
MINNESOTA

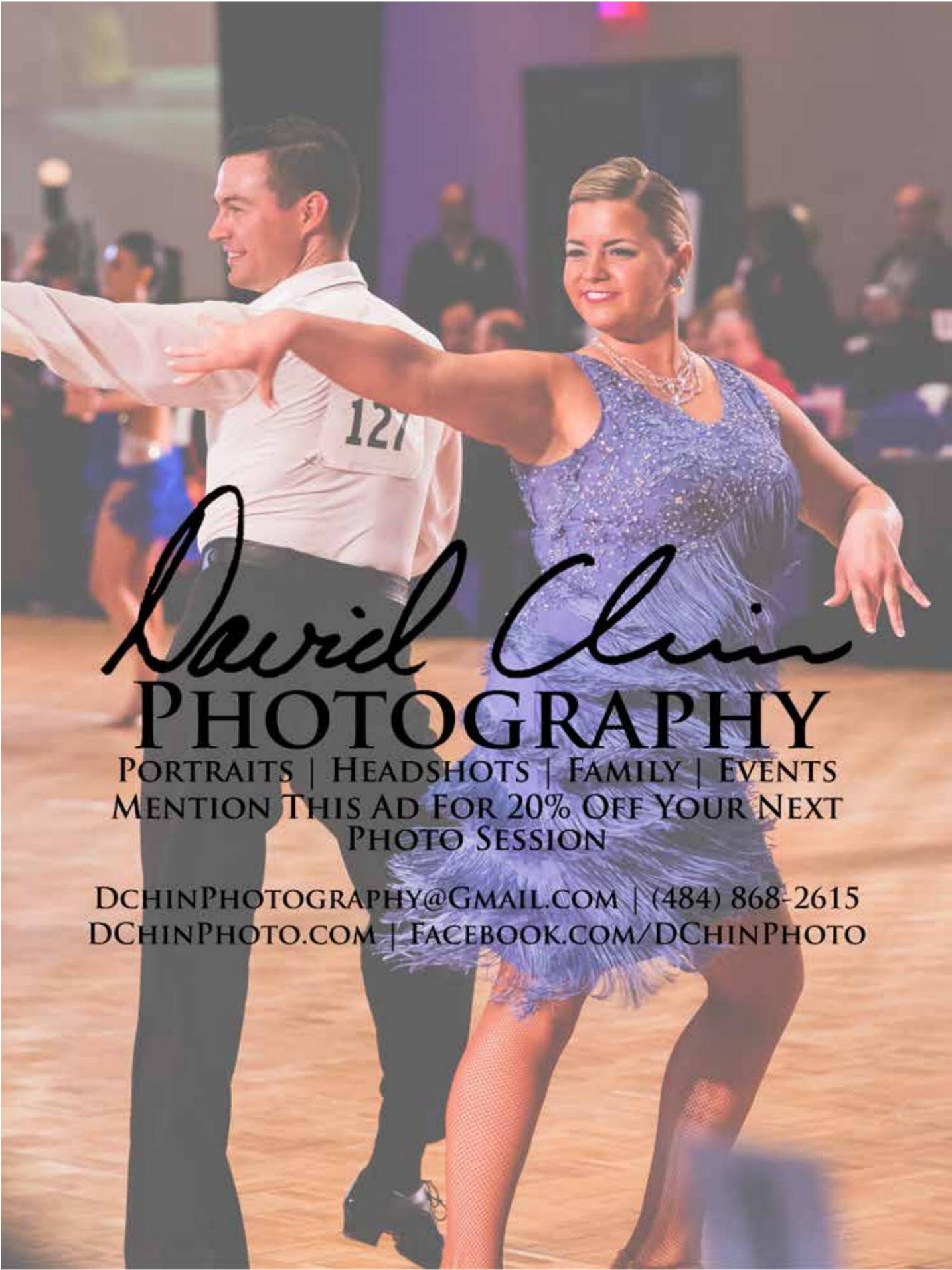
DANCER

October 2016



Joyful Dancers. Photo by David Chin





David Chin
PHOTOGRAPHY

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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/Layout: Tom Crable
Assistant Editor: Leland Whitney
Advertising: Tom Crable

Contributions: Articles submitted may be edited for length, clarity, content. Photos should be high-resolution jpg, png, or pdf files. Email submissions to tcable3s@gmail.com.

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USA CHAPTER MONTHLY DANCES

October
Saturday, October 15

Dance With Us America
10 Southdale Center, Edina

7-8 pm lesson - Rumba
Instructor: Elena and Gene
Bersten

8-11 pm Variety Dance Music

November
Saturday, November 19

Cinema Ballroom
1560 St. Clair Ave, St. Paul

Annual Meeting - 6:30
7-8 pm lesson - Hustle
Instructor: Spencer Loufek
8-11 pm Variety Dance Music

December
Saturday, December 17

'nMotion Dance Center
7988 University Ave NE, Fridley

7-8 lesson - Bolero
8-11 pm Variety Dance Music

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



Beginner American Rumba

Sunday, October 2nd — 2:00 pm

Sunday, October 9th — 2:00 pm

Sunday, October 16th — 2:00 pm

Sunday, October 23rd — 2:00pm

Classes with Troy Lerum at

dancers studio
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415 Pascal Street North
St. Paul, MN 55104
651.641.0777

www.usadance-minnesota.org

info@usadance-minnesota.org



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

USA Dance-MN Chapter #2011 Board Minutes

Tuesday, August 2, 2016

Submitted by Bonnie Burton

In attendance: Ed Soltis (Vice-President), Carol Post, Joyce Thompson and Tom Crable.

Absent: Lee Whitney (President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Karen Maldonado and Dan Fitzgerald.

Guest: Bonnie Burton and Gary Stroick.

Location: Washburn Public Library, 5244 Lyndale Avenue South, Mpls., 55419.

There was not a quorum present.

Next Meeting: Tuesday, September 6, 2016.

6:00 p.m.

Washburn Public Library

5244 Lyndale Avenue S

Minneapolis, MN 55419



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Contact:

Bonnie Burton – 952.454.4620

bonnieburton@comcast.net

or

Larry Haugh – 612.363.4534

Lhaugh@efhco.com



DANCER'S NIGHT OUT

USA DANCE

USA Dance – Monthly, 3rd Saturday Variety Dance, October 15, at Dance With Us America, lesson 7-8 pm and dance 8-11 pm. Lesson - Rumba . Instructor: Elena and Gene Bersten.

Project Dance - Sundays, October 2, 9, 16 and 23, Dancers Studio, 2 pm to 3:30 pm, lesson: Beginner American Rumba with Instructor Troy Lerum.

WEEKLY DANCES

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

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

Costa Rica Ballroom – Fridays, lesson 7:30 - 8:15 pm and dance 8:15 - 10:00 pm.

DanceLife – 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 WEEKLY DANCES

American Classic – Sunday Pizza Practice Parties, October 2 and 16, 7 – 8:30 pm.

Café Bailar Dance Club – Saturday Variety Party, October 8 and 22, at Costa Rica Ballroom, lesson 7:30 – 8:30 pm and dance 8:30 - 11 pm.

Cinema Ballroom – Variety Dance, October 7 and 21, lesson 7 – 8 pm and dance 8 – 11 pm.

Cinema Ballroom - Sunday Night Dancing with The Jerry O'Hagan Orchestra, October 9, 6:15 to 10 pm.

DanceLife Ballroom - 1st Saturday, October 1, lesson 7 - 8 pm and dance 8 - 10 pm.

Tapestry – Variety Dances, 1st and 3rd Sundays, October 2 and 16, dance 6 – 9:30 pm.

Twin Cities Rebels – WCS and Variety Dance, October 2, 15 and 30, at DanceLife Ballroom, 7 – 10:30 pm.

OTHER DANCES

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

Annual USA Dance Showcase, Mall of America in the Rotunda, Wednesday, October 26, showcase from 7:30 to 8:30 pm. For more information contact Yvonne Viehman, 763-245-7936 or danvman@aol.com.

Argentine Tango Milonga, fifth Saturday of the month, October 31, class at 8:30 pm and dance 9:30 pm - 1 am. See mntango.org for more information.

DANCE CONTACTS

If you would be liked to be listed on this page, send your contact information to tcrable3s@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

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
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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 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
1975 Seneca Road, Eagan, MN
651.451.6300
www.FredAstaireMN.com

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www.millcityballroom.com

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763-571-6180
www.nMotionDanceCenter.com

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612.799.4147
Facebook.com/northstar.dancestudio

RENDEZVOUS DANCE STUDIO
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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

LADANZA DANCE CLUB
Stillwater, MN
651.439.3152
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

DANCE INSTRUCTORS

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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

COMPETITION CALENDAR

October 28-30, 2016

Chicago DanceSport Challenge - 2017 NQE

Hosted by Chicagoland Chapter #2001, Hyatt O'Hare Hotel, Chicago IL

December 3, 2016

California State DanceSport Championships - 2017 NQE

Hosted by NorCal Chapter #4004, San Jose Civic - San Jose, CA

January 13 - 15, 2017

Snow Ball DanceSport Competition

Hosted by Donna Edelstein, Hilton Minneapolis/St. Paul Mall of America

January 14 - 16, 2017

Manhattan Amateur Classic (The MAC) - 2017 NQE

Hosted by Greater New York Chapter #3004, Hyatt Regency, Jersey City, NJ

February 3 - 5, 2017

2017 Southeastern DanceSport Championships - 2017 NQE

Hosted by Wayne & Marie Crowder, Sheraton Birmingham, Birmingham, AL

Feb 17 - 19, 2017

Mid-Atlantic Championships - 2017 NQE and

Senior IV National DanceSport Championships (Feb 17 - 18, 2017)

Hosted by Mid-Eastern Chapter #6001, North Marriott Hotel and Conference Center, Bethesda, MD

March 31 - April 2, 2017

USA Dance 2017 National DanceSport Championships

Renaissance Harborplace Hotel, Baltimore, MD

June 10 - 11, 2017

NJ DanceSport Classic - Summer Sizzler - 2018 NQE

Organized by Mario Battista and Wendi Davies

Rogers DanceSport Center - Hackensack NJ

LYNNE'S DANCE NEWS

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

www.lynnesdancenews.com



PRESIDENT'S CORNER

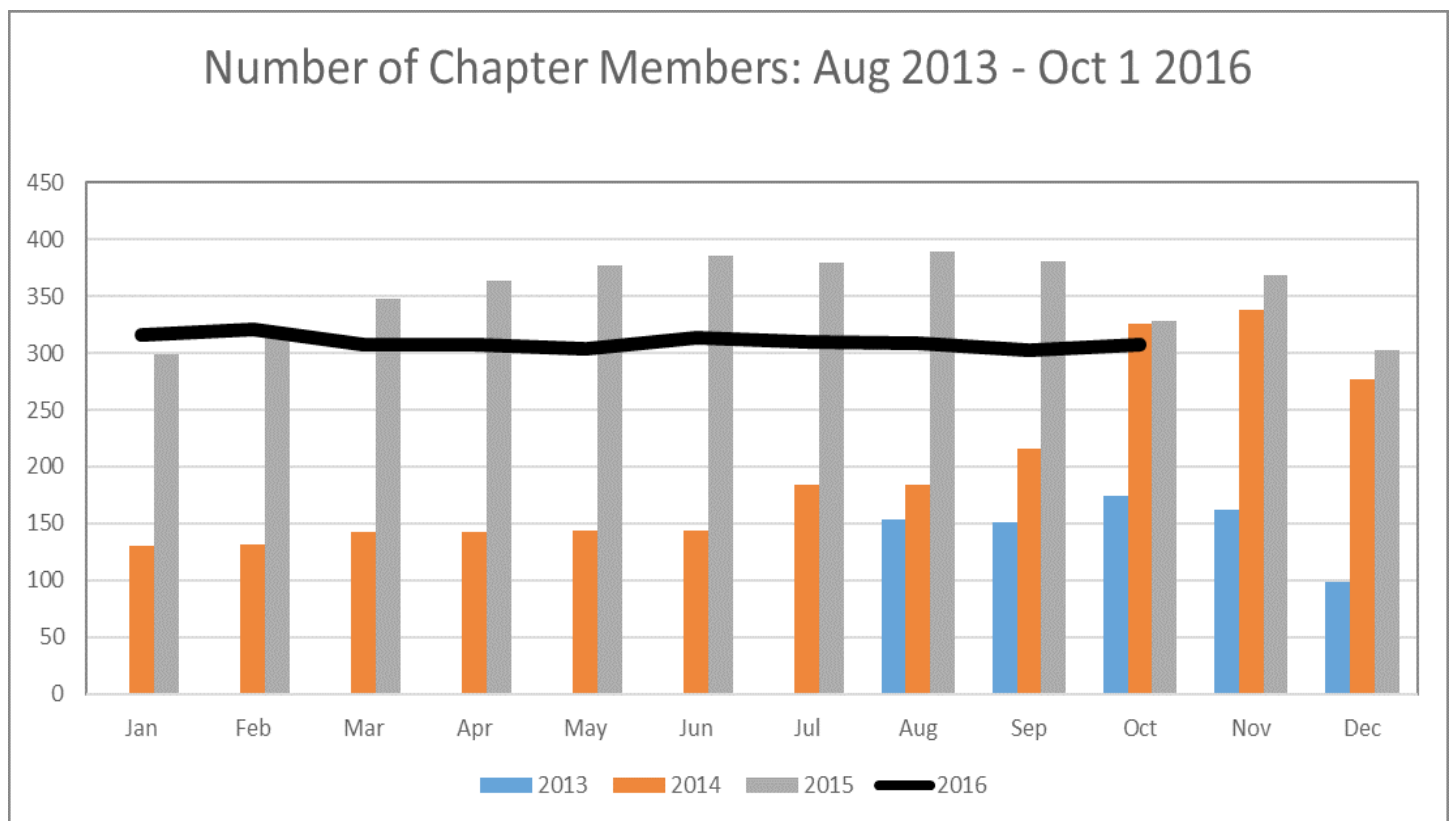
Leland and Leslie Whitney are preparing for National Qualifying Events for the 2017 National Championships.

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

The Chapter's 25th Anniversary Grand Ball Celebration was a great success! Congratulations to the many members and contributors to USA Dance Minnesota Chapter #2011 who started and maintained this organization for so many years.

USA Dance Minnesota Chapter #2011 membership has stabilized after two years of growth and variability. The membership this year has been in the range 302-321.

My hope is that we have continue moderate membership growth while engaging more members in the many volunteer opportunities that the Chapter offers.



A Grand Fall Ball

USA Dance Chapter #2011 Celebrates 25 years!

by Carol Post - Grand Ball Planning Committee

Picture this, a cool evening in September, a ballroom with draped ceiling lighting, chandelier, gleaming dance floor and beautiful fresh white floral arrangements on the tables dressed in black and white. Midpointe Event Center in St. Paul was the venue for USA Dance Minnesota's Grand Ball.

The Grand Ball returned in grand style to celebrate 25 years as a chapter. Nearly 200 attendees from across the dance community came to celebrate this special occasion for dinner, dancing and mingling on a "grand" scale.

An elegant sit down dinner pre-

ceded the evening events of general dancing and performances by Dancing Classrooms alumni students, The Twin City Dance-sport Formation Team and a Professional Theatre Arts couple hosted by Jeff Chinn.

Throughout the evening a special mix of dinner and dance music was provided by Joyce Thompson and DJ-d by Leland Whitney. Dan and Yvonne Viehman emceed the evening. Dan created a brief video presenting past activities and contributions made by the Minnesota Dance chapter. Throughout the evening, guests were able to view an array of pictures, memorabilia, newsletters

and articles sharing the rich history and accomplishments of this amazing USA Dance chapter.

Thank you to all attendees for helping to make this such a memorable event. A special thank you goes out to Shinya McHenry and the team at DanceLife Studio for their strong support and large representation at the Grand Ball!

To read more and see pictures from this highly successful event, stay tuned for the November issue of *Minnesota Dancer*.



Mall of America Dance Showcase

Date: Wednesday, October 26, 2016

Time: 7:30 - 8:30 pm

Arrive and check-in by 7 pm.

Place: Rotunda at Mall of America

Please let Yvonne know if you are interested in performing any numbers at the Mall of America Showcase? We're looking for lots of dancers - such as formation teams, as well as couples to perform smooth and/or rhythm routines in costume at silver level or higher to showcase the joy of dancing! There will be opportunities to participate in group numbers such as: waltz, tango, foxtrot, viennese waltz, as well as cha cha, rumba, swing, and other numbers if we have enough couples to participate. Let me know if you'd like to dance Standard or Latin, as we can certainly add a few of those if we have couples to showcase those! Please let me know as soon as possible, so a schedule of dances outlining those participating can be circulated. I'd like to get the schedule out to you by October 15 (if possible). Some of you have already responded, so thank you, thank you for letting me know!

The venue is the wonderful Rotunda at the Mall of America! We ask that all dancers arrive and check in by 7 pm. Please provide your music on CD by 7pm (labeled with your group/ name and song track). There will again be changing stations on either side of the elevator banks, or in the restrooms down the hall.

We are also looking for volunteers to assist with the following: photography, costume assistants and on-deck captains.

Also, USA Dance will be hosting additional holiday dance demos as follows, so please plan to join us for these events as well:

Sunday, November 20 - Rosedale Mall - 1pm and 2pm - East end of mall near Talbot's

Sunday, November 27 - Rosedale Mall - 1pm and 2pm - East end of mall near Talbot's

Sunday, December 4 - Maplewood Mall - 1pm and 2pm - area near Santa photo station

Sunday, December 18 - Maplewood Mall - 1pm and 2pm - area near Santa photo station

If you have any questions, please let me know. Thanks so much for sharing in all of these events. All the best to you, Yvonne.

Yvonne Viehman

USA Dance-MN Demo Coordinator

Cell: 763.245.7936

danvman@aol.com

DanceLife Ballroom's Mediterranean Cruise 2016

Article and Photos By Bonnie Burton

What a spectacular dance vacation!

Shinya McHenry, master tour guide, exceptional dance coach, and owner of DanceLife Ballroom, expertly guided a group of Minnesota dancers on a Mediterranean Cruise on Cunard's Queen Victoria. We dined, danced, and cruised our way through Greece and Italy, from September 2 through September 10.



Queen Victoria Cruise Ship

The Queen Victoria is breathtakingly beautiful. It's a ship with old-world elegance, filled with passengers from all over the world. It seemed like there were more British and European guests than American guests, but that didn't matter on the dance floor. We all spoke the universal language of dance!

During the day we visited glo-

rious Mediterranean ports, ate delicious meals in the Britannia restaurant or the Lido grill, enjoyed afternoon high tea with crumpets and scones, lounged by the pool, relaxed in our balcony cabins, or attended educational lectures.

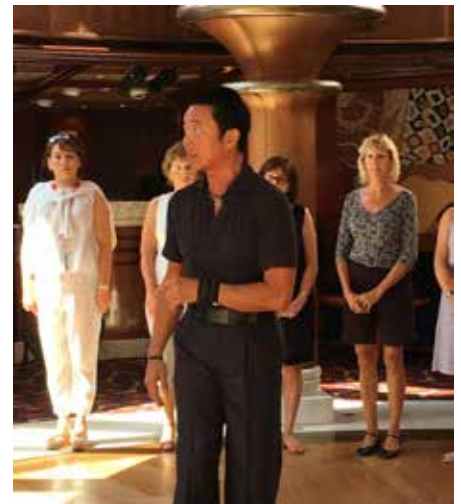


Back row: Ed Soltis, Bonnie Burton, Shinya McHenry, Axel Steuer, Lori Steuer.
Middle row: Jim Brown, Karen Stoltz, Joyce Thompson, Dede Ouren, Delores Houle, Ray Stiff.
Front row: Amy Okada, Susan Blohm, Connie Barry, Pat Soulak

On sea days, Shinya held group dance lessons in the mornings and afternoons. Initially, just our

group attended these lessons, but within days, many of the ship's other passengers joined us – a testimony to Shinya's inclusive friendliness, personal warmth, and his ability to make dancing fun.

We ALL enjoyed ballroom danc-



Group Lesson by Shinya

ing every evening on the elegant ship! We'd gather in the Queen's ballroom after dinner, and perhaps after attending the show, to dance to the sensational music of the Queen's Room Orchestra or the international band Synergy. There were two fancy dress balls while on board: the Black and White Ball and the Roaring 20's Gala. Our group did our best to represent Minnesota well with our elegant ball gowns, tuxedos, and costumes!

The Cunard ships provide dance



Roaring 20's Group

hosts; there were four on our ship, with varying degrees of skill. Thus, everyone who wanted to dance had a chance to participate. (What fun it would be if Ed were to become a dance host on a Cunard ship when he retires! We could cruise all over the world! Of course, the downside is that I would rarely dance with my own husband as he would be busy dancing with the shipboard ladies who lack partners.)

Our cruise started in Athens, Greece; it ended in Venice, Italy, with stops at fascinating ports in between: Santorini, Greece: breathtakingly beautiful with its white walls and classic blue-domed roofs; Katakolon, Greece: the home of the ancient Olympics; and Saranda, Albania: a former communist country with a rugged beauty and many historic UNESCO world heritage sites. Our ship's original itinerary included a stop at Kusadashi, Turkey, however Cunard wisely cancelled that port due to safety concerns about the political unrest in the area.

The DanceLife cruisers loved so many things about their cruise! Connie said that she enjoyed

photographing the ports for use in her watercolor paintings. She especially liked the island of Santorini, as did Pat and Ray who said they loved its sheer beauty. Pat enjoyed walking with Shinya



Sailing into Venice at dawn.



Gondoliers, Venice, Italy

down the steep side of the island, while Dede enjoyed the cable car ride down. Jim, Karen, and Delores soaked up the elegance of the ship and the fabulous customer service. Ray and Delores liked the Roaring 20's Ball and the elegance of dressing for dinner every evening. Lori loved the ballroom orchestra, while Axel appreciated getting to know the DanceLife group of dancers better. Joyce enjoyed the historical significance of the lost city of Atlantis, a shore excursion on Santorini. Ed liked the tour of the Murano Glass fac-

tory in Venice, where we bought a special set of glasses to celebrate our fifth wedding anniversary. Jim enjoyed spending time at the beach at Sarande; and Ed and Jim both loved the sights and buildings of Venice, and the ease of the water taxi service there. As you can see, there was something for everyone!

As for me? It's too hard to name just one best thing! The ancient



Parthenon, Athens, Greece



Santorini, Greece

historical sites like the Acropolis in Athens are fabulous - we simply have nothing like it in the United States. I loved dancing Quickstep every night with Ed in the Queen's Ballroom; and the

energetic Sambas I danced with Shinya were so much fun. Then again, who can resist delicious dinners, especially the lobster; or napping in the sun on our private stateroom balcony? It was fun to win \$150 on a penny slot machine in the casino! And the weather was excellent: sunny and warm EVERY DAY. Finally, this was smoothest, most efficient disembarkation I've ever experienced from any cruise ship (and I've been on several dozen cruises).



Jim and Karen enjoy a moment on the dance floor.

Of course, there is always room for a little improvement. For example, some of our group felt the dance hosts weren't as skilled as on other ships and that the ratio of leads to follows could have been more balanced; others felt Cunard might have done a better job communicating port information via lectures and presentations; as well as specifics about where to go and how to navigate each port.

A gourmet in our group felt the ship's food preparation and execution wasn't as top notch as it could have been; still others felt that tours of 4+ hours or longer should provide refreshments and water, especially in warm weather. I would encourage flying a different airline - a few dancers were almost left behind in Toronto on the return trip, due to inefficiencies with Air Canada and the airport. Of course, these adventures add spice to any trip and later on make great stories!

Would I do it again? Absolutely! Dance cruises combine the

best of all the things we like to do most (dance, travel, and eat, mostly in that order). I urge you to do it if you get the opportunity. Bon Voyage!

DanceLife Cruisers:

Shinya McHenry - Cruise Leader
 Connie Barry
 Susan Blohm
 Jim Brown
 Bonnie Burton
 Delores Houle
 Dede Ouren
 Amy Okada
 Pat Soulak
 Axel Steuer
 Lori Steuer
 Edward Soltis
 Ray Stiff
 Karen Stoltz
 Joyce Thompson



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Big Band Orchestra Fund Raiser

October 28, 2016

The Dakota County Historical Society will host a 17-piece Big Band Orchestra Fundraiser on Friday, October 28th from 6:30 p.m. to 8:30 p.m. The event will be held at the Southview Country Club in West St. Paul, Minnesota. Admission to the fundraising event is \$45 per person, or \$40 per person for DCHS members. All proceeds from the fundraiser will benefit the three historic sites operated by the Dakota County Historical Society.

According to musician and member of The River City Jazz Orchestra, Paul Pagel, their group "has been committed to performing and preserving live big band jazz since 1980." When Paul was asked what guests to the

event should expect, he said "the 17-piece big band plays a variety of jazz music from hot, uptempo charts, sensitively treated ballads, show tunes, classic dance tunes and modern titles." Music played throughout the night will be from the 1940s – 1960s. Paid admission to the event will include hot and cold hors d'oeuvres and a drink ticket. A cash bar will be available throughout the night.

The event is scheduled for the weekend before Halloween and according to Dakota County Historical Society's executive director Matt Carter, "attendees are invited to dress in era-specific clothing, but it is not required."

The Dakota County Historical Society operates three historic sites throughout the county. The sites include the Lawshe Memorial Museum in South St. Paul, the LeDuc Historic Estate in Hastings and the Sibley Historic Site in Mendota. Each site is dedicated to "collecting, preserving, promoting and presenting the history of Dakota County."

The Southview Country Club is located at 239 Mendota Road East, West St. Paul, Minnesota. For more information about the event, or to register, please contact the Dakota County Historical Society at 651-552-7548.





Dakota
COUNTY

HISTORICAL SOCIETY

BIG BAND ORCHESTRA FUNDRAISER

FEATURING



A SPECIAL THANK YOU TO STEVE STREMSKI FOR MAKING THIS EVENT POSSIBLE!

LOCATION

SOUTHVIEW COUNTRY CLUB
239 MENDOTA ROAD E
WEST ST. PAUL, MN 55118

DATE & TIME

FRIDAY, OCTOBER 28, 2016

ARRIVAL AT 6:00PM
MUSIC AT 6:30PM - 8:30PM

A 17-PIECE BIG BAND WILL PLAY MUSIC FROM THE 1940s - 1960s

1940S - 1960S HALLOWEEN COSTUMES ARE ENCOURAGED, NOT REQUIRED

ADMISSION

\$45 PER PERSON, OR
\$40 FOR DCHS MEMBERS

ADMISSION INCLUDES HOT & COLD HORS D'OEUVRES



BIG BAND FUNDRAISER REGISTRATION FORM

Please fill out the following form to register for the Big Band Fundraiser. Your name and the number of tickets will be recorded in our register and you will receive a confirmation of your purchase. When you arrive at the event, stop by the registration table to pick up your tickets, including the early bird raffle, and your silent auction number.



Please fill out the following form and return to: Dakota County Historical Society
Lawshe Memorial Museum
130 3rd Avenue N
South St. Paul, MN 55075

Name _____ Phone _____

Address _____

City _____ State _____ Zip _____

Number of Member Tickets: _____ x \$40 each

Number of Non Member Tickets: _____ x \$45 each

Name of Ticket #1 _____

Name of Ticket #2 _____

Name of Ticket #3 _____

Name of Ticket #4 _____

Name of Ticket #5 _____

Name of Ticket #6 _____

Name of Ticket #7 _____

Name of Ticket #8 _____

Name of Ticket #9 _____

Name of Ticket #10 _____

*Please note, with the purchase of 10-tickets, you can receive a reserved table for you and your guests



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

What Can We Learn From DWTS?

by Deborah J. Nelson/Satin Stitches Ltd.

As I write this article, the newest season of “Dancing with the Stars” has just started. I am again blogging my ‘Costume Critique’ each week. If you aren’t familiar with my blog, I watch DWTS and take notes on what I love and hate about all the star’s costumes and their partner’s costumes.

I am a dance costume/fashion designer, and have been designing custom dance costumes since the late 1970’s, after my stint at a high-priced woman’s clothing manufacturer in downtown Minneapolis for 4 years. (I was in the design/patternmaking department and worked directly with our owner/designer, cutting department, sample maker and sewing department to manufacture 5 lines of quality sportswear, per year.) Prior to this, I was assistant designer to a plus-sized polyester pantsuit manufacturer across the street on ‘Fashion Avenue’, right after college. I had completed my 4-year BFA degree with a Fashion Design major at MCAD.

My company, Satin Stitches, has been custom designing and manufacturing high quality performance costumes since I started the company in 1978 (while still working in downtown Minneapolis). With my background and professional experience, I feel my insights on costuming has value. I hope that my discussions on the costumes shown on DWTS can help all dancers make better choices in buying and commissioning dance costumes for themselves or for their performance teams.

I watch for costumes that ‘enhance’ the dance performance rather than detract from the dance performance. I watch for when a costume wears the dancer, rather than when the dancer wears the costume. The majority of the costumes displayed on DWTS are good-to-fabulous, with only a few that are substandard, in my opinion. AND, what costumes we like or not like, are subjected to our own personal tastes.

Watching to see what other dancers perform in, is very helpful to develop your own personal taste and expertise, by seeing how different silhouettes, designs and fabrics dance. You can see how certain style silhouettes look on body shapes and how they dance and move, versus just how it looks on a hanger. If you are aware of your own personal body shape, you can relate to how a certain style will look on yourself. You can see how different lengths of fringe move and dance. You can see how different design details such as draped fabric sections, or stiff or fluid ruffles move, for example.

In general, I love costumes that flatter the dancer and are mono-chromatic or at least have a very pleasing color palette. I am not a fan of multi-colored costumes. I don’t love costumes that show so much skin that they look more like ‘hoochie mama’ costumes than classy dance togs. I love costumes that make use of real straps that blend into a fabu-

lous design rather than costumes that tack on 'invisible' nude elastic straps that aren't fooling anyone. I love costumes that combine an interesting combination of fabrics and trims that create a beautiful textured look.

So when I say that I really like monochromatic color palettes: that is my personal taste, and I don't suggest that non-monochromatic color schemes have any lesser value. All the variety in life makes the world a more interesting place. What I try to do, is to point out when costumes don't flatter the wearer, and why. Things such as details that draw your eye to a waistline, rather than to the upper bodice, for example. A costume should frame the dancers face.

I also love costumes that coordinate well with their partner's costume. On men's costumes, I love when "feminine touches" are kept at a minimum. I like to see 'just the right amount' of embellishment on masculine costumes, so as to still coordinate with their female partners but not be completely feminine. I like to see men wear actual costumes instead of just putting on a shirt and a trouser, with or without a vest or a jacket. I implore you to add a touch of something interesting that helps you to create a cohesive look for your partner and yourself. Watching the men's costumes can be very helpful to determine how you can 'dress your guy', either with a large budget or a very small budget. I try

to point out what men's costumes work better than others for 'every man'.

I like costumes to be well-tailored. Any costume that fits well will make the dancer look much better than any costume that doesn't – no matter how beautiful that ill-fitting costume is. I like costumes to be age appropriate as well as body shape appropriate. Know what silhouettes work well on your own body and don't try to force an unflattering silhouette for your own costuming, just because you like the style. Watching to see dancers that are of a similar age, body type or coloring as yourself will help to show you what might look good on you, and influence future purchases.

As with all of my 'Costume Critiques', these are my personal opinions, based on my personal likes and dislikes, influenced by my B.F.A. fashion degree and

decades of critiquing costumes that I see in movies, Broadway shows, dance performances and Red Carpet looks, along with all the thousands of costumes that my custom performance company has created for our clients over the years.

What "Dancing with the Stars" shows you, is what is possible in the world of dance costuming if you had an unlimited budget. And hopefully you can also see how you can take a concept shown on the program, and interpret for yourself, with your body shape, coloring, preferences and budget.

Please link to my blog. Thanks.
<http://www.satinstitches.com/blog/dwts-season-23-week-1-costume-critique>



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Dick and Sue Asinger

Life-Long Lovers of Dance

by Suzi Blumberg

Author Suzi Blumberg is an avid social dancer and frequent contributor to Minnesota Dancer.

Dick and Sue Asinger have been dancers since they met in college in Iowa. Sue went to State College of Iowa (later renamed University of Northern Iowa) and Dick attended the University of Iowa. They were introduced by a mutual friend, found they had a lot of the same interests, and ended up attending many dance-related activities. It was the early 60's and the twist was the big dance everyone was doing. They enjoyed the music of Chubby Checker, The Beatles and many other musicians of that time. They danced on the weekends, but studying took precedent during the week.

They graduated college in 1965. Dick began medical school and Sue began her career as a speech pathologist in Iowa. In 1966 they married and have just celebrated their 50th wedding anniversary with a dinner dance on the same date they were married, August 20. It took place at Northstar Ballroom at the U of M campus. They had two sons and moved to Bloomington where Dick trained

in cardiology at the U of M and then began his professional career at HCMC. Sue began a 36-year career teaching elementary Special Education in Burnsville. At that time, they danced irregularly until the boys left home. When they did dance, they were embarrassed that they knew so few dances or steps. In the early 80's, they attended two special dinner and dance events put on by Hennepin Faculty Associates. They noticed a couple that were ballroom dancing and found out later they had taken lessons at Arthur Murray. Dick and Sue became very interested in learning how to dance in an 'organized fashion'.

Sue suggested a Valentine's Day gift of dance lessons close to their home. Dick obliged with a series of lessons at the Southtown Fred Astaire Studio owned by Scott and Amy Anderson. They loved learning all the different dances and before long were dancing several nights a week at Scott and Amy's studio, as well as social-

ly at many USA Dance events. They also enjoyed the country dance craze in the late 1980's. In the early 90's they became active in the Faculty Dance Club and helped to organize the Club's dinner/dances. Dick has been treasurer of the group for more than 25 years.

Multiple ailments and physical injuries threatened to derail their dancing over the years including ruptured spinal disks necessitating surgery for Dick in 1989, 1991 and 1994. Traumatic arthritis following an ankle fracture in the early 80's led to an ankle fusion for Sue in 2000 and later an ankle replacement on the other side. Need I say their dancing had slowed down just a bit! Sue's injuries require her to wear a leg brace that is bulky but Celebrity Dance Shoes has helped immeasurably by providing Sue with a shoe specifically made to fit the brace.

They do love to dance and have persisted. Dick and Sue started



Dick and Sue Asinger dancing.

taking West Coast Swing lessons close to home at Harmonies in Bloomington. Later they went back to ballroom dancing and began attending Monday night lessons with Scott Anderson at St. Richard's Church.

Dick found out about Jerry O'Hagan's Sunday night dances at Cinema Ballroom thru a member of USA Dance MN who was a nurse he worked with at HCMC. Dick and Sue loved these dances and met many people they

now frequently socialize with. They joined Suburban Winterset Ballroom Dance Club and enjoy their dinner dances seven times a year. In the summers they often dance every Sunday night. The rest of the year they enjoy dancing twice a week and seeing the dance friends they've made thru the years.

Dick and Sue have made wonderful friends through their dance experiences and they have done a lot of travelling together. Next

March, 14 of them are going on a Mississippi River Cruise from New Orleans to Memphis. Traveling with dancing friends has also included many ocean cruises, as well. A priority is finding ships with space to dance.

Two years ago, they moved to the northern suburbs to be closer to family, especially their four Grandkids. They are still looking for more dancing opportunities in this area.

Sue can't dance every dance anymore, nor can she last for an hour lesson. But Dick can, so he dances with other women who very much appreciate this. Luckily, Sue enjoys watching other dancers and talking to her group of friends, so she appreciates a venue that has tables where she can sit and do that. As a single woman, I know well that most every dance I attend has more women than men. I enjoy dancing with Dick and know that the other single ladies do, also, and appreciate that Sue doesn't mind at all. I like to think we all have helped make Dick the wonderful dancer that he is because they say, the more partners you dance with, the better dancer you become!!!

When I talked to Sue for this article, they were going on their way to Dick's 55th high school reunion in Iowa. Dick was very much looking forward to seeing his high school friends who introduced them!

Q:

I am shopping for a new dress - open standard for now, but I will probably be looking for a new rhythm dress soon, too. I am no expert, but sometimes \$5,000 dresses look cheaply made to me. When I am looking for a dress that will wow the judges, what are some things I should be sure to look for? And are there certain questions I should ask.

Donna says:

Great costumes enhance your figure, disguise flaws in your technique, help further the image that you want to portray as a dancer, and attract attention by being beautiful or striking. Judges are wowed by the whole package: dancing, performance and visual appeal. When your look and your dancing are in harmony and create a picture of class, elegance, beauty, or glamour, you are on the right track.

The biggest costuming mistakes that are noticed when judging are dancers wearing costumes that are too tight and show bits and bulges; wearing exposed styles made for young, athletically toned dancers when it would be more flattering to be covered; and wearing nude dance pants that draw our attention away from your dancing and make us worry that part of your costume is missing.

Looking great does not have to

cost \$5,000. If you have a good figure and do lovely dancing, sometimes a simple, elegant style with fabulous jewelry and professionally done hair and makeup can look great. You should also complete in clean satin dance shoes. Once they are dirty or worn, they need to be used as practice shoes.

Ask your teacher or coach and dressmaker what advice they have for your next costume. Because styles change all the time, make sure you are informed about what is being worn now. If you are shopping for a standard gown, check out pictures of the recent Blackpool professional finalists, as those dancers will be the style-setters.

Ultimately, you have to look good and feel comfortable in whatever costume you purchase. You will never please 100% of the judges with your costume choice, so make sure that you love what you buy.



Donna Edelstein is a coach, judge and organizer of the Snow Ball DanceSport Competition.

www.donnawrites@msn.com or 763-557-6006

Paul Says:

I think that no dress will make you win a competition, but a bad dress can certainly lose a competition for you. If you are constantly adjusting a strap or pulling down a skirt that is too tight, you are certainly drawing the judges' attention for the wrong reasons.

Make sure you deal with a reputable dressmaker. If this is your first dress from that company or designer, make sure you practice all your dances in the dress to eliminate future issues. If a dress

looks weirdly multicolored but kind of cool, resist the impulse to be quite so different. Ask your teacher for his or her opinion. Above all trust your own instincts. Good luck!



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

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BYU Dance Camp

by Paul Stachour

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.

My feet hurt. It was only the end of the first day at the Brigham Young University Adult Ballroom Dance Camp. I had only gone to 4 of the 5 1-hour dance-lessons. I had skipped the get acquainted "Fun Dance". I had only practiced 1/2 of the hour allocated for "review of today's lessons". There were four days left in this intensive activity. Tomorrow there were 6 lessons scheduled and a two hour social dance. Agghhh! What had I gotten myself into?

It had begun about a year earlier, when I started getting emails promoting various dancecamps. However, the camps looked too expensive for my budget, and di-

rected towards those who competed and/or had more dance experience than I had. However, a dancer from Utah that I met while on a cruise suggested I look into the BYU adult summer dancecamp. The total cost for the camp, including dance instruction, lodging at a residence hall and eating at a buffet style university cafeteria, was estimated to total \$685: \$495 for the camp, \$95 for lodging, and food for only \$25/day discounted camp price (B=\$7.45, L=\$9.45, D=\$10.95 was cash price). I asked around, but no one I spoke with seemed to have any experience going there. I sent out an exploratory email to see if anyone else had

data, or wanted to join me. I got a few responses, but no takers. In February, I signed up by myself.

Those of you who know my wife, Fran, know that she is not as intensive a dancer as I am. She did not wish to join me at the camp, but suggested that spending a week in the LDS genealogy library in Salt Lake City while I was at dancecamp in Provo might work. So that's what we did. It was a 3 day, 1260 mile trip across MN, SD, WY and UT. We did walks (volksmarches) in Madelia, Worthington, & Luverne MN, and Newcastle WY along the way. The easiest part was driving through SD, where an 80

mph speed limit and open prairie meant very good progress. In SD, we stopped at the Corn Palace and at Wall Drug. In WY, at Independence Rock and the Teapot Dome. Transportation cost (gas, food, lodging) for the 2 of us was \$712, or \$356 apiece.

Arriving late Sunday afternoon, I checked in to find that there would be about 190 people at the dance-camp. I shared a room with Ron Blewitt from Lakeswood, Colorado. His primary focus dance was International Waltz, and his primary dance partner was Marisa Marinac, from Arvada, Colorado (Figure 1).



Figure 1. Ron and Marisa

There were three people there from Minnesota (Figure 2): Therese Meszaros (her 13th dance-camp), Jeff Ringer (his 7th dance camp), and me, a first timer.



Figure 2. Jeff, Therese and Paul.

One of the dances that Therese was focusing on was the International Jive. Her Jive instructor was Jonathan Roberts (Figure 3) and one of her dance partners was Stuart Rodriguez from Davis, California (Figure 4).



Figure 3. Jonathan Roberts and Therese



Figure 4. Therese and Stuart

One of the dances that Jeff was focusing on was the International Samba. His Samba instructor was Natalie Paramonov (Figure 5) and one of his dance partners was Donna Matlock, from Orem, Utah (Figure 6).



Figure 5. Natalie and Jeff



Figure 6. Jeff and Donna

I also had Lee Wakefield (Figure 8), who has been heading-up this dance-camp activity for more than 30 years as one of my West Coast Swing instructors. My most frequent dance partner for Foxtrot was Patricia Kayser of Louisville, Colorado (Figure 9), and for West Coast Swing it was Danelle Carnes, from Albuquerque, New Mexico (Figure 10).

Let's get into some details about



Figure 7. Natalie and Paul



Figure 8. Paul and Lee



Figure 9. Patricia and Paul

what went on at BYU dancecamp.

Looking at the schedule for Monday, there was an orientation to help us understand the camp and choose our dance levels. They



Figure 10. Danelle and Paul

distributed a patterns list for each of the 5 full program dances that would be taught, organized into 5 levels from 1 (beginner) to 5 (advanced 2). I placed myself into level 3 (intermediate 2) for American Foxtrot and Cha Cha, and 1 (beginner) for Jive, International Waltz, and International Samba. Those placings turned out to be appropriate. Monday was Foxtrot(3), Jive(1), International Waltz (1), and two of "you pick" dances. I chose West Coast Swing (3) for my first one. Feeling some pressure on the pads on the balls of my feet, I decided to skip the second of the you-pick, and that ended the daily lessons. In the evening, we had a 1 hour lecture on foot placement (lecture went over my head), opportunity to learn a fun dance (I skipped that), and 1 hour of practice time to work on what we had been taught in the daily lessons. On Tuesday, after attending the Foxtrot and Cha Cha classes, I was glad that only Foxtrot would be a required sequence and performance at the Friday night closing dance. I decided to skip the Jive and International Samba classes, however did a West Coast

Swing (2) and an American Tango (1) from the you pick set. The 5 program dances are progressive classes throughout the week, while the you pick ones are each individually set up. I took four of the 6 class periods that day, and that was a validation that I was choosing the right level of effort for me. In the evening there was a 2-hour social dance. The official policy of the dance-camp is that only men lead and only women follow, but there were a few people (not me) who were very clearly working on an alternate role. I did get my "follower fix" both days, when one lady led me in half a Tango on Monday, and a different lady asked me for a Foxtrot on Tuesday. Tuesday was the day I learned that there were two other Minnesotans there (Jeff and Therese); we took the picture referenced before.

Wednesday there were again 6 lesson-times scheduled; I went to four: Foxtrot, Cha Cha, Waltz, and West Coast Swing (3) from the you pick. In the evening there was a dinner, and with a demonstration by one of the BYU formation dance teams during a break in the practice time that followed.

Thursday was the high intensity day. There were 7 class-periods scheduled, and only a 1 hour lunch break (as compared to the usual 2 hours for lunch and 2 hours for dinner) before the evening practice-time began. I was concerned that I would not be able to memorize the Foxtrot

showcase dance-sequence of 22 different pattern-elements, but the memorization came together on Thursday. After the Foxtrot and Cha Cha classes, and the you-pick classes of West Coast Swing (1) and Tango (3), I went back to my room, wrote and re-wrote the 1 page assigned document for the (optional) 1 credit dance class (Workshop in Ballroom - 500R), a part of the BYU graduate-level dance-program. The BYU dance-program has 127 (yes, a hundred and twenty seven!) different dance classes. I ate in my room, felt quite tired, and went to bed early, skipping the evening practice time.

Friday I felt weary, but was also anticipating the performance as we went through the Foxtrot showcase sequence again and again, with Natalie cajoling us to "put some enthusiasm and joyfulness into it". The you pick choices were West Coast Swing (2) and Tango (3). I abandoned the Tango class after it became clear

that the footwork and pattern-elements were beyond my current capability.

Friday night at 6 pm was the banquet, the student showcase, the teacher showcase, and then open social dancing until 11:30 pm. The Foxtrot sequence went very well, with our pair only missing the swivel preceding the dip. I was quite proud of myself. I purchased (and have received) a DVD of the full set of classes taught and of the showcases.

Bottom-Line: Was it a good buy for the money? I think so. Did I learn a lot? Yes. Was it fun? Yes. Would I go again? As of now, I'm planning to go again next year. Do you want to sign up together and ride along or meet me there at BYU on July 31, 2017? I'm open to questions as to what it is all about beyond what I can write in this article. Ask me when you see me, or give me a jingle on the telephone.



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