

MINNESOTA

# DANCER

NOVEMBER 2015



HAPPY HALLOWEEN

FROM A COUPLE THAT LOVES  
TO DRESS UP FOR A DANCE

GARY AND JOANNE GEISTER



Official publication of USA Dance Minnesota Chapter #2011



**JANUARY 8, 9 & 10, 2016**

**HILTON MINNEAPOLIS/ST. PAUL AIRPORT HALL OF AMERICA**

# SNOW BALL

Download Entry Form Packages at

**[www.TheSnowBallComp.com](http://www.TheSnowBallComp.com)**

*Donna Gibbons*

[donna@thesnowballcomp.com](mailto:donna@thesnowballcomp.com) • 612.818.2000





# Beginner Quickstep



Sunday, November 1st — 2:00 pm  
Sunday, November 8th — 2:00 pm  
Sunday, November 15th — 2:00 pm  
Sunday, November 22nd — 2:00 pm  
Sunday, November 29th — no class

Through the National FastDance Association  
dance activities are licensed by:



Classes with Shinya McHenry at

## DanceLife Ballroom

6015 Lyndale Avenue South  
Minneapolis, MN 55419  
612.345.4219

Check out our website:

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

Contact us:

[info@usadance-minnesota.org](mailto:info@usadance-minnesota.org)

**Project Dance Minnesota offers free dance instruction to members of USA Dance. Non-members pay \$5.** Become a member of USA Dance at [membership.usadance.org](http://membership.usadance.org). A different professional instructor teaches a new dance at a different location every month.



# Dancer

November 2015

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. Subscriptions: \$22/year. Make checks payable to USA Dance Minnesota #2011; send to Jane Phipps, 9018 Zanzibar Lane, Maple Grove, MN 55311

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## Dance Demo Opportunities!



*Dan and Yvonne Viehman are long-term members of USA Dance Minnesota. Here they are dancing the Viennese Waltz at the Mall of America, February, 2015. To volunteer for dance demos, please contact Yvonne at [danvman@aol.com](mailto:danvman@aol.com) or call her at 763.553.1202.*

Through the National FastDance Association  
dance activities are licensed by:



### HOLIDAY DEMOS:

**Sunday, November 29, 2015**  
– 1pm and 2pm - Rosedale Mall – 1st floor near Talbot's.

**Sunday, December 6, 2015** –  
1pm and 2pm - Maplewood Mall – near Santa station.

**Sunday, December 13, 2015** –  
1pm and 2pm - Rosedale Mall – 1st floor near Talbot's.

**Sunday, December 20, 2015** –  
1pm and 2pm - Maplewood Mall – near Santa station.

Again, please contact Yvonne at the above email address or phone number. Thanks for volunteering your time and talents! ▲

## WOULD YOU LIKE ELECTRONIC DELIVERY OF MINNESOTA DANCER MAGAZINE?

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Yes! I want to receive the USA Dance Minnesota Dancer Magazine! Please send my one-year subscription to:

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# USA Dance-MN Chapter #2011

## Board Minutes for

### September 9, 2015 Meeting

Submitted by Leslie Whitney

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

**Guests:** Bonnie Burton, Gary Stroick, Yuko Taniguchi

**Absent:** Jane Phipps

**Location:** DanceLife Ballroom Studio

**Call session to order:**

**1. Agenda** – A motion was made, seconded and unanimously approved to accept the agenda.

**2. Confidentiality** – Meeting discussions are confidential. Chapter minutes are posted in the Minnesota Dancer.

**3. Yuko Taniguchi** was present to thank our chapter for the continued support of the U of MN Rochester Ballroom Team. She summarized plans for the February 13<sup>th</sup>, 2016 Rochester Ballroom Scrimmage to be held at the Double Tree, Rochester. Chapter #2011 will provide volunteers and the dance floor for this event.

**4. Minutes** – A motion was made, seconded and unanimously approved to accept the revised minutes from the August 4<sup>th</sup> board meeting.

**5. Treasurer's Report** – A motion was made, seconded and unanimously approved to accept the August treasurer's report.

a. The storage unit has been emptied.

**6. Social Dance, Special Projects and Volunteer**

## Coordinator Reports

**a. Monthly Dances** – Profits are being made.

**b. Project Dance** – October and November Project Dance will be held at DanceLife Ballroom. Karen will research ideas on Project Dance costs.

**c. Dancing Classroom's Fundraiser** – Sunday, October 25<sup>th</sup>, 5:30 until 8:00, Dancers Studio, Sterling Hall. There will be general dancing, a presentation about Dancing Classrooms and perhaps a performance by one of the enrolled classrooms.

**d. Survey** – A motion was made, seconded and unanimously approved to form a survey committee. Joyce will chair the committee with Bonnie, Gary and Karen as members.

**e. K – 12 Coordinator Report** – Discussion of the fundraiser for Dancing Classrooms. Leslie and Joyce will attend the October board meeting for Heart of Dance.

**7. Business Cards** – Carol will design the template and Ed will place the order.

## 8. Communications Coordinator Report

**a. Minnesota Dancer** – A motion was made, seconded and unanimously approved to accept Tom's offer to serve as editor.

**b. Website, Facebook, Constant Contact** – Business as usual.

## 9. Membership Coordinator Report

**a.** September 30<sup>th</sup>, 2014 – 216 members

**b.** September 8<sup>th</sup>, 2015 – 394 members

**10. Ethics Policies** – The board continued to review the code of ethics.

**11. Chapter of the Year Nominations** – Joyce, Jane, Leslie, Carol and Lee will complete the application which is due October 31<sup>st</sup>, 2015.

**12. Volunteer of the Year Nomination** – Lee will email the criteria to board members. Nomination form is due November 30<sup>th</sup>, 2015.

**Next Meeting: Tuesday, October 6, 2015, 6:00 p.m., DanceLife Ballroom** ▲

# DANCER'S NIGHT OUT

## USA DANCE

USA Dance – Monthly – 3<sup>rd</sup> Saturday Variety Dance, Nov 21, at Cinema Ballroom, annual meeting 6:30 – 7 pm, lesson 7-8 pm and dance 8-11 pm. Free admission to the dance if you attend the annual meeting.

Project Dance – Weekly, Sundays, Nov 1, 8, 15 & 22 at DanceLife, 2—3 pm, beginner quickstep.

NOTE: No Project Dance Lessons for December 2015.

## WEEKLY DANCES

DanceLife – Tuesdays, WCS Inter/Adv Class w Todd Paulus, lesson 7:30 – 9 pm and dance 9 – 10 pm.

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

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

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

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

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

## BIWEEKLY DANCES

American Classic – 2 Sunday Pizza Practice Parties, see website [www.acballroom.com](http://www.acballroom.com) for dates, 7 – 9 pm.

Café Bailar Dance Club – 2 Saturday Variety Parties – Nov 14 and 28, lesson 7:30 – 8:30 pm and dance 8:30 – 11 pm, location varies, see website [www.cafebailar.com](http://www.cafebailar.com)

Cinema Ballroom – Variety Dance, Nov 6 and 20, lesson 7 – 8 pm and dance 9 – 11 pm.

Tapestry – Variety Dances, 1<sup>st</sup> and 3<sup>rd</sup> Sundays, Nov 1 and 15, lesson 6 – 7 pm and dance 7 – 9:30 pm.

Twin Cities Rebels – WCS and Variety Dance, Nov 1, 15 and 29, at DanceLife Ballroom, 7 – 10:30 pm..

## OTHER DANCES

Nov 7 DanceLife – 1<sup>st</sup> Saturday, Variety Dance, lesson 7 – 8 pm and dance 8 – 10 pm.

Nov 14 Cotillion Dance Club – Variety Dance, cocktails 5:30 – 6:30 pm, dinner 6:30 – 7:30 pm and dance 7:30 – 10:30 pm.

Nov 14 Tango Society of Minnesota, 2<sup>nd</sup> Saturday Milonga, at Four Seasons Dance Studio, lesson 8:30 – 9:30 pm and dance 9:30 pm – 1 am.

Nov 21 Linden Hills Dancing Club – Monthly Dance, at DanceLife, lesson/food 7 – 8:30 pm and dance 8:30 – 10:30 pm.

Nov 30 DanceLife – Scott and Shinya Variety Dance, dance 7 – 9 pm.

Dec 4 Costa Rica Ballroom – Showcase.

Dec 11 Dancers Studio – Nutcracker Holiday Showcase – 7-10:30 pm .

Dec 12 DanceLife Showcase, 6—10 pm.



## Inside the MN Dancer

### MONTHLY DANCES

#### NOVEMBER

Saturday, November 21  
Annual Meeting

Cinema Ballroom,  
1560 St. Claire Ave., St. Paul, MN

6:30 pm Annual Meeting  
7-8 pm lesson: Bolero  
Instructor: Nicole Piechowski  
8-11 pm: Variety Dance Music

#### DECEMBER

Saturday, December 19

DanceLife Ballroom,  
6015 Lyndale S., Mpls, MN

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

#### JANUARY

Saturday, January 16

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

7-8 pm lesson—West Coast Swing  
Instructor: Troy Lerum  
8-11 pm Variety Dance Music

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

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### **LYNNE'S DANCE NEWS**

*Dance events for every day of the week.*

*Updated daily.*

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

*Dance address book also on the website*

# DANCE CONTACTS

*If you'd like to be listed on this page, send your contact information to [tcrabe3s@gmail.com](mailto:tcrabe3s@gmail.com).*

## STUDIOS

### AMERICAN CLASSIC BALLROOM

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

### ARTHUR MURRAY DANCE STUDIO

534 Selby Avenue, St. Paul  
651.227.3200

### BALLROOM & LATIN DANCE CLUB

1103 W. Burnsville Pkwy, Burnsville  
952.292.0524  
[www.ballroom-club.com](http://www.ballroom-club.com)

### BLUE MOON BALLROOM

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

### CINEMA BALLROOM

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

### COSTA RICA BALLROOM DANCE STUDIOS

816 Mainstreet, Hopkins  
952.303.3339  
[www.costaricaballroom.com](http://www.costaricaballroom.com)

### DAHL DANCE CENTER

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

### DANCE AND ENTERTAINMENT

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

### DANCE WITH US AMERICA

10 Southdale Center, Edina  
612.564.5483  
[www.dancewithusamerica.com](http://www.dancewithusamerica.com)

### DANCELIFE BALLROOM

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

### DANCERS STUDIO

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

### FOUR SEASONS DANCE STUDIO

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

### FRED ASTAIRE DANCE STUDIO

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

### MILL CITY BALLROOM

[www.millcityballroom.com](http://www.millcityballroom.com)

### NORTH STAR DANCE STUDIO

Bloomington, MN  
612.799.4147  
[Facebook.com/northstar.dancestudio](https://www.facebook.com/northstar.dancestudio)

### RENDEZVOUS DANCE STUDIO

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

### STUDIOJEFF

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

## CLUBS

### AQUA GLIDERS DANCE CLUB

612.869.3062

### CAFÉ BAILAR

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

### COTILLION DANCE CLUB OF STILLWATER

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

### LADANZA DANCE CLUB

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

### LAKESIDE DANCE CLUB

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

### LINDEN HILLS DANCING CLUB

651.636.9747  
[www.lindenhillsdancingclub.org](http://www.lindenhillsdancingclub.org)

### MN WEST COAST SWING DANCE CLUB

763.442.1618  
[www.mnwestcoastswingdanceclub.com](http://www.mnwestcoastswingdanceclub.com)

### REBELS SWING DANCE CLUB

952.941.0906  
[www.tcrebels.com](http://www.tcrebels.com)

### SOCIAL DANCE CLUB

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

### STARDUST DANCE CLUB

[stardustdanceclub@gmail.com](mailto:stardustdanceclub@gmail.com)

### SUBURBAN-WINTERSET DANCE CLUB

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

### TANGO SOCIETY OF MINNESOTA

612.224.2905  
[www.mntango.org](http://www.mntango.org)

### TAPESTRY FOLKDANCE CENTER

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

### UNIVERSITY OF MINNESOTA BALLROOM DANCE CLUB

[bdc@umn.edu](mailto:bdc@umn.edu)  
[ls.gd/umnbdc](https://ls.gd/umnbdc)

### USA DANCE, MINNESOTA CHAPTER 2011

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

## SERVICES

### MADE FOR MOVEMENT

952.595.0003  
[www.made4movement.com](http://www.made4movement.com)  
Contact: Marsha Wiest Hines  
Services: Costume design, tailoring.

### OH SEW SPECIAL

7300 South France Avenue, Suite  
323, Edina  
952.746.5539  
[www.ohsewspecial.net](http://www.ohsewspecial.net)  
Contact: Susan Richardson  
Services: Tailoring, alterations, redesign

### SATIN STICHES LTD.

11894 Round Lake Blvd NW,  
Minneapolis  
763-323-9507  
1.800.48SATIN  
[www.satinstiches.com](http://www.satinstiches.com)  
Contact: Deborah J. Nelson  
Services: Custom-designed dancewear

## INSTRUCTORS

Scott Anderson	612.816.4446
Wanda Bierbrauer	651.439.3152
Rachel Damiani	612.718.6823
Nathan Daniels	763.464.1021
Jennelle Donnay	651.357.2060
Julie Delene	612.598.5355
Donna Edelstein	612.910.2690
Jennifer Foster	952.922.8316
Robert Foster	952.922.8316
Esther Granbois	612.872.1562
Lindsey Rebecca Hall	612.940.9546
Bonnie Inveen	612.978.9371
Julie Jacobson	651.261.6442
Lukas Klotzsche	561.502.2822
Jay Larson	651.387.3886
Kristina Lee	715.821.9039
Deanne Michael	612.508.9255
Monica Mohn	612.874.0747
Mariusz Olszewski	612.242.5159
Mary Rosenstiel	612.720.2584
Char Torkelson	612.709.6399
Lisa Vogel	651.208.0818
James Wood	651.242.2421





# PRESIDENT'S CORNER

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

*Leland and Leslie Whitney plan to compete at the USA Dance Senior IV National DanceSport Championships, Feb 20–21, 2016.*

USA Dance Minnesota Chapter #2011 membership has grown dramatically over the last two years. A large fraction of our new members have joined via Project Dance, an afternoon beginner dance lesson that is held every Sunday. The lesson is free to members while non-members pay \$5.

The lessons are held at a different studio on a monthly basis. A different dance is taught each month. The lessons throughout the month increase in difficulty. Professional instructors teach the lessons. Two or three volunteer Chapter Board members attend each lesson to act as receptionists and to fill in on the dance floor if the number of leaders/followers are not equal.

The lessons, though free to members, are not free to the Chapter. The Chapter pays some money per month to the host studio and instructor. The \$5 entry fee for non-members has paid only a small fraction of this cost over the last year and a half. Over the course of a year, this results in significant financial loss for the Chapter. When a Project Dance attendee joins USA Dance, paying the annual membership fee, the fee goes to USA Dance, Inc., the national organization, not to the Chapter, so this does not offset the Chapter's loss.

USA Dance Minnesota is committed to continuing Project Dance, but the Chapter will have to reduce the associated annual losses. Stay tuned.



## Tango II – 'The Dramatic Tango'

The American Tango: Dramatic, passionate, a breathtaking dance.

Learn **more** of the footwork, frame, posture, styling, and patterns.



- \* Coaches: U.S. 9-Dance Champion **Jay Larson** and **Donna Edelstein**
- \* Register by emailing Jay Larson at: jay9dancer@gmail.com, or at class
- \* Wednesdays, 8:00 p.m. – 8:50 p.m.
- \* October 14 – November 18, 2015
- \* **DanceLife Ballroom, Richfield, MN**
- \* Regular price: \$75/6 weeks, pay at class
- \* Single Session: \$15/1 week, pay at class

## Night Club 2-Step II – 'Romantic'

The Night Club 2-Step: Love, passion, on the nightclub dance floor.

Learn **more** of the footwork, frame, posture, styling, and patterns.



- \* Coaches: U.S. 9-Dance Champion **Jay Larson** and **Donna Edelstein**
- \* Register by emailing Jay Larson at: jay9dancer@gmail.com, or at class
- \* Wednesdays, 7:00 p.m. – 7:50 p.m.
- \* October 14 – November 18, 2015
- \* **DanceLife Ballroom, Richfield, MN**
- \* Regular price: \$75/6 weeks, pay at class
- \* Single Session: \$15/1 week, pay at class

## COMPETITION CALENDAR

*Nov 7, 2015*

### **California State DanceSport Championship - NQE 2016**

Hosted by NorCal Chapter #4004, San Jose, CA

*Nov 21-22, 2015*

### **National Collegiate DanceSport Championships 2016**

Hosted by USA Dance National, Columbus, OH

*Jan 8-10, 2016*

### **Snow Ball Competition**

Hosted by Donna Edelstein, Minneapolis, MN

*Jan 15-17, 2016*

### **Manhattan Amateur Classic (The MAC) – NQE 2016**

Hosted by Greater New York Chapter #3004, Secaucus, NJ

*Feb 20-21, 2016*

### **Mid-Atlantic Championships—NQE 2016**

Hosted by Mid-Eastern USA Dance Chapter #6001, Bethesda, MD

*Apr 1-3, 2016*

### **2016 National DanceSport Championships**

USA Dance National Championships to be held in Baltimore, MD

*June, 2016*

### **NJ DanceSport Classic Summer Sizzler - NQE 2017**

Hosted by Mario Battista & Wendi Davies, Hackensack, NJ

*Jun 24-26, 2016*

### **Gumbo DanceSport Championships—NQE 2017**

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

*Aug 5-7, 2016*

### **Derby City DanceSport Championships—NQE 2017**

Hosted by Greater Louisville Chapter # 2021, Louisville, KY



*Tom Crable is the editor of Minnesota Dancer. Tom and his wife Linda, have been doing ballroom dancing and solos for many years in the Twin Cities.*

# EDITOR'S COLUMN

By Tom Crable

## Survey Results Coming in December Issue.

USA Dance Minnesota conducted an electronic survey in October and received many responses from both members and non-members. Survey data are being compiled and summarized results will be made available very soon on the

Chapter's website ([www.usadance-minnesota.org](http://www.usadance-minnesota.org)).

The survey included questions about the chapter's key programs: the monthly dances, the monthly newsletter, and

Sunday Project Dance lessons. Survey Committee members include Chair Joyce Thompson, Bonnie Burton, Karen Maldonado, and Gary Stroick. Stay tuned!







# DANCING CLASSROOMS HAS BEGUN!

Andrea Mirenda, Heart of Dance Co-Founder and Creative Director.

By Andrea Mirenda, Heart of Dance Co-Founder and Creative Director

The months of planning and preparation finally paid off – Dancing Classrooms has begun! The Minnesota non-profit Heart of Dance (HOD) brought this inspiring program to the Twin Cities elementary schools this fall. Teaching Artists Heather Johnson and Andrea Mirenda are more than halfway through the inaugural 10-week residency, which teaches essential life skills to fifth grade students through the practice of ballroom dance.

Many thanks to all of you who attended the fundraiser dance hosted by USA Dance on October 25 at Dancers Studio to support Dancing Classrooms and Heart of Dance! If you did, you were treated to a glimpse of the students' progress after only a few weeks. They are working toward the culminating event held in each school the first week of December and the inter-school Colors of the Rainbow Team Match (as seen in *Mad Hot Ballroom*) December 13 at Dancers Studio.

Dancing Classrooms was founded in the New York City school district over 20 years ago by former champion dancer Pierre Dulaine and his partner Yvonne Marceau, who were also founders of the American Ballroom Theater Company. The program has since grown to include

30 sites worldwide and has served one half million children, 50,000 in the last year alone. Three films highlight the program and founder: *Mad Hot Ballroom*, *Take the Lead* and *Dancing in Jaffa*.

HOD Creative Director Andrea Mirenda spent time with Dulaine at a two-day annual Site Director's Conference at the Dancing Classrooms global headquarters in New York last July, along with representatives from sites around the world. "It was inspiring to meet people from Switzerland, Israel, the Virgin Islands and Japan, as well as all over the US, all of whom share the passion of this program!" said Mirenda. "They've been a great resource for the inevitable questions that arise as we chart this new territory."

Heather Johnson joined Mirenda for the week-long Teaching Artist training that followed. Though both women are lifelong dance professionals who are used to dancing and teaching every day, both were challenged by the training led by Rodney Johnson, who is featured prominently in *Mad Hot Ballroom*. "The program is very structured, which is important when dealing with 10- and 11-year olds," Mirenda says. "The steps are pretty basic but every lesson is highly

scripted, the language and cultural references carefully chosen, so fifth graders will relate to and engage with the material. It's clear how much thought has gone into every detail of every lesson."

Adapting their teaching styles to the Dancing Classrooms methodology has taken some getting used to, but Johnson and Mirenda say they appreciate the structure. "It has made our jobs a lot easier! Even so, the students are understandably reluctant to get into dance frame," says Teaching Artist Johnson. "The opposite gender still has 'cooties' at this age. But you can tell most of them really want to learn, they just don't want to look too interested in front of their friends!"

In its first year in Minnesota, Dancing Classrooms will bring the benefits of ballroom dance to 20 to 30 classrooms around the Twin Cities. The program is in four schools during the fall semester with a total of 11 classrooms and about 250 students. Fifth graders at Athlos Leadership Academy, Benjamin E. Mays IB World School, Four Seasons A+ Elementary School and Friendship Academy of the Arts have so far learned the Merengue, Foxtrot, Rumba, Polka and Tango, with Swing and Waltz still to come.

>> Continued on next page.

>> Continued from prior page.

There is still work to be done and you can help! Heart of Dance has received numerous inquiries since the program's inception from local dancers who want to be involved. Becoming a Teaching Artist isn't for everyone – it requires a week's training in New York, a five day per week commitment for two consecutive semesters, and a high level of energy. One or two volunteer Classroom Assistants in each classroom, however, would go a long way toward maximizing the benefits students get from the program, and that's where local amateur dancers can be invaluable. Even with the classroom teacher supporting the teaching artist, it can be challenging to keep 20 to 25 ten- and eleven-year-olds focused for an entire lesson! Classroom Assistants help

with classroom management, filling in the partnering gaps when genders are unequal, demonstrating steps with the teaching artist and generally keeping the students on task.

Classroom assistants are needed immediately for the remainder of the fall semester and for spring semester. Dance experience is not important since you'll be learning right along with the students. Do you share a passion for the benefits of ballroom dance? Are you available during the school day two times per week for 45-90 minutes until the first week of December? Or starting in January for 5-10 weeks? Can you be patient and firm, and always maintain a positive attitude? If you'd like to participate as a volunteer Classroom Assistant in Dancing

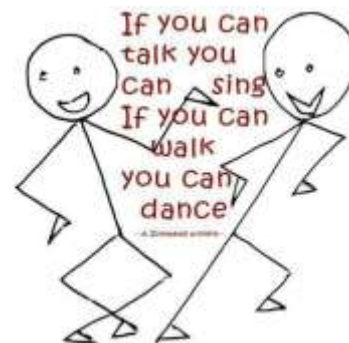
Classrooms, contact Dede Ouren at [dede.ouren@gmail.com](mailto:dede.ouren@gmail.com) or 612-554-7029.

Finally, we are so thankful for the ongoing support of the entire Twin Cities ballroom dance community for Dancing Classrooms, from our lead sponsors University of Minnesota Ballroom Dance Club and U Partner Dance, to individual generous donors and to USA Dance, Minnesota Chapter. This support now enables us to grow. We have a long list of Twin Cities schools that would like to start Dancing Classrooms in spring semester, 2016. All we need are a few more classroom sponsors. The more sponsors, the more schools that can participate. You can help!

Tango Sponsor	\$2,000	Pays HOD costs for full classroom residency
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If you would like to sponsor a classroom, please contact Heart of Dance Development Director Ember Reichgott Junge at [emberj@heartofdancemn.org](mailto:emberj@heartofdancemn.org) or 612-750-1262.

Thank you for your continued support for Dancing Classrooms-- transforming lives one step at a time!





*Lorie and C.J. Hurst have been competitive ballroom dancers for many years. C.J. also likes to do photography.*

# Showcase at American Classic Studio

October 3, 2015

By Lorie Hurst    Photos by C.J. Hurst

On Saturday, Oct. 3, American Classic Ballroom in Chanhassen had another successful showcase. Owners Paul and Natalie Botes organized a beautiful event, with Robert Foster giving his charisma as MC. Paul and Natalie between them danced in almost every heat, and gave us students a chance to shine for our family and friends. With tasty hors d'oeuvres, a cash bar, plenty of space, a practice room in the back, huge dressing rooms, and a warm welcome, it was the perfect dance venue.

My husband CJ and I danced a round of both our Smooth and Standard routines, giving us good preparation for our next competition coming up in less than a month. We also took the opportunity to perform a show dance that had lifts, dips,

and fancier moves. We are always nervous about doing this particular routine, but the more relaxed atmosphere of a showcase is the perfect forum. Though most of our finished dancing happens on the competition floor, it was fun to dance just for entertainment.

The variety that was showcased was truly impressive. Their youngest participant was 8 years old and dancing his first performance. It went all the way up through seniors dancing with new partners for the first time. As well as individual dancers, they featured the studio's own Formation Team, who did two entertaining numbers. The whole spectrum was represented.

It was a particularly special occasion for one of American Classic Ballroom's instructors,

Whitney Irene. It was literally her last dance here. Whitney will be leaving Minnesota for future adventures in California. It was endearing to see how much her students love her. She headed the Formation Team herself, and they presented her with roses for their gratitude. Whitney provided the finale for the showcase, dancing a self-choreographed Swing with her partner Troy Lerum. All of us at American Classic Ballroom will miss Whitney.

Thank you to Paul and Natalie for another very classy event. Ever the gracious hosts, they made us all feel special and spotlighted. Looking forward to the next showcase, it might be enough motivation for CJ and I to work on some more lifts!

See Photos Next Page.



American Classic Showcase on October 3, 2015. Photos by C.J. Hurst





# Body Gratitude

By Elizabeth Dickinson

*Elizabeth Dickinson is a life/executive coach and amateur ball-room dancer. If you enjoy her writing and would like to receive her weekly emailed coaching newsletter, contact her at: [elizabeth@pursueyourpath.com](mailto:elizabeth@pursueyourpath.com).*

As I've aged, I've become more grateful for what my body can do, vs. what it can't.

When I studied dance as a child and into my twenties, I compared myself to whoever seemed to be best in the class and came up short. There usually seemed to someone who was more flexible, executed better turns, or was able to perform whatever I was trying to master better than I was doing it.

While I can't say that I've grown out of that completely, (because competitive dancing is a comparative sport), I do feel grateful for how well my body tries to do everything I ask it to do.

And when I compare myself to sedentary friends, the comparison is quite stark.

During this Thanksgiving month, I encourage each of you to remember what your body does for you, often without you having to operate it consciously.

Someone wise once said that gratitude lets us celebrate today rather than waiting for the next level of accomplishment.

Gratitude is not an expression of arrogance. Online I discovered that the Hebrew word for gratitude "hoda'ah" is the same word for confession. Expressing gratitude confesses dependence and acknowledges that something else bene-

fits you. It is an admission your life is better because of it.

As dancers and human beings, our bodies enable us everyday to express ourselves and to be in this world.

They deserve our gratitude.

May we pursue our paths, in gratitude for the temples of our souls,

Best wishes,

Elizabeth





# Congratulations!!!

## Lisa and Tony Guinta's Wedding



Photos by Suzi Blumberg.







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*I have been dancing since 2000 and have been attending variety ballroom dances like these regularly since about 2010.*

# Dancing in the Twin Cities II: Ballroom Variety Dance and Practice Parties at Dance Studios

By Bob Anholt

This is the second in a series of articles about places to dance in the Twin Cities aiming to describe the culture of local dance events: types of music, participants, size of the dance floors, etc. These articles are designed for new dancers, out of towners, or even experienced local dancers who want to try a new place. This article describes dances at studios organized by the studios (as opposed to dances organized by others renting studio space).

This article is a supplement to Lynne's list or the Dancer's Night Out list in this magazine which have current date, time, location and cost information. Lynne's list can be found at: [www.organizonduty.com/testimonials.html](http://www.organizonduty.com/testimonials.html).

Nearly every studio in the Twin Cities puts on a practice party nearly every week. Anyone can go to these parties although they tend to cost less or are free for students who take a private lesson in that week (or have packages). As such the parties tend to be dominated by people taking group or private lessons at that studio, so they are an excellent way to dance socially with fellow students. All of the parties are DJ'd and the DJ usually plays tunes for every dance form that the studio teaches. The parties last from 45 min to 1.5 hours so in order to get to everything, the DJ plays songs for less than the usual three minutes or in some cases

calls for dancers to switch partners every 60 to 90 seconds. The studio's teachers usually dance with students at the parties, circulating among partners like any other participant. Also the party may include a waterfall or other type of mixer.

Cinema Ballroom has the most teachers and participants of any studio in the Twin Cities, so its Wednesday night practice party has a large number of attendees. Because Cinema places heavy emphasis on dancing in competitions, dancers who have been there awhile are very excellent, so these parties are the best places for social dancers to mix with people actively engaged in competition. Cinema teaches advanced and beginner group classes prior to each party (\$15 or free for people taking private lessons); the cost of the party alone is \$6 for others. Cinema's floor is very large but they rope off part of it for new dancers or line dancers (usually the samba line dance). Over 50 people attend each Wednesday party.

Cinema also puts on a ballroom variety dance on the first and third Friday of each month. These are not as well attended as the Wednesday dance. Free intermediate and beginner lessons covering two dance forms are given at 7 pm. The dance goes from 8 to 11 pm, but the number of dancers decreases greatly after one or two hours.

Despite the fact that DanceLife Ballroom operates in a much smaller dance hall than Cinema Ballroom, it has a very robust Friday night dance party every week. DanceLife is not nearly as competition minded as Cinema, so it is the place social dancers go to learn and consequently its practice parties bring in more social dancers. The \$10 cost of each party includes an intermediate or beginner lesson in two dance forms (free to persons with packages). The owner, Shinya McHenry, usually DJs each party calling for a change of partners every 60 to 90 seconds. Each dance has a waterfall mixer where he plays a waltz, foxtrot, tango and polka (yes: polka!) tune. Between 50 and 60 people attend each Friday party. Given the small size of the floor, this is a good place for completion minded leads to practice floor craft (and for social dancers to learn floor craft).

Also DanceLife hosts 2-hour variety dances on the 1<sup>st</sup> and 5<sup>th</sup> Saturday of each month with a 7 pm class. On some Mondays, Shinya and Scott Anderson together host a variety dance at DanceLife from 7 to 9 pm. Scott Anderson teaches regular Monday night group classes at DanceLife Ballroom aimed at social dancers; the DanceLife parties are what he does when that space is unavailable (usually holidays). No classes are given as part of the Monday parties.

>> Continued on next page.



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Shinya was formerly the co-owner of Dancers Studio which has retained his style of doing practice parties. Dancers Studio is as large as or is larger than Cinema and Tapestry, but because the studio has fewer teachers and students, they do not use the whole space for the parties. The space is more than adequate for the 20 to 40 dancers who attend. Within greatly varying fluctuations there are equal numbers of men and women. Thanks in part to the small numbers, mixing is very well at these parties, so everyone dances with everyone else over the course of the evening. At the larger parties, thanks in part to split beginner and advanced lessons, the advanced dancers stick with advanced dancers and beginners with beginners.

Classes are not included as part of the Dancers Studio party although they teach regular classes at 7 pm. The party currently runs from 8 to 9:30 pm. It is free to students with packages or \$5 for others. A significant fraction of the participants there are social dancers who are not students at Dancers Studio.

Other studios having parties are:

American Classic Ballroom in Chanhassen on alternating Sundays (with Pizza).

Costa Rica Ballroom in Hopkins on some Wednesdays.

Burnsville Ballroom and Latin Dance Club on Fridays.

Fred Astaire Studio in Eagan on alternat-

ing Thursdays and Fridays and some Saturdays.

Arthur Murray Studio in Minneapolis on Thursdays.

About Me:

I have been dancing variety ballroom since about 2010 and am a regular attendee at the dances I've described, but have not attended any of the parties listed at the end of this article. Last summer (August 2015) I spent a week near Palo Alto California and wished I could have found information as detailed as that in these articles about dances on the Peninsula south of San Francisco.



Practice parties at Cinema, Dancers Studio and DanceLife Ballroom.

## ASK DR. DANCE

Submit your questions to Dr. Dance at [tcable3s@gmail.com](mailto:tcable3s@gmail.com).

**Q:** I have gone to Project Dance monthly lessons for about 1 year. I have decided to take private lessons. How do I choose a teacher and what items do I look for in a good dance studio? How much do private dance lessons cost in the Twin Cities area? Do I take lessons from a teacher from a dance studio or from an independent teacher?

**Donna says:** It's great that you are planning to improve your dancing through private lessons.

Everyone has their own criteria for choosing a teacher and there is not a single right answer.

My recommendation would be to look for someone who has at least a few years of teaching experience and has passed teaching exams. If you go to the website [ndca.org](http://ndca.org) and look up 'directories' you can see who the certified dance teachers are in the Twin Cities area.

Some of us are former or cur-

rent professional competitors which generally means that we have spent a lot of time and money working on our own dancing, and our students will benefit from that knowledge.

You may also want to try a few different teachers (expect to pay for those lessons) to see who's teaching style resonates with you. Be up front and tell the teachers that you want to try lessons with a few teachers before making a decision.

You should expect to pay about \$95 for a 45 minute lesson with a highly qualified independent instructor in the Twin Cities.

Many studios have lesson prices that incorporate group classes and practice parties and therefore costs will be higher to accommodate those services, so ask questions to make sure that you know what you are buying. Being part of a studio and experiencing the camaraderie can be lots of fun, so try parties at a few studios to see where you feel most comfortable.

The Twin Cities has many wonderful teachers and studios - best of luck in finding the perfect fit for you.



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



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## PAUL SAYS:

Congratulations on making a life changing decision! If you took the lessons through Project Dance, you probably have been exposed to many teachers and teaching styles and as such you are in a great position to choose a teacher. Think back on what you have learned, reflect on how you learned and who the teacher or teachers were that impressed you the most. In terms of a dance studio, it really depends on your comfort level at any given location. Do you like the atmosphere, the people that frequent the studio, how big is the floor, how busy is it during private les-

sons and do they offer group classes in combination with private lessons? Different people will have different needs and you need to satisfy yours.

In terms of the cost of lessons, it varies quite a bit, and you can certainly ask whomever you wish to take from and compare. Be aware that often at a studio, group classes are included in the price of private lessons, whereas independent teachers often do not offer that option. Another aspect to take into consideration when choosing a teacher is how qualified they are. Anybody can hang out a shingle and claim to be a

teacher. Ask about certification and experience and don't be fooled by membership in the NDCA. Just being a member does not require certification, but qualified teachers are listed at [ndca.org](http://ndca.org). I encourage you to do your homework before committing. Good luck with your new adventure!



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

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*Deborah J. Nelson is the founder, President, and head designer of Satin Stitches Ltd. More costuming tips at: [www.satinstitches.com](http://www.satinstitches.com)*

# Dance Costume Fabrics: The Good, the Bad and the Ugly

*By Deborah J. Nelson/Satin Stitches Ltd.*

This article revisits a previous article I had published several years ago because I felt it was a good topic to share again.

Anyone that has visited a fabric store should be aware that there are many different types of fabrics that may or may not be suitable for dance costumes. Many may think that if you are dancing a lyrical or 'smooth ballroom' routine, you will want to use non-stretch, woven fabrics, such as chiffon or satin. And if you are dancing a jazzy or Latin-style ballroom routine, you will be relegated to non-woven, stretch spandex fabrics. With all the multitude of types of fabrics currently available, this is no longer the case (it may have been more of a generality, years ago).

It really depends on what type of costume you are wanting. Do you want sleek and body-hugging costume? Do you want floaty or bouffant? Do you want the look of a traditional evening gown that is danceable or the look of a daring, sexy costume? Once you decide the 'character' of your costume, this will guide your decision for what type of fabrics to use. And your budget is also a consideration.

The main two categories of fabrics are woven and non-woven. Woven fabrics generally don't have any stretch to them, unless they are woven with a spandex fiber or if the fabrics are cut on the bias (which is when the length or width of a garment are cut at a diagonal to the edge or selvage of the fabric).

Non-woven fabrics include all types of knitted fabrics, which have a stretch to them. How much stretch is determined by many different factors. All you need to know is if the stretch is enough, or too much or too little for what you need. Some fabrics have stretch in all directions, and some only have stretch in one direction. You need to be aware of which type of stretch you have, in a particular fabric, and consider if it will work for the use you intend.

Some stretch is generally needed in any type of performance fabric because the best, most flattering look, is when the garments are cut 'close to the body' for sleekness (but not too close to allow for body bulges to show). Generally boxy-fitting garments are not very flattering, for anyone. If you cut (or fit) a garment to the exact measurements of your body, you need to have some 'give' or 'ease' so you can allow your muscles to ex-

pand, with dance movement and be able to breathe (your chest expands when you take in a deep breath). If your clothing is too restrictive, and you can't breathe or move with ease, your dance performance will suffer. Experimentation will determine just how much stretch you need and like, for any costume or gown.

If you think hiding in a tent-like garment will hide excess weight – think again, as it just makes you look larger. If you're hoping to hide a few extra pounds or simply feel your best, make sure that you either wear a slightly looser-fitted garment or that you wear some of the fabulous 'shaper' garments that are on the market today, to smooth out any possible lumps, bumps or rolls.

When you are looking to achieve stiffness in a costume, generally speaking a woven fabric will work much better. Woven fabrics come in all types of 'stiff to limp' with taffetas or Bridal satins being much more stiff than a crepe-back or charmeuse satin, for instance. Stiffness can also be added to fabrics by the use of a stiffener or interfacing. Interfacing comes in all ranges of stiffness. Interfacings are used with suit fabrics to create the tailored look of a tuxedo jacket or regular men's blazer. >> Continued on next page.

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You may wish a collar that stands up – if so, you will incorporate interfacing to achieve this look. Any limp fabric can be fully interfaced to create a very stiff look, but the opposite isn't true. If you want a limp look, you need to work with a limp fabric.

Many times, the best costume needs to be created with both a nonstretch woven fabric and a knitted stretch fabric. If you are trying to match these totally different types of fabrics – you can run into problems, as usually these totally different types of fabrics are manufactured by different mills, and there is very little chance that specific colors will match. In the Bridal world, many times satins, chiffons and taffetas are all 'dyed to match' for use for bridesmaids dresses and such. All these types of fabrics could easily be manufactured at the same company, allowing for easy dye-matches.

Traditionally, when a sheer fabric was needed, a woven chiffon was used. With the availability of stretch, non-woven mesh fabrics, you can achieve a similar look without the labor-intensive use of a woven fabric that needs to be 'finished', where a stretch mesh can be left 'raw-cut'. This can help your budget and achieve a good match to the non-sheer spandex that might be used in your costume.

And in the costume fabric world, different sheer and nonsheer spandex fabrics could be manufactured by the same company, so those could match. It is very difficult to find

good matches between these two different fabrics. There are a few fabric retailers who offer 'dyed to match' options for the dance world. These offerings are sold at a premium, but are available. If you are shopping at your local fabric store, you aren't going to be seeing these options. Checking sources online, you will want the option to see actual swatches, and not rely on your computer monitor to tell you if they match well enough, or not.

The best way to camouflage possibly non-perfect matching of a Lycra® Spandex to a woven chiffon would be to work with different textures in these fabrics which will alter your perception of exactly what the colors are. It's a great way to fool the eye! If you look carefully at two different fabrics, in natural light, or with lighting that is closest to what will be available when you are wearing your gown or costume, determine if the fabrics blend nicely, or if they look 'off' to you. Even black fabrics never really match, and a bluer black may not blend well with a redder black. Black velvet will never match a black chiffon, lace or satin, but if they are both of the bluer variety, they will blend nicely. Pairing a velvet with a brocade, for example will generally appear to blend

better than if you are going with velvet and another matte-finished fabric.

If you are commissioning a ballroom gown or costume, after you convey your ideas to your professional dressmaker or designer, you should be able to count on their knowledge of fabrics, so that you can take their recommendations on what types of fabrics will create the best look for your gown or costume.

The number one rule? Don't fight the natural attributes of a piece of fabric. Don't try and force a fabric to do or be something that it doesn't naturally want to do or be. You will be wasting lots of time and effort (and money) in your fight. Never try to create a crisp tailored look out of flimsy, slippery or stretchy fabric, and be aware of the downfalls of trying to create a soft, drapery look when using a fabric that is too stiff!

I've written more about different types of fabrics in my blogs titled 'Fabric 101: A Tutorial' and 'Fabric 102: A Tutorial' which are posted online at [www.satinstitches.com](http://www.satinstitches.com). You can access my Archived Blogs and search for 'Learn About Fabrics' for these, and other informative articles about fabric.





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

# Steal the Lead, Part 2 of 2

**PART OF OUR 'LEAD OR FOLLOW OR BOTH' SERIES.**

By Paul Stachour

Stealing the lead is an enjoyable way to play with dance. If you have not tried it yet, the following information will get you started. Why not switch things up!?!






Third, for an example of a natural position change, let us consider the alternating underarm turn, such as is found in rumba or cha-cha.

Have you ever asked yourself the question: "Why is the number of turns in the alternating underarm turn an odd number?" The syllabus number of turns is 3; however 5 works, as does 7, or 9, or ... (but more than 5 gets kind-of-boring).

The not-so-obvious answer (until you try it) is that an even number of turns leaves the pair's hands in the "wrong" (lead and follow swapped) position. On turns 1, 3 and 5 [Figure 10 and 11] the upraised held hands are in the usual position, that is, leader's left hand is holding the follower's right hand. However, on turns 2 and 4 the (prior) leader has now gone to

holding the (prior & still) follower's hand in their right hand instead of their left [Figure 12 and 13]. If at this point, the (prior) follower holds that right hand tightly in their left, and does not allow it to let go, that leaves the other 2 hands somewhat dangling, needing to position themselves somewhere. If the (prior) follower puts their right hand under the armpit of the (prior) leader [Figure 14], then the natural reaction of the (prior) leader is to put their left hand on the (prior) follower's shoulder. You can see that who is leading and who is following has just been switched.

>> Continued on next page

				
Follow Turning	Follow Turned	Lead Turning	Lead Turned	Hands Switched
<a href="#">Figure 10</a>	<a href="#">Figure 11</a>	<a href="#">Figure 12</a>	<a href="#">Figure 13</a>	<a href="#">Figure 14</a>

Paul Stachour dancing with Rebecca Steinkruger.

>> Continued from prior page


But, you ask: "Who initiates that lead-follow switch while doing the alternating underarm turn? Is it the current lead? The current follow?" It can be either. The key motion is that as they resume facing each other at the end of turn 2, the hands don't come apart. That can happen either if the lead does not let go, or if the follow clasps tightly and does not allow the lead to let go. Thus when the hands attempt to resume contact on the side of the body away from the turn, if the person initiating the role

-switch puts their hand in the position of the role which they are assuming, the other person quite naturally usually goes along by placing the remaining unconnected hand in the usual position for the role which they are now being placed. In this example, it is the follow who initiates, and thus what is happening is stealing-the-lead.

Fourth, for a second example of a natural position change, let us consider the basket-whip in west coast swing. Unlike the other examples so far, which have an odd number of weight-

changes during a dance-unit, west-coast has an even number. This means that not only does there need to be a hand-change, there also needs to be a foot change. In the usual basket-whip, the lead (Linda) starts as usual with a [Figure 15] step around [Figure 16] and behind the follow (Paul) holding both hands of the follow, as is shown in [Figure 17]. As the lead moves around, the lead releases the right hand [Figure 18],

>> Continued on next page.

			
Start <a href="#">Figure 15</a>	Leader Side <a href="#">Figure 16</a>	Hold Both Hands <a href="#">Figure 17</a>	Lead Releases Lady's R Hand <a href="#">Figure 18</a>

Paul Stachour dancing with Linda Checky.

>> Continued from prior page.

thus returning to the usual lead's left-hand, follow's right-hand hold [Figure 19]. However, if the lead releases their left hand, holding on with their right hand [Figure 20], this just might be an invitation (perhaps the lead is not even aware they are making the invitation) to the follow to steal the lead. Or, perhaps it is just be a change-of-hand in preparation for the next pattern [Figure 21]. If, as the basket-whip ends, the (prior) follow steps twice on the left foot, once as the last step of the basket-whip pattern, and once as the (current) lead in the first step (backwards) of the next pattern, a lead-change has been

accomplished. That second left-foot step must be a strong step backward, strong enough to pull the (prior) lead, now (current) follow, forward [Figure 22] and to definitely signal that the (prior) follow (Paul) is now the (current) lead. The (prior) lead, who is now the (current) follow, might step forward on the left foot rather than the right foot. However, a double-step or a fake-step should quickly get them onto the proper foot for their (current) follow role.

Today, if you ask me to dance, a response you are likely to get is: "Yes, thank you. Will you lead or follow first?" Or if I am the one asking you to dance as fol-

low, and you steal the lead from me, you'll see my smile of appreciation, as you assist me in becoming a better follow. And if it doesn't work too well, please try again. As one lady, with whom I now dance both roles with regularly, put it to me: "When I first led you in a free spin, you were so wobbly that I was afraid you were about to wind up on the floor. Now, two years later, your balance has improved quite a bit, and the free spins work a lot better."



			
Usual Finish	Lead Right Hand to Female Left Hand	Reversed Finish	Start Next Pattern
<a href="#">Figure 19</a>	<a href="#">Figure 20</a>	<a href="#">Figure 21</a>	<a href="#">Figure 22</a>

Paul Stachour dancing with Linda Checky.



# USA Dance Membership Application

Please PRINT Clearly

This form may be used by two people at the same address.



Name		Date of Birth (required for Athlete members)	
1.		Male <input type="checkbox"/>	Female <input type="checkbox"/>
2.		Male <input type="checkbox"/>	Female <input type="checkbox"/>
Street Address		Apt. #	City State Zip Code
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1.			
2.			
Is this a renewal application? <input type="checkbox"/> Yes <input type="checkbox"/> No If Yes, Member # _____ # _____			
Name of USA Dance Chapter I wish to be affiliated with: _____			
Name of College or Youth Club you are affiliated with (if applicable): _____			

MEMBERSHIP CATEGORY			ADDITIONAL INFORMATION
Recreational: Social Ballroom Dancer	\$45	\$	Dances for enjoyment and works to improve but <b>does not compete</b> . May include retired DS Athlete.
Recreational: Social Adult Dancer	\$35	\$	Enjoys and appreciates the physical, mental, and social benefits of social dancing.
Recreational: Social Youth Dancer	\$10	\$	A social dancer under the age of 19. Often a family member or friend of adult member.
Recreational: Social Dance Teacher	\$60	\$	An individual who is engaged in the teaching of social dance.
DanceSport: Adult Athlete*	\$70	\$	A competitive dancer who is age 19 or above.
DanceSport: Student Athlete*	\$25	\$	A competitive dancer age of 19 or above but below age 35 and is enrolled in school full time.
DanceSport: Minor Athlete*	\$20	\$	A competitive dancer who is below the age of 19.
DanceSport: Professional Athlete*	\$75	\$	A competitive dancer who declares him or herself as a professional or dances as a professional in competition.
DanceSport Official*	\$80	\$	An individual who serves in an official capacity in the field of DanceSport and/or ballroom dance, i.e. judge, emcee, music director, invigilator, independent comp organizer, chairperson of judges, WDSF adjudicator etc.
DanceSport: Special Olympics Athlete	\$10	\$	Qualifies for participating in Special Olympics competitions only.
DanceSport: Unified Sports® Partner	\$25	\$	Dance Partner of Special Olympics Athlete -for participating in Special Olympics only.
DanceSport Supporter*	\$40	\$	This category of membership is designed for those who are not active competing athletes but who want to show support for the DanceSport initiatives of USA Dance. This would include former athletes, parents or other family members of athletes, and general supporters who would like their voice counted on DanceSport matters.
Other Misc. Fees	\$	\$	This space for upgrades, and other miscellaneous fees.
Total Membership Fees	\$	\$	
Total Contributions & Donations	\$	\$	Donations are used to help fund our many efforts to increase the quality and quantity of ballroom in the US on a social and competitive level including youth outreach, raising public awareness of the physical, mental and social benefits of dance, development of chapters, increased social dance options, support for our athletes and dancesport events. Thank you for helping us achieve these goals. USA Dance is a 501c3 non-profit corporation. Any donations in excess of value received are tax deductible.
TOTAL AMOUNT DUE		\$	

You may enroll on-line at [www.usadance.org](http://www.usadance.org)

Or, you may mail your application and payment. Make check payable to USA Dance and send to:  
**USA Dance Member Services Dept. P O Box 90 Oak Hill FL 32759-0090**  
 Central Office 1-800-447-9047

\* Memberships for Adult, Student, Minor and Professional Athletes, DanceSport Professionals and DanceSport Supporters are on a calendar year basis rather than on an anniversary year basis.

We are a volunteer organization. Can we count on you? ☐ Yes If yes, where? ☐ Chapter ☐ Regional ☐ National

What is your area of expertise? How are you willing to help USA Dance?

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