filing system, which can be quite similar to losing it forever.

But, if both the costumes and the photographs are lost, will the images in your memory suffice? Not necessarily. Ever since my college days, when I was first advised to document my work with photographs, I have stood by this advice. Although I probably have far too many photographs of our Satin Stitches' costumes, there are still occasions when we did not get a photograph of a particular costume for various reasons, and I've found that I often forget those costumes.

So, if you are wrestling with having limited space to save your beloved dance costumes, if you have fabulous photographs of those costumes, and especially photos of yourself competing in those costumes, this is a much more space-efficient way to save your memories. Instead of adding a closet to your house or carving out a storage facility in your apartment, you can take out your photos and reminisce!

If you do really need the comfort of having satin, feathers and rhinestones at your fingertips, perhaps you can limit yourself to a specific number of your favorite costumes. Then, when you want to add a new one to your

collection, you can just decide which older costume you would like to give away. And, just remember, you will still have your photographs!



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Ambidancetrous Dance Class

Part 1 of 2

Paul Stachour works in software quality assurance for life critical systems. He is a social dancer with bronze-level competition experience. He has taught dance part-time for five years. He is also DVIDA certified to teach American Style Waltz at the associate (bronze) level.

By Paul Stachour

One would think that learning one thing is easier than learning two things simultaneously. Indeed, that is usually the case. However, Anne, (see “an interview with Anne”) when teaching dance at Yale, found that such is not always true. She noticed that when she asked her class “Are we ready to move on?”, she often got two different sets of responses. The leaders who responded usually said “No”. The followers who responded usually said “Yes”. She concluded that this was because when learning the very beginning items in partner dancing, the leaders had more to learn than the followers. If she moved on, the leaders got frustrated because they were not ready yet. The leaders appar-

ently felt that they needed more practice and they would not be able to do the new items when they didn’t know the current items well enough yet. If she did not move on, the followers got frustrated because they were somewhat bored. The followers apparently felt that they had practiced that item enough, and that more practice would be wasting time better used for something else. No matter which action was chosen, the progress of the group suffered and the total learning rate slowed down.

Curious, she decided on an experiment: She would teach everyone both leader and follower roles at the same time, thus creating what would be an “am-

bidancetrous dance class”. This was derived from the term ambidextrous, which means someone who uses either hand to perform a task, and does so with relatively the same amount of effort, skill and results, no matter which hand is used. The hypothesis was that this style of teaching would “even out” the total effort needed / items learned, and that everyone would be ready to move on at about the same time. She expected both the total effort and the time duration to increase, however, due to the increased number of items to be learned.

This would be a somewhat radical departure from the way in which partner dancing is usually taught. Those who already had

taken partner dancing classes elsewhere might be somewhat unsettled by this method. However, if one began the class using this method, and responded to any queries with a statement such as “Yes, yes, that’s the way it was done in the past, but this method is considered better today”, then it should probably go OK. To her amazement, as she collected the data as to how long it took to reach the point where a certain amount of material had been taught / apparently learned, her hypothesis (more time) was not confirmed. Instead, her data showed less total duration. And, as several others have pointed out in earlier articles in this series, understanding what needs to be done for both roles makes one a better dancer.

I discussed with other dance teachers about the effort-duration necessary for a person with no dancing experience taking a partner dancing class to become basically comfortable. The teachers agreed that to become basically comfortable, it takes roughly three to four one hour group classes for a follower and five to seven one hour group classes for a leader. I describe this as a level at which a person knows:

1. The dance’s movement pattern (e.g., progressive rather than spot).
2. The usual dance position (e.g., closed slightly offset).
3. The rhythm pattern (e.g., S-S-

Q-Q) for the dance (e.g., foxtrot) that they are learning.

They can show that knowledge as they comfortably dance three or more of the bronze 1 patterns of that dance. It is my experience that it is around the five lesson point that many beginning leaders typically drop out of the dance classes, just before they reach that basically comfortable level. They see other persons (leaders) who seem to have some natural ability to learn to dance doing well; they see their partners (followers) doing well; and they see themselves plateauing and not making progress. And they drop out, as they have (wrongly) convinced themselves that they are not capable of learning the leader role in partner dancing.

On a similar note, when I teach beginning dance classes, I always ask the students to rotate. There are often students who refuse to rotate, firmly insisting that they need to stay with the person they came with throughout the class, even when I point out that research and experience shows that those who rotate learn faster. This is not just my experience, as my observations of many of the teachers of group class (examples are Terry, Cindy, Scott, Harry, Shinya and others) seem to confirm. It appears that it is the interaction with someone who already knows what you need to learn which speeds the learning process. The rotation pattern I use in an ambidancetrous class is such that the person

you are dancing with, no matter which dance role you are currently dancing as, is about likely to be someone who usually dances the leader role as it is someone who dances the follower role.

While I have not yet had the opportunity to teach a full series of introductory partner dance from the very beginning using this ambidancetrous method, I have taught some classes (rumba, cha cha and waltz) by this method at the St. Cloud Ballroom Dance Club (SCBDC). I have been teaching in their instructor rotation for about 6 years now, slightly less than one time each month. Their typical class is one bronze 1 pattern to start, and then two other patterns somewhere at the bronze 2, 3 or 4 level. Several times a year, I augment the lesson time by teaching two one hour classes instead of the usual one hour class; the second class is taught ambidancetrously at bronze 2 or bronze 3 level, for those who already have some experience in that dance.

This ambidancetrous class is usually done as a membership benefit for the members of SCBDC, as they get the second class for no extra charge; non-members of SCBDC pay regular class rates. If you are interested, watch the SCBDC web site or Lynne’s dance news (www.lynnesdance-news.com) for the next time such an ambidancetrous class will be offered.

Part 2 of 2 in June Issue.

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