

MINNESOTA

DANCER

October 2015

Tom & Linda Crable

Viennese Waltz

Photo by David Chin Photography



Official publication of USA Dance Minnesota Chapter #2011



Twin Cities Rebels Swing Dance Club

MASQUERADE BALL & WORKSHOP WEEKEND

Featuring Sean McKeever and Courtney Adair!

Saturday – Sunday
October 17-18, 2015

More info.: www.tcrebels.com or 952.941.0906

Sat., October 17

Workshops & Masquerade Ball

1:00-2:00 p.m.

Footworkin'—Learn how to add more footwork to your dance and how to practice it. *All Levels.*

2:15-3:15 p.m.

Rotation Creation—How to lead & follow preps to maximize your turns. *All Levels.*

3:30-4:30 p.m.

Discover Your Style—Explore the different elements of styling to create your own unique look. *More Challenging.*

8:00 p.m.-Midnight

The Masquerade Ball with demo by Sean & Courtney, “darned good” door prizes (really!), costume contest, and refreshments. DJ is Gail Zimmerman

Sun., October 18

More Workshops with Sean & Courtney!

1:00-2:00 p.m.

Movin' & Groovin'—How to dance inside your patterns. *More Challenging.*

2:15-3:15 p.m.

Cross Train for Gains—Incorporate different influences to build your repertoire. *More Challenging.*

3:30-4:30 p.m.

Tricky Move Made Easy—Tackle difficult movements and build confidence in pushing your level. *All Levels.*

4:45-5:45 p.m.

Partnered Line Dance—A fun line dance that can be used to practice on your own or with a partner. *All Levels.*

Pre-Pay Discount:

Pre-pay Sept. 6-Oct. 11 thru Rebels website or at a dance for discount!

Discounted Workshops: \$12 each for members & students; \$17 each for guests.

Workshops & Dance held
at DanceLife Ballroom
6015 Lyndale Ave. S., Mpls.

Workshop pricing after Oct. 11 is: \$14 each for Rebels members & students w/ID; \$19 each for guests.

The Masquerade Ball : Saturday, October 17, 8:00 p.m. –Midnight

Cost: \$10 for Rebels members & students w/ ID, \$15 for guests.



Annual memberships are \$25 and can be purchased at the door. Payment can be made with cash, check (made payable to *Twin Cities Rebels*) or with credit card.

Sean McKeever & Courtney Adair are one of the most exciting new partnerships in West Coast Swing. Traveling extensively throughout the United States, Europe, and Canada, they are known for their love of social dancing, enthusiastic workshops, and entertaining performances.





Beginner American Rumba



Sunday, October 4th — 2:00 pm
Sunday, October 11th — 2:00 pm
Sunday, October 18th — no class
Sunday, October 25th — 2:00 pm

Classes with Shinya McHenry at

DanceLife Ballroom

6015 Lyndale Avenue South
Minneapolis, MN 55419
612.345.4219

Through the National FastDance Association
dance activities are licensed by:



Check out our website:

www.usadance-minnesota.org

Contact us:

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. A different professional instructor teaches a new dance at a different location every month.

different professional instructor teaches a new dance at a different location every month.

Dancer

October 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

Executive Editor/Layout: Tom Crable
Assistant Editor: Leland Whitney
Advertising: Bonnie Burton
Mailing: Committee member

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

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janep1951@gmail.com

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lrwhitney@msn.com

USA Dance Minnesota Chapter #2011 Board Minutes

Tuesday, August 4th, 2015

Submitted by Leslie Whitney

In attendance: Lee Whitney (President), Ed Soltis (Vice-President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Carol Post, Joyce Thompson, Tom Crable

Guests: Bonnie Burton, Gary Stroick

Absent: Karen Maldonado, Dan Fitzgerald

Location: DanceLife Ballroom Studio, 6015 Lyndale Avenue South, Mpls., MN 55419

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. **Minutes** – A motion was made, seconded and unanimously approved to accept the revised minutes from the July 7th, 2015 board meeting.

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

4.a. **Revised Annual Budget Estimates** – Joyce distributed a handout detailing the budget for the 2015 monthly dances

- **Project Dance** – This activity is costing the chapter money, although it has increased membership and meets a mission goal of USA Dance. The board will consider options to defray the cost of Project Dance.

- **Minnesota Dancer** – The board discussed options for defraying the cost of this publication.

4.b. **USA Dance Minnesota Chapter #2011 Property** – Joyce and Carol will go to the storage unit to determine what is being stored and whether the chapter needs to continue renting the space.

5. **Guest Presentation – Bonnie Burton**, Minnesota Dancer editor, is resigning. Bonnie has been in this position for the past 18 months. The board, chapter members, and the professional community have appreciated this excellent publication. Bonnie prepared and distributed a best practice document which will aid the new editor and chapter in continuing to publish Minnesota Dancer. Thank you Bonnie for your hard work and artistry as a volunteer.

6. Communications Coordinator Report

6.a. **Website, Facebook, Constant Contact, Newsletter** – The chapter name listed will remain usadance-minnesota.... Consideration of reverting to an earlier name was rejected.

7. Membership Coordinator Report

7.a. August 31, 2014 – 184 members

7.b. August 3, 2015 – 384 members

8. **Minnesota Dancer** – A motion was made, seconded and approved to form a committee to structure the replacement of editor for Minnesota Dancer. Leslie, Tom and Bonnie will serve on this committee.

9. **Business Cards** – Tabled until next meeting.

Next Meeting: Tuesday, September 9, 2015, 5:30 pm, DanLife Ballroom, 6015 Lyndale Ave. South, Minneapolis, MN 55419 ▲

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Here's your opportunity to switch to electronic delivery of the *Minnesota Dancer* magazine.

You'll get your copy sooner! Electronic delivery of the newsletter occurs in advance of the mailed version.

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To sign up, simply send an email to: newsletter@usadance-minnesota.org

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

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City/State/Zip _____

Please mail your check for \$22 with this form to: Jane Phipps, 9018 Zanzibar Lane, Maple Grove, MN 55311 Janep1951@gmail.com

DANCER'S NIGHT OUT

Thu 10/1 Dancers Studio Dance Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Fri 10/2 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Cinema Ballroom "The Production", 7:30–9:30, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Sat 10/3 DanceLife Ballroom First Saturday Dance and East Coast Swing Lesson, 7–10, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Cinema Ballroom "The Production", 7:30–9:30, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Sun 10/4 USA Dance Minnesota Beginner American Rumba Lesson with instructor Shinya McHenry at DanceLife Ballroom; 2:00 PM; \$5 or Free to USA Dance Members!, www.usadance-minnesota.org

First Sunday Dance at Tapestry, 6–9:30, Samba Level 1 with DJ James Wood, 3748 Minnehaha Ave S, Mpls, www.tapestryfolkdance.org

Rebels WCS First Sunday Dance at DanceLife Ballroom, 7:00-11, \$7/\$11, 6015 Lyndale Ave S, Mpls, 952-941-0906, www.tcrebels.com

Tue 10/6 DanceLife Ballroom West Coast Swing Dance with Todd Paulus, Lesson 7:30-9 and dance 9–10, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Wed 10/7 Dancers Studio WCS Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Thu 10/8 Dancers Studio Dance Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Fri 10/9 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Sat 10/10 Tango Society of Minnesota 2nd Saturday Milonga, 8:30–1:00, \$10 members \$7 student, Four Seasons Dance Studio, 1637 Hennepin Ave S, Minneapolis, mntango.org

Café Bailar Dance Party, 7:30-11:30, \$9 members \$12 guests, Balance Pointe Studio, 5808 W 36th St, St. Louis Pk, www.cafebailar.com

Cotillion Dance Club, The Autumn Harvest Dinner-Dance with Rod Cerar and his Band, 5:30 Cocktails, 6:30 Dinner, 7:30–10:30 Dancing, Heights Hall and Club, 5880 Omaha Ave N, Stillwater, 952-953-6597

Sun 10/11 USA Dance Minnesota Beginner American Rumba Lesson with instructor Shinya McHenry at DanceLife Ballroom; 2:00 PM; \$5 or Free to USA Dance Members!, www.usadance-minnesota.org

Tue 10/13 DanceLife Ballroom West Coast Swing Dance with Todd Paulus, Lesson 7:30-9 and dance 9–10, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Wed 10/14 Dancers Studio WCS Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Cinema Ballroom Practice Party, 8–9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Thu 10/15 Dancers Studio Dance Party 8–9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Fri 10/16 DanceLife Ballroom Variety Dance, 8–9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Cinema Ballroom Variety Dance, 7–11, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

Sat 10/17 USA Dance Minnesota monthly dance, East Coast Swing lesson with Stephanie Narlock, 7–11, \$5 students, \$10 members, \$15 non-members, Cinema Ballroom, 1560 St Claire Ave, St Paul, MN, www.usadance-minnesota.org

TC Rebels Masquerade Ball and Workshop at DanceLife Ballroom, lessons 1-4:30 and dance 8-midnight, 6015 Lyndale Ave S, Mpls, 952-941-0906, www.tcrebels.com

Linden Hills Dancing Club—Haunted Harvest 6:30-10:30 Lake Harriet United Methodist Church, 952-746-2091

Sun 10/18 USA Dance Minnesota Beginner American Rumba Lesson with instructor Shinya McHenry at DanceLife Ballroom 2:00 PM; \$5 or Free to USA Dance Members!, www.usadance-minnesota.org

Rebels WCS Masquerade Event at DanceLife Ballroom, lessons 1–5:45, 6015 Lyndale Ave S, Mpls, 952-941-0906, www.tcrebels.com

MN Madness, all day, at Medina Ent. Center

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DANCER'S NIGHT OUT

USA Dance-Minnesota Chapter #2011

MONTHLY DANCES

OCTOBER
Saturday, October 17

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

7-8 pm lesson: East Coast Swing
Instructor: Stephanie Narlock
8-11 pm: Variety Dance Music

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

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

>> Continued from prior page.

Sun 10/18 Third Sunday Dance at Tapestry, 6
-9:30, Samba level 2 with Jennelle Don-
nay & Jay Larson, live music by Tim Pat-
rick and the Blue Eyes Band, 3748 Min-
nehaha Ave S, Mpls,
www.tapestryfolkdance.org

Tue 10/20 DanceLife Ballroom West Coast
Swing Dance with Todd Paulus, Lesson
7:30 -9 and Dance 9-10, 6015 Lyndale S,
Mpls, 612-345-4219,
www.dancelifeballroom.com

Wed 10/21 Cinema Ballroom Practice
Party, 8-9, 1560 St Clair Ave, St Paul, 651
-699-5910, www.cinemaballroom.com

Dancers Studio WCS Party 8-9, 415 Pas-
cal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Thu 10/22 Dancers Studio Dance Party 8-9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Fri 10/23 Cinema Ballroom Salsa Fusion, 7-
11, 1560 St Clair Ave, St Paul, 651-699-
5910, www.cinemaballroom.com

Fri 10/23 DanceLife Ballroom Variety Dance, 8
-9:30, 6015 Lyndale S, Mpls, 612-345-
4219, www.dancelifeballroom.com

Sat 10/24 Café Bailar Dance Party, 7:30-
11:30, \$9 members \$12 guests, Costa
Rica Ballroom , 816 Main St, Hopkins,
cafebailar.com

DanceLife Ballroom Argentine Tango
Fourth Saturday Fusion Milonga with Sab-
ine & Diana, 9:30-1:00AM, 6015 Lyndale

S, Mpls, 612-345-4219,
www.dancelifeballroom.com

Sun 10/25 USA Dance Minnesota Beginner
American Rumba Lesson with instructor
Shinya McHenry at DanceLife Ballroom;
2:00 PM; \$5 or Free to USA Dance Mem-
bers!, www.usadance-minnesota.org

Tue 10/27 DanceLife Ballroom West Coast
Swing Dance with Todd Paulus, lesson
7:30-9 and dance 9-10, 6015 Lyndale S,
Mpls, 612-345-4219,
www.dancelifeballroom.com

Wed 10/28 Dancers Studio WCS Party 8-9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Cinema Ballroom Practice Party, 8-9,
1560 St Clair Ave, St Paul, 651-699-5910,
www.cinemaballroom.com

Thu 10/29 Dancers Studio Dance Party 8-9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Fri 10/30 DanceLife Ballroom Variety Dance, 8
-9:30, 6015 Lyndale S, Mpls, 612-345-
4219, www.dancelifeballroom.com

Cinema Ballroom Halloween Party, 7-11,
1560 St Clair Ave, St Paul, 651-699-5910,
www.cinemaballroom.com

Sat 10/31 DanceLife Ballroom Fifth Saturday
Dance, 8-10, 6015 Lyndale S, Mpls, 612-
345-4219, www.dancelifeballroom.com



LYNNE'S DANCE NEWS

Dance events for every day of the week.

Updated daily.

<http://www.organizerronduty.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.

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

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

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

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

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

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

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

DANCE AND ENTERTAINMENT
3701 W. Old Shakopee Rd., Bloomington
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

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

MILL CITY BALLROOM
www.millcityballroom.com

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

RENDEZVOUS DANCE STUDIO
Minneapolis
612.872.1562
www.theplacetodance.com

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

CLUBS

AQUA GLIDERS DANCE CLUB
612.869.3062

CAFÉ BAILAR
www.cafebailar.com

COTILLION DANCE CLUB OF STILLWATER
stillwatercotillion@gmail.com
651/238-7636
Contacts: Patty & Stephen Ogborn

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

LINDEN HILLS DANCING CLUB
651.636.9747
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/umnbbdc

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

SERVICES

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www.made4movement.com
Contact: Marsha Wiest Hines
Services: Costume design, tailoring.

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323, Edina
952.746.5539
www.ohsewspecial.net
Contact: Susan Richardson
Services: Tailoring, alterations, redesign

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

INSTRUCTORS

Scott Anderson	612.816.4446
Wanda Bierbrauer	651.439.3152
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Nathan Daniels	763.464.1021
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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



Leland and Leslie Whitney plan to compete at the Chicago DanceSport Challenge (National Qualifying Event) 2015 Oct 30–Nov 1, Chicago Illinois. This is a National Qualifying event for 2016 National Championships. They will be competing in Senior II and Senior III Championship Smooth and Rhythm.

USA Dance, Inc. President Yang Chen made two announcements in September.

The first is that USA Dance is pleased to announce the appointment of Bonnie Burton as District 2 Director.

Bonnie has been a DanceSport Athlete member of USA Dance affiliated with the Minnesota chapter for a number of years and her experience with chapter operations and enthusiasm for the mission of USA Dance will allow her to assist our chapters in District 2 in achieving their goals.

District 2 encompasses the states of IA, IL, KS, MN, MO, ND, NE, SE and WI.

PRESIDENT'S CORNER

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

TWO IMPORTANT ANNOUNCEMENTS FROM USA DANCE NATIONAL

The USA Dance national team is delighted to welcome Bonnie to this volunteer post. Bonnie Burton can be reached by email at AC-Dist2@usadance.org. Signed by Yang Chen, President of USA Dance Inc.

The second item is that USA Dance National made a special announcement concerning music licensing.

USA Dance is pleased to announce that it has entered into an event licensing agreement with The National FastDance Association (NFA) which in turn has a licensing agreement with the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI) and SESAC that covers all chapters.

We are now qualified affiliates and, when hosting dance events, music played is covered by these licensing agreements. Included is music played by deejays, bands, workshop instructors and music sold by vendors at events. The License also covers live bands. USA Dance agrees to participate in the Event Licensing Agreement established between the NFA and ASCAP, BMI and SESAC.

USA Dance will provide logos for ASCAP, BMI and SESAC that must appear on chapter websites, event flyers, souvenir or event programs and any other event promotional materials. These logos will be placed on your USA Dance website, provided through

Dance Notions. If your website is not provided by USA Dance you will need to contact the USA Dance Central Office to receive the images for displaying on your website. You will also be provided a Participation Confirmation Certificate for your records. This document can be shown to anyone who inquires about your dance events being properly licensed. Both items are in the [document library](#) in the Music folder - passkey dance4fun.

Chapters will no longer be required to report event dates and attendance detail for BMI on a quarterly basis. However, you will need to continue providing the number of dances held and information on participants on your Annual Report on Activity.

Again, if you are contacted by ASCAP, BMI or SESAC refer to the Participation Certification that includes the license number for ASCAP, BMI and SESAC. If you have any questions or concerns, please contact either Jean Krupa, Social dance Vice President at social-vp@usadance.org or Greg Warner, Senior Vice President at senior-vp@usadance.org.

Through the National FastDance Association
dance activities are licensed by:





Cotillion Dance Club

2105-2016 Season

10/10/2015 11/14/2015 2/20/2016 4/16/2016

(pre-registration is required)

Dinner &
Dance
Venue

Heights Hall & Club
5880 Omaha Ave N, Stillwater, MN 55082
(wood dance floor approx 58' x 35')

Membership,
Club Info &
Contacts

<https://sites.google.com/site/stillwatercotillion>
stillwatercotillion@gmail.com
651.238.7636 Patty & Stephen Ogborn

Saturday Salsa Night Kids & Parents dance
Friday Dance Party Teenagers dance
Group Lesson Wedding dance
Private lesson Seniors dance



Dance shoes for sale on site
www.ballroom-club.com

1103 W Burnsville Pkwy, Burnsville, 55337

COMPETITION CALENDAR

Oct 2-4, 2015

Carolina Fall Classic - NQE 2016

Organized by Wayne & Marie Crowder, Charlotte, NC

Oct 30-Nov 1, 2015

Chicago DanceSport Challenge – NQE 2016

Hosted by Chicagoland USA Dance Chapter #2001, Chicago, IL

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

Jan 30, 2016

PDX Ballroom Classic – NQE 2016

Hosted by Portland, OR, USA Dance Chapter #1006, Tigard, OR

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.

Hello, and thank you for the opportunity to be the editor of "Minnesota Dancer" magazine. I've been part of the local dance community for a while now and by way of introduction, here is an excerpt from a column that was published in the February 1995 "Dancin' Times": *"Tom has been involved with music most of his life, having played clarinet since youth. During graduate school at the University of Michigan, Tom joined a square dance club, which was his first exposure to dance. Shortly after moving to the Twin Cities in 1985, he joined, 'InThe Mood', a local studio that taught lessons through time.*

EDITOR'S COLUMN

By tom Crable

Open U. His favorite dance is swing." I was the Membership Chairman on the US-ABDA Board at the time.

As I moved on in my dance journey, I enjoyed being part of a cha cha formation team and later a smooth formation team. My teacher at Dancer's Studio was Tracy Heinze and we competed pro-am at Bronze Level in what was then the Minnesota Open. I also danced amateur-amateur with my partner Nancy for approximately 5 years. When Café Bailar was formed I served on the board along with James Wood.

In June of 2004, I attended the monthly dance which was at Harmonies Dance Center in Bloomington and noticed a newer dancer that night. Linda and I started dating and dancing together later that summer and were married in August 2006. We took lessons from Troy Lerum at Dancer's Studio. Our next teacher was Scott Anderson and our current

teacher is Deanne Michael. We are performance ballroom dancers who enjoy doing solo routines at showcases and dance demos at the VA, shopping malls and other venues.

This last winter we participated in the Viennese Waltz formation team that was commissioned by the Minneapolis Institute of Arts to perform at the Mall of America for the kick-off of the Habsburgs exhibit as part of their 100th birthday celebration. It was our 15 minutes of fame!

I am an Industrial Hygienist at the Air Force Reserve Base which means I test air and water samples for quality and potential hazards like chemicals. I also monitor noise levels to make sure they are safe and provide hearing protection.

I enjoy exploring art galleries and museums especially when we travel to other cities. I love to read and work in my yard. See you on the dance floor!



Leslie Whitney is Secretary and Board Member of USA Dance Minnesota #2011. She is a Special Education teacher by profession and has an exceptional interest in the Dancing Classrooms Program and Heart of Dance.

Benefit Dance for Dancing Classrooms

By Leslie Whitney, Secretary, USA Dance Minnesota #2011

I wish you could have been there! Middle school ladies and gentlemen walking onto the floor, examples of respect for themselves, their partner and the dance. These were the young people who competed and performed in the evening showcase at the Gumbo National Qualifying Event in Baton Rouge, Louisiana, June 26th – 28th. When these students were in the 5th grade they participated in Dancing Classrooms and have continued to build their skills through a separate after school dance program.

Now Dancing Classrooms has come to Minnesota via a new nonprofit called Heart of Dance. Andrea Mirenda, Creative Director and Ember Reichgott Junge, Development Director have already enrolled 19 classrooms from eight local area schools, with the addition of more classrooms possible for spring. Heather Johnson and Andrea, who have just returned from a week-long training in New York City, have begun instructing in September. Especially relevant to the school experience is that Dancing Class-

rooms connects to other subjects in the school curriculum. We know that dancing helps all of us, at any age, to increase confidence, self-esteem and social skills.

USA Dance Minnesota Chapter #2011 is excited to help sponsor Dancing Classrooms by hosting a dance event fundraiser this fall, on October 25th, at Dancers Studio, 415 Pascal Street N., St. Paul. Marcy McHenry has donated the use of Sterling Hall for this event and the admission fees will go to Heart of Dance. Ember will host an information session and perhaps one of the participating classrooms will be ready to perform.

You are invited to attend this event and help to instill the joy of dance in our younger generations!

For more information on Heart of Dance or the Dancing Classrooms program in MN, email info@heartofdancemn.org or visit their website at www.heartofdancemn.org, and like them on Facebook. ▲

You are Cordially Invited to Attend a Benefit Dance for

Dancing Classrooms

Sunday, October 25th, 2015

5:30 pm–8:00 pm

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

Tickets \$15. Event sponsored by USA Dance Minnesota Chapter #2011



Benefit Dance for Dancing Classrooms of Minnesota

- * Transforming lives one step at a time and bringing the benefits of ballroom dance to 5th grade boys and girls.

Sunday, October 25, 2015, 5:30 - 8 pm

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

Tickets: \$15

Light Refreshments, Raffle

All proceeds go to Heart of Dance Minnesota
www.heartofdancemn.org



Sponsored by USA Dance-Minnesota Chapter #2011



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 or call her at 763.553.1202.

Dance Demo Opportunities!

By Yvonne Viehman

Feed that need! Satisfy that craving to dance!

USA Dance is here to whet your dancing appetite! Ever wanted to dance on a really big floor just for the sheer fun of it? No airline tickets to purchase, no entrance fees to pay, and no judges to critique your performance!

Join us at the biggest mall in the USA -- the Mall of America! Come and dance on Wednesday, October 28, 2015, with USA Dance as we take to the rotunda floor and dance the night away! We've got opportunities for dancers to perform any of the following dances: cha cha, rumba, swing, bolero, mambo, west coast swing, waltz, tango, foxtrot, Viennese waltz, quickstep -- whatever your dance craving, we'll provide the space!

Here are the details:

- **Date:** Wednesday, October 28, 2015
- **Time:** 7:30-8:30 p.m. (please check-in no later than 7:00pm)
- **Place:** Mall of America Rotunda (park on east side of the Mall and come to the first floor)
- **Bring:** Your friends, your family, your smiles and boundless energy! Oh, yes and your costumes too! (Let's keep this a family-friendly show.)

Contact Yvonne Viehman via email at: danvman@aol.com or call: 763.553.1202 with your dance preferences and partner's name.

We're also in need of on-deck captains and costume assistants, too! I'll send out an itinerary of the show order in advance of the event, so you'll have a better idea of when you'll be performing and the timing of costume changes.

But the dancing doesn't stop with just the MOA! Here are a few more venues to share your talents:

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! ▲



Farewell to Betty Ernst

by Suzi Blumberg

When I started to ballroom dance, I noticed this woman who once she arrived at the dance, she hardly ever left the dance floor. I remember her as a very friendly woman, always dressed up, very flashy and friendly as could be! We lost her last month and the dance community will miss her.

Betty was a stay at home mom. She had two boys, Rick and Chuck. Before they finished high school, she started an Avon business. She didn't have a driver's license until she was 30, so she would walk around her neighborhood to deliver the Avon orders. She was hard working, independent and when she set her mind to do something, she pretty much did it. I don't think I knew anyone who loved to dance as much as Betty Ernst did.

Betty's son Rick started competing in country dancing so Betty and her husband would go to the competitions. Betty loved fashion and was quite the entrepreneur. She started up a company called Creative Fashions selling jewelry and accessories for dancers and her friends. She also sold hats, belt buckles, rings and scarves. She would

set up shop at the different competitions that Rick participated in all over the US. Betty made a lot of the necklaces and earrings herself. She also started making greeting cards. Bob Raskob, owner of Medina Ballroom, invited Betty to sell her merchandise

After watching Rick compete, Betty decided she wanted to learn country two step. She took her first lesson 25 years ago at Medina. After learning how to do country two step, she decided she would compete with Rick. They started competing together and won third place at the Star of the North competition. Betty was so happy! She cherished the plaque they received.

When Betty started taking ballroom lessons at Medina Ballroom, she met Shirley Carol and Barbara Johnson. They started going to dances together. Tuesday they would line dance, Wednesday was ballroom and Thursday was line dancing and country two step—all at Medina. They lived near each other and carpool together. One of Betty's dancing partners was Larry Ablin. She introduced him to Barb and Shirley. They would practice West Coast Swing together and Betty would

'share' Larry with Barb and Shirley, so they could learn, too. Sometimes Medina wouldn't have a Thursday night country dance, so they'd go to Stark's.

Betty decided she wanted to learn East Coast Swing! She and Jim Belzer started up a dance club called East Meets West located in the Medicine Lake area. She also belonged to a weekly dance aerobics group at the YMCA. This group would go out to local senior homes and do dance demos.

To celebrate her birthday, each year for five years Betty decided to throw her own free dance party at the Medina Ballroom. Several hundred local dancers would attend her party. Gale Zimmerman did the music. Betty provided entertainment at these parties – Kevin and Florrie would do a cajun demo and give a free lesson. Her aerobics group would perform. Rick and Betty would do a dance medley combination of country, cha-cha and swing steps. Betty always provided bead necklaces at her parties for everyone to wear!

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Betty and her husband, Mark, also did a lot of theatre together. They appeared as extras in *The Christmas Carol* at the Guthrie for many years. She was active in Cross Theater, a community theatre in Osseo, and appeared in *Brigadoon* and *Guys and Dolls*, plus many more.

Betty also loved to fish! Her husband's parents had a place on Mille Lacs so they'd go up to fish summer and winter. She got her picture in the Osseo Press local paper because she caught an 8 pound walleye one summer.

Betty left the dance floor about 8 years ago because she was bothered by dizziness. After many trips to doctors and specialists, they found she had a rare form of Parkinson's disease that destroys the nerve endings in the back of the spinal column. In the beginning of her sickness, she was taking lessons at Dudley's in Chanhassen with Rhea Brown. She never gave up dancing, because when she got on the dance floor, she no longer felt sick.

Betty attended many USABDA dances before it became USA Dance. She was a member of East Meets West, MN USA Dance, The Rebels and MN West Coast Swing Club. Her favorite dance was swing, followed by ballroom, then country.

Barb Johnson says, "Betty was the most beautiful spirited lady I have ever met." "Even when she was down and out, she always had her nails and hair done. She was a total class act." Rick says of his mom, "Not only was she a wonderful parent, but the next best friend as an adult!" He said her dance friends have shared with him the wonderful memories they have of Betty. Especially that she always had a smile, a great attitude and an unforgettable laugh!

A memorial dance will be held in Betty's honor at the Medina Ballroom in spring of 2016. Treasure your memories of Betty. ▲



Betty and son Chuck



Betty and Mark Hargreaves



Line Dancing



Betty and son Rick



Author Suzi Blumberg is an avid social dancer and frequent contributor to Minnesota Dancer. She works in sales for a digital forensic company. She's active in her church including dancing with a Hebrew worship dance team, gardening, and walking her two bichons.



Elizabeth Dickinson is a life/executive coach and amateur ballroom dancer. If you enjoy her writing and would like to receive her weekly emailed coaching newsletter, contact her at: elizabeth@pursueyourpath.com.

Doing Without Doing

By Elizabeth Dickinson

Foot spins are problematic. They're supposed to be done on the sole of the foot and look effortless. You're not supposed to need a lot of momentum to execute them.

I have found them pretty hard to do. (And it's annoying how easy they seem when teachers do them...) I have worked (and worked) on them. Balance is sometimes an issue. It doesn't matter if I start down and come up in my legs to finish or start up in my legs and come down to finish. I don't always feel balanced.

There was a bit of a breakthrough a couple of weeks ago, when I tried to stop (yet again) from putting too much effort into them. I just set an intention to do it and lo and behold, the foot spin took care of itself.

This reminds me of the meaning behind the Rune Othila (from the Norse alphabet).

It says in part: "When you re-focus on what you're trying to achieve, fix your mind on the goal and let your thoughts attract the energy you need to reach it. Concentrate, but don't try to force the issue. Your objective is like a wild bird in your hand. If you grip it too tightly, it will kill it."

In life, sometimes intention can do

what effort cannot. It's hard to remember that when you've put a lot of time and energy into goals. Our culture rewards striving and has little to say about effortless intention.

But like foot spins, certain goals are best served by intention.

The summation of the Rune meaning is: "You do without doing, and everything gets done."

May we pursue our paths, knowing where and when a simple intention will work. ▲



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

Dancing in the Twin Cities I: Ballroom Variety Dances

By Bob Anholt

This is the first 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. Subsequent articles will cover:

- Variety dances or practice parties at local dance studios
- West coast dance scene
- East coast/ lindy hop scene
- Salsa dancing
- Argentine tango
- Country and line dance

This article is a supplement to Lynne's list or the Dancer's Night Out list in this magazine which should be consulted for date, time, location, and cost information. Lynne's list can be found at: www.organizerronduty.com/testimonials.html.

Dance to Jerry O'Hagan's big band and Charmin Michelle at Cinema Ballroom on the second and fourth Sundays of each month. Being a big band, this live band plays many foxtrot and classic swing

tunes, although over the course of three hours (with two 15-minute breaks) they get to most of the smooth and rhythm ballroom dance forms and the music is very familiar to variety ballroom dancers. With its high decorative ceilings, Cinema is one of the most elegant ballrooms in the Twin Cities and its large dance floor is rarely overcrowded for the sixty to one hundred dancers who attend.

The Twin Cities have a fairly large contingent of people who are primarily social dancers who populate these events. Some of these might be current or former competitors, but many dancers have been well trained for lead and follow dancing. While all of these venues run a 5 to 10 minute "mixer" at some point during the dance, social dancers are pretty good at changing partners after each tune. However, we all have a tendency to circulate among familiar leads or follows to the neglect of strangers. We shouldn't, but we do, so new dancers and out-of-towners should be aggressive about asking regulars to dance. Women can ask men to dance. Couples wishing to dance exclusively with each other and even skip the mixer are welcome.

All of these venues teach a 45-minute or one hour lesson prior to each dance. Cinema's lesson is taught by a Cinema instructor, but Tapestry and Café Bailar employ independent instructors. Over the course

of a year these lessons tend to cover just about every dance form. As Tapestry and Café Bailar dances meet twice a month, the second lesson each month builds on or adds to the first. For new dancers or out-of-towners, attending the lessons is a good way of meeting people and identifying who might be good to dance with afterward in addition to learning technique or choreography.

Tapestry Folkdance Center holds dances on the first and third Sundays of each month. The first Sunday dance is a DJ'd event where the DJ teaches the lesson. Tapestry's dance floor is not quite as large as Cinema's, but is comfortable for the usual 60 to 80 participants and has better air conditioning than Cinema (which is a bit sticky in July). Tapestry's 3rd Sunday features a live band such as a sub-set of Tim Patrick's big band (with fewer horns than Jerry's) and Café Accordion Orchestra which is a very good band for Latin and French Musette tunes.

An organization called Café Bailar ("Bylar") holds dances in St. Louis Park (the former Retro ballroom) on 2nd Saturdays and in Hopkins (Costa Rica Ballroom) on 4th Saturdays of each month. This organization celebrated its tenth anniversary last year and is kept alive thanks to the efforts of Charlene Ihrig and David Wright. All of the music is DJ'd, usually by Caroline Olson in St. Louis Park or Eliecer Ramirez-Vargas

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in Hopkins. Between 30 and 50 attend these dances. The Costa Rica ballroom floor is about the same size as Cinema's, and is comfortable for the number of people who show up, but the Retro floor is not nearly as large and has inconveniently placed poles holding up the roof.

The USA dances on 3rd Saturdays of each month are held at dance studios around the cities. Each studio provides the teacher, but the DJ'ing is done by Leland Whitney of the USA dance organization. This is a good way for dancers to get exposure to different studio dance teachers. Although each studio tends to bring many of their own students into the USA dances held at their location, the core participants at USA dances are the social dancers. The sizes of the studios vary greatly. More people

show up for dances at large venues like Cinema. Also fewer dancers show up at the far suburban studios like Chanhassen or even Hopkins.

USA Dance and Café Bailar are member organizations. You don't have to be a member to attend the dances, but purchasing an annual membership entitles you to a discount on every admission. Depending on the number of dances you attend each year, you may not recover the cost of membership, but becoming a member of these organizations is a good way of demonstrating to the organizers that you appreciate the efforts they make.

Caroline Olson runs 5th Sunday dances through TCRebels at Dancelife ballroom. Being a west coast organization, she plays slightly more west coast, night club and country than at Café Bailar.

The variety at Saturday night dances at Starks is 95% country, west coast, and night club.

Lennox Center, Medina, Withrow Ballroom and other ballrooms around the state put on regular or occasional afternoon dance aimed at retired seniors (usually Tuesday or Thursday). These dances are a legacy of old-time polka dancing which used to take place in polka halls all over Minnesota if not the whole upper Midwest. The lead instrument in the bands playing at these dances is usually an accordion. They do three kinds of dances with maybe one Latin set during the afternoon: polkas, ethnic middle-European and mid-tempo waltzes and foxtrots or swing in strong SSQQ rhythms. The numbers of dancers at these dances are declining and there are more women than men. Medina has reduced the number of dances held during the winter as many seniors migrate to warmer climates. ▲

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ASK DR. DANCE

Submit your questions to Dr. Dance at newsletter@usadance-minnesota.org.

Q: I would like to do International Smooth competition dancing. I have seen youtube videos from the World DanceSport Federation (WDSF) and their instruction books on their web-site. Are the videos and instruction books up to date and showing correct technique? Are there good videos and books that a person should own on international smooth dancing?

Donna says: The designation 'smooth' refers to American style and either 'ballroom' or formerly 'standard' refers to international style.

It's wonderful that you'd like to study international ballroom. The optimal way to start is with a qualified instructor.

Books and videos can be great references. The 'gold standard' for studying international ballroom is Alex Moore's technique book. That is the primary book that professional ball-

room dancers use as their 'bible'. Most of us also use it to study for our judging exams.

Once you have familiarized yourself with the figures via actual lessons it's a great resource.

There are also many wonderful videos available on the web.

Some of the WDSF videos are excellent, but I'd also encourage you to watch the videos of the current world champions and vice champions, both of whom represent the United

States.

Look up Arunas Bizokas and Katusha Demidova as well as Victor Fung and Anastasia Muravyeva.

Two favorites of mine from the somewhat recent past are Luca and Loraine Baricchi, also former world champions.

Good luck to you as you explore the world of international ballroom dancing. ▲



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

Designing for the Most Bang for Your Buck

© Deborah J. Nelson/Satin Stitches Ltd.

Dance costumes are expensive. How can you get the 'most bang for your buck'? In working with all types of dance performance costumes, from solos to small or large groups, price is always a concern. Rarely does any client say 'price is no object – I just want a fabulous costume'!

Many clients have a very lengthy 'wish list' that may not match their budget, so what do we do? First of all, we always ask which features are most important to them, and then educate them on how expensive particular features might be. Many times we are able to offer an alternative option that works better with their budget and doesn't miss the mark on their design request.

Whether you're 'hand crafting' your own costumes, commissioning a costume from a friend or professional, or considering purchasing an already existing new or used costume, everyone needs to consider what will give 'the most bang for your buck'.

We all want our street clothing AND our performance costuming to look fabulous when we catch a glimpse of ourselves in a mirror. Up close, we can see any and all flaws in our garments and with ourselves (hair, makeup, body size and shape), but what we need to consider with performance costumes, is what do our judges and/or audiences see? They aren't standing inches from you. Depending on the venue, they are a minimum of several feet away, and could even be half a ballroom, auditorium or basketball court away from you.

Generally, judges or audience members don't see every small detail of your costume. They are looking at the overall effect of your costuming. They may not see that you have 50 rhinestones on each

flower of your lace bodice – they see that your lace bodice sparkles! Minute banding or outlining may not be seen, but large color blocking will be.

Perhaps outlining a shape with one color is sufficient, where double-outlining is redundant. Again – these details look fabulous close up, but if they aren't really noticed from 'performance distance' this is an opportunity to cut your costs.

Satin Stitches has had the opportunity to create and manufacture costumes and uniforms for professional sports teams that are often on camera at nationally televised events. The details may be important for these quick close up shots, but more importantly, these teams want their costumes and uniforms to look fabulous from every seat in their stadium. This is where there may need to be a compromise with the details – having enough details to show great design up close, and strategic details to create great visuals from 'performance distance'.

Yes, 'performance distance' is most noticeable for groups that perform before audiences and judges that are relatively far away, but individuals and their solo costumes can revise their costumes similarly when striving to get 'the most bang for your buck'.

Major costs for an individual dance costume include the cost of rhinestones and the labor to adhere all those sparkling gems to your costumes. When cost is important, I always offer these guidelines:

- Use quality rhinestones that sparkle.
- Crystal rhinestones give off the most sparkle of any color stone, and are the least expensive.

<< Continued from prior page

- The most expensive rhinestone are aurora borealis (also known as AB) and coated stones – they have a base color and then effects are added, which adds cost.

- The color Jet gives off the least sparkle and when placed on black, really doesn't show much. I prefer Jet Hematite (even though it is more expensive, as it 'shows' much more).

- Unless you have the budget to fully rhinestone your entire costume, concentrate on the front, upper bodice, and then perhaps emphasize various design features of your costume, such as a flirty hemline, wrist or hip accents. All over rhinestoning can be minimal when you punch up the stoning in these featured areas.

Color blocking is another design feature that adds minimal cost but can increase appeal from 'performance distance'. Examples would be:

- Side-to-side color change with a diagonal seam that divides the costume into two main colors.

- Skirt linings or under petticoat style skirting done as a contrasting color to the main dress.

- Contrasting gores (inset sections) in any type of skirt adds interest while in motion.

Always imagine how a costume looks from a distance. If you have the opportunity, especially with groups, put the costume on a performer and view him

or her moving and dancing from a distance to be able to see what features are noticed and what features are not.

If you don't have this opportunity, re-view performances where you see the costuming both close up and from a distance to see what 'reads' from the audience. Many times it is really shocking as to what is noticed and what is not! Whenever I am at a performance event, I love to get a close up glimpse of the same costumes that I saw in performance. It can be truly enlightening, and renews my efforts to advise my clients on what will give them 'the most bang for their buck'!



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Steal the Lead, Part 1 of 2

Part of our 'Lead or Follow or Both' series.

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.

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!?!

When members of a dance-pair dance both dance-roles, initially one of them leads and one follows for the whole dance. As they become more proficient, they change who is leading during the dance. When the lead initiates the switch, it is termed *passing-the-lead*. When the follow initiates the switch, the term used is *stealing-the-lead*. It has been my experience that stealing tends to go more smoothly than passing, as it is more obvious and requires only 1 of the pair to take an active part while the other responds. When stealing, you direct your new follow and (hopefully) they get it right away. It is fun to see the surprise (or perhaps confusion?) on their face as they realize that the lead has been stolen and that they are now the follow.

As a matter of courtesy, I'd recommend that before trying to steal the lead, you get the concurrence of your dance partner by asking a question such as "May we steal and pass the lead during this dance?" If one does not have a co-operative partner for this activity, then it can be discomforting for the dance-partner instead of fun.

Ladies sometimes tell me: "I'd consider leading, but I'd prefer doing it with my current dance partner, and he is not too hip about it." Perhaps that is indeed today's situation, however, if you have been learning to lead, perhaps one way to convince him to attempt the follow role is to ask his assistance with the lead: "I need some help in practicing my lead. Will you dance follow with me, observe what I'm doing, and help me to understand things like: 'When is the best place to lift my arm to signal a turn?'". Such a request for assistance might be more likely to get him to consider dancing follow for awhile. Once he discovers how nice it is to dance a pattern he doesn't know yet, perhaps his attitude will change.

Gentlemen sometimes tell me: "I'd consider following, but I'd prefer doing it with my current dance partner, and she is not too eager about trying the lead role. She feels leading takes a lot of effort, and a lot of thought, and is pretty apprehensive about taking the lead role. She feels that the follow role is both more fun, and less effort, and is fairly happy about how things currently are. Perhaps that is indeed today's situation, however, if you have patterns where the timing of the lead is not quite right, perhaps one way to con-

vince her to attempt the lead role is to ask her assistance with the lead: "I need some help understanding exactly when to turn you, and think if I was experiencing it, that would aid me in getting better timing for the turn." Such a request for assistance might be more likely to get her to dance lead for awhile, as what you learn will eventually make her dancing with you more comfortable for her.

The following paragraphs will describe two obvious ways for the follow to steal the lead. The first is when the pair is dancing a pattern where they become partly or completely disconnected, and then reconnect. The second is when the natural positioning of body-feet-hands of the pair is such that the switch can easily happen. To aid in understanding, two examples of each, with photos, are provided.

First, for an example of a partial disconnect, let us consider a pattern where there is an open dance-frame with a double hand-hold, such as is the situation while partners are facing each other during the cha-cha cross-over-break.

Let us look for the position of the hands. The lead's hand-position is underneath, while that of the follow is cupped on top. This gives us the hint of how one can make a role-switch. Since the hands go from double-hand-hold with the lead's hand below [Figure 1] to single-hand-hold (leader's left, follower's right) [Figure 2] back to double-hand-hold with which






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hand is on top mixed[Figure 3] to another singlehand hold (leader's right, follower's left) [Figure 4] and back to double-hand-hold

with the (prior) follow's hand below [Figure 5], consider the transition from single to double. serve that, as shown in the figures, if as the follower puts the





hand on the bottom, and the leader puts the accepting hand on the top, then the two have changed dance roles.

				
Double HH LB	Single HH LR	Double HH Mix	Single HH RL	Double HH FB
Figure 1	Figure 2	Figure 3	Figure 4	Figure 5

Second, for an example of a complete disconnect, let us consider ending the cha-cha cross-over break [Figure 6] with a walk-around-turn [Figure 7], then while the partners are turning around [Figure 8], the effect is as if no one is leading. Thus it is relatively easy when they reconnect for either partner to assume either of the roles by arranging how the hands are placed during the reconnect. Note that this gives the

opportunity for the follower to 'steal' the lead (or the leader to 'pass' the lead). As the pair is completing the turn, and not yet fully facing each other, the (prior) follow takes the (prior) leader's right hand in their left, lifting the joined hands to eye-level [Figure 9]. At the same time, they put their right around the (prior) leader's left side and place that right hand on the leader's shoulder blade. A natural reaction might

be for the (prior) leader to put their left hand down, where it lands on the (prior) follower's right arm. Even if that left hand is left dangling, the role-switch has been accomplished. The other person (prior leader, now follower) has to accept the change-of-role by allowing the hands to assume the new orientation, and then each taking appropriate actions for the role-change, or the steal-of-lead will not work.

			
Cross Over Right	Walk Around Start	Walk Around turning	Follow now Lead
Figure 1	Figure 2	Figure 3	Figure 4

Paul Stachour dancing with Ellen Werr. ▲



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