

MINNESOTA

DANCING TIMES

A publication of the Minnesota Chapter 2011 of USA Dance

September 2012



Inside this month's issue:
Twin Cities Open, Costuming Tips for Men, Book Reviews, and More!

Join us for the USA Dance

September Monthly Dance

Saturday, September 15th

7-8 pm Samba Lesson

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8-11 pm Variety Dance

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Dancers' Night Out

Sun 9/3 - Free American Foxtrot Group Class; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Lesson with Nadine Messenger 2-3:30

Mon 9/3 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 9/7 - Ballroom Variety Dance; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com

Sat 9/8 - The Shadows; Medina Entertainment Center, 500 Hwy 55, Medina; Tribute to the '50s and '60s; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sat 9/8 - Tango Society Milonga; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Lesson at 8:30, dance at 9:30; \$12 admission (\$8 Tango Society members); call 612 224 2905 or visit www.mntango.org

Sun 9/9 - Free American Foxtrot Group Class; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Lesson with Nadine Messenger 2-3:30

Mon 9/10 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 9/14 - Family Dance Party; Tropical Ballroom, 1750 Weir Drive, Woodbury; Variety dancing for all ages; dance 6-8; \$6 per person or \$20 per family; call 651 414 0644 or visit www.tropicalballroom.com

Fri 9/14 - Rockin' Hollywoods; Medina Entertainment Center, 500 Hwy 55, Medina; '50s-'80s music; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sat 9/15 - USA Dance; Retro Ballroom, 5810 West 36th Street, St. Louis Park; Samba lesson with Gene Bersten at 7, dance 8-11; \$10, \$7 USA Dance members

Sun 9/16 - Free American Foxtrot Group Class; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Lesson with Nadine Messenger 2-3:30

Mon 9/17 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 9/21 - City Lights; Medina Entertainment Center, 500 Hwy 55, Medina; '50s-'70s Rock 'n Roll; lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Fri 9/21 - Ballroom Variety Dance; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com

Sun 9/23 - Free American Foxtrot Group Class; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Lesson with Nadine Messenger 2-3:30

Mon 9/24 - Rhythm Junction; Four Seasons Dance Studio, 1637 Hennepin Ave S, Mpls; Monday Night Swing Dance; 8-12; \$5; call 612 342 0902 or visit www.4seasonsdance.com

Fri 9/28 - Salsa Fusion; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Lesson at 7, dance 8-11; call 651 699 5910 or visit www.cinemaballroom.com

Fri 9/28 - Tim Patrick "Swings Sinatra"; Medina Entertainment Center, 500 Hwy 55, Medina; Lesson at 7:30, dance 8:30-11:30; \$12; call 763 478 6661 or visit www.medinaentertainment.com

Sun 9/30 - Free American Foxtrot Group Class; Cinema Ballroom, 1560 St. Clair Ave, St. Paul; Lesson with Nadine Messenger 2-3:30

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Photos from Twin Cities Open

Start on page 8

USA Dance – MN Chapter #2011 Board Minutes

The Board did not meet in August.

Next Meeting:

6:00 p.m.
Tuesday, September 4th, 2012
Quixotic Coffee
769 Cleveland Avenue
St. Paul, MN 55116 ■

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USA Dance: Who Are We?

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

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

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

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

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

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

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



Photo from TCO by Amy Anderson.

Advertising

DISPLAY ADS: To advertise your event or professional service, submit a digital file (300 dpi pdf or jpeg format ONLY) or camera-ready artwork to Suzi Blumberg (email: suzi.b@usfamily.net phone: 612-869-4416) along with payment to **USA Dance MN**. Advertising for charge cards, insurance, or travel cannot be accepted. Payment to accompany ad.

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

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

DEADLINE FOR ALL MATERIALS:
10th OF EACH MONTH

From the Editor

by Mary Beth Beckman

The world of publication is weird.

As I write this, it's 10:00 p.m. on August 16. This is a bit earlier in the month than I usually write my editor's note, since I try to write about as much of the month as I can. Writing my column and selecting an appropriate photo for the month is generally the last thing I do before layout.

This month, I forgot to take a fun picture and had to settle for a last-minute poorly lit parking ramp photo taken after a friend's birthday party at Mozza Mia in Edina. I'll do better next month, though. In fact, the reason I'm rushing to get the newsletter done mid-month is that I'll be on an Alaskan cruise from August 19 - 26. Of course, this means in the October issue I'll be regaling you with tales of my August adventures. Like I said, publishing is weird.

All I can tell you about August right now is that it's gone by fast. I had lunch with friends, played cards with family, and went to a screening of *Serenity* for Equality Now, an excellent charity concerned with women's equality across the world. To learn more about their work, go to www.equalitynow.org.

Though I graduated college in May of 2011, I still associate September with new beginnings. That could also have something to do with my birthday being on the second. I'll be turning the big two-three.

And what could be a better birthday gift than lots of submissions? We've got a great issue this month with stories from Twin Cities Open, book reviews, and tips for navigating costuming and partnership.

This month also has the final installment of *Danceland*. Cordell's journey comes to a close in this issue. Thanks to Lester Martin for sharing this fun work of fiction with us for such a long time. Here's hoping someone else is inspired to start a ballroom dance saga of his or her own.

Since it's the month of my birthday and I love submissions so much, I hope you'll all send me lots of things to edit. Then I'll start writing my editor's note somewhere around the twenty-second and pretend it's already October while I talk about August. (Weird, weird, weird.)

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



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The President's Corner

Making a Difference

By Sue Zeller

We all make a difference in life the in ways of our choosing. Most of us reading the *Dancing Times* love to dance or at least have some interest in dance. I'm hoping that you will consider expanding your love of dance to include giving your talent to USA Dance Minnesota. USA Dance Minnesota only exists due to the volunteer talent of dancers and dance enthusiasts. There are many opportunities to make a difference in USA Dance Minnesota.

Star of the North, our annual amateur dance competition, is in need of volunteers for 2013. We have experienced a tremendously excellent competition that is exciting for both competitors and spectators. This competition is only possible because of the volunteers who make it what it is. Volunteers have already secured a place for this event and are ready to start planning the details. If you would like to be a part of making this event happen, send us a message at sotn@usadance-mn.org.

The Dance Demo Team is busy gathering dancers for a demo at the Mall of America in early November. We also have several dance demos throughout the year that dancers may be involved in. Dance demos provide entertainment and encourage others to join us in the world of dance. If you would love to dance in a demo, please contact Yvonne Viehman at danvman@aol.com.

Our Monthly Dance Committee makes sure that we have a location, dance instructor, and music for the event, collects admission at the door, and sends the information to the *Dancing Times* staff for publication. This committee would appreciate your involvement in planning and enhancing these monthly dances. Contact Zhoujing Liu at zhoujing_5@hotmail.com.

The *Minnesota Dancing Times* comes into being every month through volunteer work alone. These volunteers collect articles and photos, edit the articles, lay out the content, proofread, and distribute the newsletter both in paper and online at www.usadance-mn.org. One vital contribution is the unsung job of collecting advertisements. Contact the advertising coordinator, Suzi Blumberg, at suzi.b@usfamily.net with any suggestions for advertisers. The most important volunteer job is on the part of the people who submit content, the writers and photographers. Everyone in the dance community is welcome to submit content. If you would like to assist in the creation of the newsletter, contact Mary Beth Beckman at newsletter@usadance-mn.org.

The Chapter 2011 Board is a group of volunteers who are concerned with the activities of our Minnesota chapter under the guidelines of the national USA Dance organization. The board coordinates the collection and use of funds for all of the chapter activities. The chapter also keeps records of the chapter activities discussed at board meetings. Please see any board member if you are interested in becoming a board member.

Thank you to all the past and present USA Dance Minnesota volunteers for creating an outstanding dance chapter. You make all the difference.

Happy dancing! ■



Elizabeth Dickinson is a dancer and life coach in the Twin Cities. She can be reached at <http://elizabethdickinson1.wordpress.com>

The Dancing Life

Contradictory Feedback in Partnership

By Elizabeth Dickinson

As a follow, I've had some very confusing and contradictory things said to me by my various teachers at various times about my partnership style.

- "You're not following."
- "You're doing this as if I wasn't there."
- "I'm having to drag you along."
- "You need to get out of my way faster."
- "Slow down!"
- "You're galloping along."
- "Stop anticipating the moves."
- "I feel like I'm dancing beside you, not with you."
- "Listen to the counts/music/beat."

If you've heard any of these things (even in the same lesson), then I know I'm not alone.

What the heck is a poor follow to do?

All of the feedback is true at one time or another. And sometimes in an effort to address one concern, it's easy to go too far in the other direction. Finding the middle ground, the sweet spot, takes time.

Most of the feedback listed above seems to be about speed, about achieving the right speed and rhythm. But since this is partnership dancing, I would suggest that's it's really another aspect of partnership. How do you work together in dance or life?

In dancing or coaching or life, it's quite a delicate balance to work with someone in a relationship. There may not be rules, but there are four considerations that seem to be pillars of every relationship whether in dance or in life.

1. Is there mutual agreement about what respective roles are, even for a limited time period?
2. Does each person know the actions each role requires?
3. Is each capable of fulfilling those actions?
4. Is there a way of communicating requests/satisfaction/dissatisfaction respectfully?

On the dance floor, this is more cut and dried than in real life, although there is some overlap. Next month, I'll develop this idea a little more. In the meantime, what are your partnership questions? Using this model, when does your relationship rhythm falter? When does it swing? And how *do* you find the right rhythm? ■



STAR OF THE NORTH

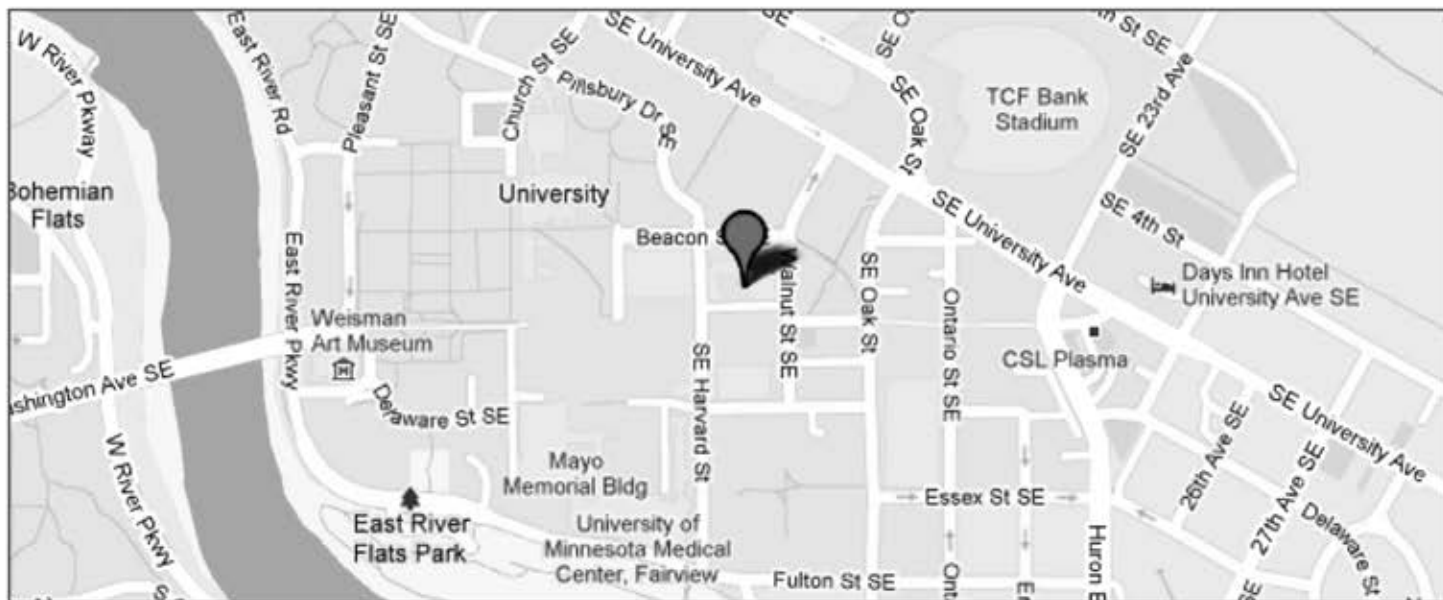
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Technique Applied to Passion

A Twin Cities Open to Remember

By Grace Peterson

I remember taking my first ballroom lessons at Cinema Ballroom a mere eleven months ago and telling my instructor, Martin Pickering, "I'm not really planning on competing. I just want to learn ballroom dancing." I think if I'm honest with myself, even at that point, I knew I was bluffing a bit and enchanted by the (absurd) idea that I would actually compete someday, but I do know that I didn't fully appreciate how much the love of dance was in my blood, having danced ballet since I was four years old. However, when my body woke itself minutes before my 4:30 a.m. alarm went off the morning I was to compete at Twin Cities Open, I knew I had long been preparing for my first pro/am ballroom competition.

In the fine arts, there is continually the sense that you are practiced and prepared, yet never quite ready enough. There is always the sense that there is more technique to be mastered, more fluidity to achieve, more flexibility to attain. And yet, there is a point when you peak, a point

amidst private lessons, group classes, and hours of rehearsal when you must seize the opportunity to perform—when all that remains is to apply passion to discipline and dance your heart out. This has been true for me in my piano career as well, but what I found most surprising about this particular performance was that Friday morning at 7 a.m. when I first reached the dance floor, I was not anxious. I hadn't even rehearsed with Martin on the actual competition floor. But as we found a spot on the carpet (not ideal!) and I stepped into frame, dancing through my first basic waltz step, he stopped us there, looked me in the face, and said, "You're ready." That is the best thing he could have said at that moment. No use wondering whether I should have warmed up earlier, fretting whether the floor would feel different, or worrying that I would forget the rest of my routines. I was as ready as I could be and more excited than ever to dance.

Photos from TCO by Amy Anderson.





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One thing that struck me most during this competition was how much ballroom dancing can be considered a team sport. I went to the competition early Thursday morning, coffee in hand, to cheer on Leahnor Soliven Larson dancing rhythm with Martin Pickering (so proud of her dynamic and engaging performances). Friday morning I would appreciate a new level of team commitment. There are not many people I know who would find it normal to answer their hotel room door at 5 a.m., much less be happy to see me. Yet Tiffany Sullivan greeted me with a smile, her elaborate makeup in place, having had her appointment already at 4:30 a.m., and offered me a protein bar to jump-start my day. My arrival was enough to stir our friend Heather Smith, who, amazingly enough, also woke smiling, her coifed hair still in place from competing the previous day.

Photos from TCO by Amy Anderson.

Together we cranked up the music and applied makeup (Tiffany worked wonders with my eyeshadow), generous amounts of hairspray (or glue, whichever you prefer), eye-lashes, manicured nails, and large amounts of rhinestones. It's a wonder we were all still breathing two hours later with the fumes in that room. We traded jewelry, laced up each others' gowns, and double-checked our shoes before heading down to the dance floor.

Once in the ballroom, the *team atmosphere* impression remained as I found the group of tables allotted to Cinema Ballroom and found other dancers as well as friends of mine who had braved the early hour to come watch me compete. I met up with my mom, who had driven to the Cities for the weekend and would be the first in my family



to watch me ballroom dance. Thanks to my wonderful, ever-supportive coworkers at Grand Jeté, I had my warm-up jacket, shoe brush, and new satin smooth shoes, and I was ready to go.

Once it began, the competition was a rush in the best way possible. As both dancers and friends, we cheered each other on, discussed couples on the floor, chatted to fill up breaks in our heat lists, and wholeheartedly supported each other. I was thankful Kerrie Walters, another of Martin's students, was competing American smooth with me. We took turns trading Martin back and forth, keeping our dedicated instructor dancing rounds back to back. I had a blast every time I stepped onto the dance floor. Once the music began, it became only about my partner, the music, a good left stretch, and steps that propelled me as far across the floor as I could go (with good technique, of course). Periodically I would catch a glimpse of my mom in the front row, a smile on her face and an occasional tear in her eye. Because she and my dad have been watching my sisters and me in ballet recitals for years, I know she understands my love for dance, and I couldn't have been happier she was there.

I learned throughout the morning not to gauge my dancing solely on the judges' decisions. Some dances I felt good about, while the results were less than I had hoped for. After other rounds, I felt rather uncertain walking off the dance floor and ended up placing well. I knew if I dwelled on results or the competing couples, I would lose the pure joy of dancing and the potential each new round offered. The two scholarship dances were my last entries and my greatest challenges for the morning. I didn't want my energy or technique to suffer or diminish for my last performance, so as I took my place with Martin, I stretched to the left, smiled, and danced my heart out. Following my final scholarship dance, I turned, exhausted, to Martin and said, "I have nothing left. I left it all on the dance floor." Amazingly, what I left on the dance floor, the judges deemed valuable as well.

The rest of the weekend was equally memorable. Once we finished on Friday morning, a few of us dancers from Cinema went out to lunch for some much-needed rest

and nourishment. When I caught people noticeably turning heads as we walked down the street, it took me a few moments to realize that dramatic ballroom makeup looks a bit out of place outside in Minneapolis. Friday night we stood half-awake and propped against each other and watched the Rising Star couples (getting up at 4:30 a.m. is not as invigorating later in the night when you're no longer dancing).

Saturday night, I was refreshed and dressed up for the evening pro show. I sat in the front row at the table beside my mom and other Cinema dancers, feet touching the edge of the dance floor, eyes starstruck as pros dancing in a variety of styles came within arm's reach and performed impressive choreography—some steps I would even place under the category of *stunts*. I found my head inclining to the left as professional smooth dancers with an enviable left stretch waltzed effortlessly around the ballroom floor, and my calves tensed as professional latin dancers with incredible arches and leg extensions performed dynamic routines. Our group of Cinema tables cheered and hollered as our professional Latin couples Dustin Donelan & Kirsten McCloskey and Jonathan Chen & Nadine Messenger rocked the dance floor both Friday and Saturday night. I think I held my breath a little and forgot to blink as Eric and Michelle Hudson performed their solo routine late Saturday night. I could watch them dance all night.

Scott and Amy Anderson did an excellent job designing and hosting the Twin Cities Open. Each participating dancer was given a gift bag including items such as a towel and a coffee mug, so now I will feel more professional dancing in the summer heat, and I will hopefully be more caffeinated and awake for dance lessons! The Cinema Ballroom gathering at the after-party will forever remain a treasured memory of my first pro/am competition—listening to seasoned dancers swap stories and hearing Eric, Michelle, and other dancers express what being a part of Cinema Ballroom and competing in TCO has meant to them. We didn't leave the Marriott City Center until the wee hours of the morning, but I can tell you one thing: even before I said my goodbyes to my lovely Cinema family, I was dreaming about when my next competition would be. ■

Dancing Times Photo Competition

If you love combining the arts of photography and dancing, submit your best photo to the Dancing Times photo competition!

Photos must be taken at a USA Dance monthly dance, must feature dancing as the subject material, and must be high quality (in focus, good lighting, clear subject) and high resolution—we print at 300 dpi.

Not only could you win free admission to the next USA Dance monthly dance event, but your beautiful photo might be featured in the next issue of the Minnesota Dancing Times!

So get out your cameras and your dancing shoes, and have a blast at the next monthly dance!

Submit photos of our September dance (see the ad on page 2) to newsletter@usadance-mn.org by September 20th. ■



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

Look Your Best

Tips for Men's Ballroom Costumes

By Deborah J. Nelson

In ballroom dance, some might think that what the man wears is inconsequential to what the lady is wearing. How do you feel about this statement?

I disagree! Generally, the man's attire shouldn't outshine the lady's apparel, but it should coordinate and sometimes match. A ballroom couple is a complete entity. The dancers should coordinate their movements, dance styling, and their apparel. As with everything for their performance, they should be looked upon as one, not as two totally separate individuals.

Sometimes, ladies have the option to purchase off-the-rack dresses that can be modified or worn as is for a social ballroom dancing event or even a performance. Men have this option also, but they need to be careful that the garments they choose will dance with them, not against them.

How can you customize an off-the-rack shirt? Your shirt needs to stay tucked in—that is, if it starts out that way—for your the duration of dance performance. The secret is to cut off the excess tails on the shirt and add a dance brief. Another option is to simply attach a piece of elastic to the shirt—one end on the back of the shirt and one on the front so that you can step into it. This simple addition will anchor a shirt in place so it won't ride up and work its way out of your dance pants.

Another modification either to a shirt or to a jacket would be to add gussets into the armpit area. When you put your arms into dance position in a standard tuxedo jacket—or any jacket, for that matter—the entire jacket will rise up and create an unflattering look. Woven non-stretch shirts will do the same thing. When you watch seasoned male dancers, you will see that their shirts and jackets stay down in place and don't rise up. This is because the patterns used to create these costumes are totally different from the patterns for standard off-the-rack men's apparel. The most important feature of these ballroom patterns is extra fabric in the armpit area.

A talented alterations person can add extra fabric into the armpit area of a man's garment. This piece of fabric is called a gusset and is sometimes shaped like a football. Another, more involved procedure would be to recut and replace the sleeves, which can be done if you have or can find matching fabric (sometimes by cannibalizing another shirt or jacket).

If you are commissioning a custom ballroom shirt or jacket with a professional ballroom costume designer, he or she is aware of how sleeves need to be cut for a sleek fit. But if you are working with someone without experience in ballroom

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attire, make sure that he or she knows these tricks so your costume will stay down in place, even when you raise your arms.

When working with nonprofessionals to create your ballroom outfit, first confirm their ability to create masculine-looking outfits. Most hobby sewers have lots of experience making women's costumes, but they may not have as much experience with men's. Besides a masculine physique, men need attitude and swagger to wear *anything* and still look masculine.

But the clothes will help or hinder. The color, the cut, the fit, the workmanship, the fabric, and the details will make or break a masculine men's dance costume.

Men's clothing requires a higher level of construction technique to achieve a quality costume. Tailoring is a whole different ballgame from dressmaking. Correct fit is extremely important for a masculine-looking men's costume. Many home sewers may not have the ability to get the best fit for men.

What makes the cut more masculine? Traditional, desirable masculine features include the appearance of stature

or height, broad shoulders, and narrow hips. Why do men always look so handsome in military uniforms and tuxedos? Because the tailoring accentuates their height, broad shoulders, and narrow hips. The long, lean look is promoted with a single color from top to bottom, shoulder pads, and design details drawing the eyes upward to the upper chest and face. And if the uniform or tuxedo fits right, it will look great. Watch out for anything with a fit that is too tight or too loose.

With costumes, fabrics are very important. Street fashions with traditional street fabrics obviously keep men looking masculine. But with performance costumes, sometimes you want to use fabrics to coordinate with the woman's costume, which sometimes means working with traditional dance costume fabrics. Any fabric *can* work if the cut, workmanship, and fit is right, but some fabrics will work better. Better looks for guys include thicker spandex, such as ottoman, football-weight, and other heavyweight fabrics, besides traditional woven (non-stretch) menswear fabrics.

Of course all rules can be broken. I learned this a long time ago! These are simply guidelines for creating more masculine, danceable looks for men. ■

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Regular WCS dances are on 1st and 3rd Sundays 7-10:30 p.m. Variety Dances held Sept. 30 and Dec. 30 (same time). All held at Social Dance Studio.



The Rebels also offer classes, primarily in West Coast Swing, on Sundays. Check the website for more details:

www.tcrebels.com

Both a Champion Lindy Hopper and a Champion West Coast Swing Dancer, Ben Morris began swing dancing at the age of 12 and is now a 2 time World Swing Dance Champion, 3 time U.S. Open Swing Dance Champion, Spirit of Lindy Hop award winner, a California Swing Dance Hall of Fame award winner, and a featured dancer in the movie *Love N' Dancing* and the Leann Rimes Music Video "Swingin'." He currently lives in Orange, California, but travels all over the United States and the world, to teach, compete, judge, and perform. He's known for his fun dance style, infectious personality, and enjoyable workshops.

Ben Morris



Danceland

Chapter 20

By Lester Martin

It seemed that someone was saying something to me. I looked up. It was Jerry.

He smiled and repeated his question. "Are you going to finish that?"

I looked down again. On the plate in front of me lay a half-eaten strawberry blintz. I couldn't even remember having ordered it. I pushed the plate across the table.

"Enjoy," I said. "Food should never go to waste."

"Food? Lazar's blintzes should never be referred to as anything so boring." Then he studied me and frowned. "Are you not feeling well?"

"Sorry," I said. "We're supposed to be celebrating your promotion, and I'm a zombie."

"Give me a second," he said, attacking the blintz and devouring it in three bites. As he chomped away happily, I poured him another cup of tea and topped off my own cup. My gaze wandered over to the snowblowers. Irina was trying to make room for a shipment of the newest models and had slashed the prices on the leftovers from last winter. When we came in the front door, a middle aged man and woman were debating the merits of the Husqvarna versus the McCulloch. They were still going at it.

Jerry slurped some tea and belched discreetly. "Okay, now I'm happy. So what's your problem?"

I continued watching the man and woman. "What do you suppose brought them together?" I asked.

He looked over at them. Now the woman was opening her purse and pulling out a copy of *Consumer Reports*. "I've seen them here before," he said. "They love to shop but they

hate to buy. Irina used to spend hours trying to help them make up their minds on everything from hedge trimmers to wallpaper. Every time they would say, 'We need to think about it,' and leave. Now she just ignores them. They don't seem to mind."

"Maybe they met in a hardware store and something just clicked between them."

"If I met a woman who enjoyed shopping in hardware stores with me, I'd probably hang on to her."

I nodded in agreement. Then I turned to face him. "I had that dream again."

"Yeah," he replied, "I figured that's what it was. How long has it been?"

"Since the last dream? I dunno ... a month, I guess."

"No, I meant how long has it been since Jessica moved away?"

"Oh. About a year."

He looked at me over the top of his cup, and his eyebrows went up.

"Is that a long time to be having these dreams?" I asked.

"I suppose that depends on what problem your mind is grappling with."

I shook my head. "I can't figure out if it's something I wanted but never got or something I had but then lost."

"Or both?" he suggested.

I thought about it for a few seconds. "Maybe," I said. "Maybe another pot of tea would help."

"Excellent idea. And I need to visit the powder room."

I took our pot back to the counter and asked for a refill. I decided to switch

from the Chinese oolong to a blend from the Assam region of India. The pungent, malty flavor might clear my head. As Lazar prepared the tea, I reviewed last night's dream for the zillionth time. The details varied from one dream to the next, but the general outline was always the same.

Jessica and I have come to participate in a dance show. The building we're in is cavernous. The gigantic windows across the mezzanine level are yellowed with grime, and the light that passes through them is weakened. People are hurrying this way and that across the vast marble floor. I think we're in Grand Central Station. At least, that's how I remember it from the photographs I've seen.

I'm wondering how we're ever going to get the crowd to make room for our little dance show. Roger is there and says we'll just have to push them out of our way.

Suddenly it dawns on me that I've forgotten to bring my dance clothes. Jessica says she'll go and get something from David. Before I can respond, she disappears. I decide that I should run home and get my stuff. Maybe I can make it back in time.

I head for the exit doors, but Cassie is standing there. She is wearing a black T-shirt, faded cutoffs, and no shoes. I tell her I have to go home for my dance clothes. She laughs and says, "It doesn't matter what you're wearing, Cordell. You can dance now!" Then she turns me around and pushes me back toward the main concourse.

I walk back to the edge of the crowded floor. Now I can hear music playing, and everyone is dancing. I look for Jessica but can't find her. Kristina is out there doing a cha cha with Howard Darling. I see Melanie and Brian standing off to one side. Melanie is wearing a fabulous flame-red gown, full-length satin gloves, and a diamond tiara. She is crying, and Brian is trying to comfort her.

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Then I spot Jessica. She is dancing with a tall man I don't recognize. They're not actually dancing, as in ballroom dancing. They're standing in one place, shifting back and forth from one foot to the other. And they're talking about something. Then he turns and walks toward one of the many corridors that lead out of the central space.

Jessica sees me and waves me over. I make my way toward her, but the traffic is heavy and people keep bumping into me. When I finally reach her she smiles and says, "Let's warm up."

"I can't figure out what this music is," I say.

"That's okay," she says. "We can just dance."

We get into proper dance position and start dancing. Foxtrot, I think. I pilot us toward the fringe of the crowd, where there's more room to maneuver. Now we're gliding along effortlessly. I've forgotten all about choreography and walls and even line of dance. It's just Jessica and me and the music. And I've never felt anything like it.

Suddenly the air is split by a terrible noise that drowns out the music and makes the windows rattle. It could be the sound of several enormous engines, like a Boeing 747. Or it could be the sound of a thunderstorm. Or maybe it's the roar of a great mythical beast. Everyone stops dancing and scatters for the exit corridors.

Jessica stands back and looks at me sadly. "Thank you," is all she says. Then she turns and vanishes into the departing crowd. I follow her with my eyes, even though I can't see her. A few seconds later I realize I'm all alone. I can hear my breathing as it echoes off the stone walls. I feel a cold hand gripping my insides. Suddenly I am trying to run after her, but it's a dream so I can barely move my legs.

And then I woke up. As usual after the dream, my body felt tired and weak. Like a hangover without the nausea. My brain struggled to direct my body through its morning routines but was hounded by doubts and confusion.

By the time I got back to our table with the tea, Jerry was flipping through a Leatherman tools catalog. The middle-aged couple had made up their minds not to buy either snowblower and had left.

"If I had a wife like that," I said, "I wouldn't have so many surplus tools lying around the house."

"Good point," he answered, closing the catalog. "A real man should be able to do the job with a hammer, a saw, and a soup spoon. And speaking of real men, how are your dance classes coming along?"

"Well, I just barely survived silver standard foxtrot."

"Was it that bad?"

"Harder than it looks. Roger thinks I should compete pro/am with Kristina."

"The Russian babe?" He waggled his eyebrows.

"That's her. I wouldn't mind trying competition again. But it would mean switching from group classes to private lessons. And I'm not sure I could handle Kristina's undivided attention for a whole hour."

"Have you considered finding an amateur partner?" he asked. "That would cut your lesson costs in half. And Kristina would have a second person to beat up on."

I could always count on Jerry for a simple, practical solution to the most complicated problem. Long ago I had a complicated, expensive solution to a simple problem: learn to dance so that I could meet my dream girl. Then Jessica came along and fulfilled a need in me that I didn't even know existed. Of course, she was married, and that was a boundary not to be crossed. And even if she hadn't been married, would a mutual love of dancing have been a sufficient foundation for a lasting relationship? One of my biggest regrets was that we hadn't taken time to get to know each other better. Just as friends. The dancing just pushed everything else aside.

On the other hand, how many couples start out with something so wonderful to share? Roger once told me that a dance partnership is like a marriage without the sex. Lately I had begun to wonder: if a partnership was strong enough, could it be enough to sustain a relationship? Without the sex, I mean. Such a partnership would be rare, indeed. Downright magical. One might spend an entire lifetime looking for such a partner without success.

But then, maybe it's one of those things that can't be found by looking for it. Sometimes we just need to be patient and wait. And some things are worth waiting for.

The End ■



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Local Dance Group Wins Prestigious TCO Unforgettable Award

By Suzi Blumberg

Every year, Twin Cities Open gives out an Unforgettable Award to gratefully acknowledge outstanding contributions to the art and sport of ballroom dancing in Minnesota. This year's winner is a dance group called LaTep, which consists of Tom and Anne LaTourelle (La) and Mark and Karen Tepley (Tep).

Approximately five years ago, Tom and Anne were taking a break from competitive dancing due to an injury. Not wanting to give up dancing completely, they reached out to Mark and Karen to see if they would like to form a partnership to work on solo events. The couples had been friends for years, meeting each other in the social and competitive dancing communities. Both couples had spent many years dancing competitively all over the country, and the idea of something new was exciting.

Their first performance was in 2007 at TCO. They did a foxtrot to the song "Roxie" from the musical *Chicago*. Since then, they have done a variety of different dances including tango, Viennese waltz, quickstep, and an interpretative waltz. They are currently working on a routine that combines multiple dances including tango, rumba, and even foxtrot.

A new routine takes about three to four lessons to learn, and then the group spends a few months making it performance-ready. The team meets once a week for approximately two hours at the beginning of a new routine, then before a performance, the practice time increases.

Currently their main coach and choreographer is Scott Anderson. A song and story are developed, and the team tries to bring something new to each number by including humor, passion, and even sadness to their storylines. They also leverage several other coaches to help them, including Jay Larson and Deanne Michael. One of the features the team especially enjoys about their routines is that Scott's choreography includes changing partners—sometimes the guys even dance with each other! So far, the most difficult number was a quickstep where Scott incorporated many props, including hula hoops, stretchy exercise bands, and a dance frame trainer (posture apparatus). During the first performance, the hula hoops, which contained water, pulled apart, and water went all over the floor! This created a very nerve-racking ambience for them to finish their dance.

Two of their most memorable performances were traveling to Milwaukee for the Wisconsin State DanceSport Competition in 2011, where they were included in the big Friday night primetime lineup, and dancing at a Beyond Ballroom promotional show at the Hopkins Center for the Arts.

If you would like to see them, they will be performing two numbers at the Perform Dance Christmas Show, All Wrapped Up, in December 2012 at the Cowles Dance Center. In January, they will debut their newest collaboration at the Snow Ball DanceSport Competition held January 11th and 12th at the DoubleTree Hotel. ■



How to Increase the Life Expectancy of Your Dance Partnership

Ballroom Dancing Is Not for Sissies

By Bonnie Burton

Have you ever had the weird experience of wanting to learn to dance with someone you respect while also at times wanting to kill him or her? Dancing is supposed to be fun, but when dancers begin to snipe and bicker, they may feel they have limited choices: stop dancing, change partners, or, like some friends of ours, have mediated practices with an instructor present four lessons per week.

In *Ballroom Dancing Is Not for Sissies*, authors Elizabeth and Arthur Seagull offer a better choice—a simple system that prevents most relationship conflicts from occurring and gives dancers a healthier way to handle them when they do. Their tools are intended to help you develop harmonious, joyful dance partnerships.

My first introduction to the book came from our dance instructor Scott Anderson, who offered to loan us his copy. He joked that it should be required reading for dancers and mentioned he was passing it around to all of his students. A good dance teacher must combine high-level dance skills with the interpersonal skills of a good nursery school teacher: enthusiasm, kindness, patience, and the calm firmness to deal with meltdowns and tantrums. Scott certainly does this by being proactive in anticipating the emotional partnership issues most couples experience and in providing a tool for managing the issues.

And what a great little book this is! It's written in a friendly tone by two psychologists who are also ballroom dance partners. This book takes the basics of Psychology 101 ("do not blame," "use feeling statements") and applies them to the dance relationship in specific ways that can be immediately

implemented. The book is organized around the three Rs of relationship fitness: respect, responsibility, and responsiveness. It is further subdivided into bronze, silver, and gold sections with appropriate exercises and activities geared towards each level. Each chapter shows you how to apply

these skills to your dancing relationship. These exercises can help alter surprising emotional responses that may catch us off guard in a learning environment where our partner is our teammate, not our rival.

For example, one of my favorites is the *Rule of Three*. If when practicing, something isn't working and you have a dance spat, try a move three different ways: my way, your way, and one other way you both think might work. If all three of these fail, let it go, move on, don't fight, and wait for your dance teacher make the correction when you see him or her next. Rules of negotiation have made it easier for my husband/dance partner and me to navigate frustrating dance patterns with more grace and a *lot* less drama! (In turn, Ed mentioned he

would like me to remember page 42 in our practices: "Do not 'helpfully' criticize." Ladies, we never do this, do we?)

This book shows couples how to trust each other, how to take and give helpful rather than hurtful criticism, and when to simply back off. If you are interested in increasing the life expectancy of your dance partnership, I urge you to read *Ballroom Dancing Is Not for Sissies*!

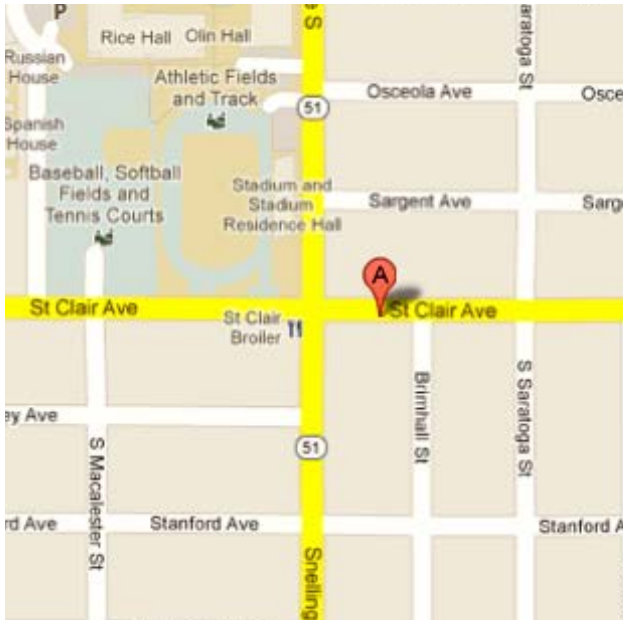
"I am always doing that which I cannot do in order that I may learn how to do it."

—Pablo Picasso ■

*"I am always
doing that
which I cannot
do in order that
I may learn
how to do it."*

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Prince Formation Group Takes First Place at TCO

By Chris Trask

Cinema Ballroom students and teachers represented in Prince style at this year's 2013 Twin Cities Open DanceSport Competition. Directed and choreographed by Shane Meuwissen and his team dance instructor, Nadine Messenger, our group took first place in the formation category.

The day after the event, I started my day with coffee in my TCO prize coffee mug. Admiring the dazzling ballroom dancers displayed in swirly bright colors, I reflected to how this award all came about.

"Come join us," was Shane's capturing line to me.

Without any hesitation, I said, "Yes!"

Every Wednesday night starting at 9:00 p.m., our group got together to practice. Shane's easy, fun personality created an environment that allowed our group to act in the same spirited nature of childlike fun. Without fear of acting carefree and goofy, I felt like a little girl again. We all took a turn at making mistakes along the way and missing practice times. It was a forgiving group, and we encouraged each other to smile and just have fun.

I am always amazed at how quickly the Cinema dance instructors can put together a routine. The song we danced to was a medley of Prince's songs, "Let's Go Crazy," "Little Red Corvette," and "Kiss." Close to the end of our practice session, the women wore their red costumes and the men wore their purple ties. I am convinced that the costume you wear creates a whole new energy to the dance group. Our red costumes spoke, "Energy!" The ties spoke, "Purple Rain."

Dear dance lovers, I encourage you to try a dance formation. The reward for me was not getting the coffee mug or first place; the real reward was experiencing the fun thrill of being a fearless, carefree little girl again with a forgiving group of new friends who enjoy dance as a fun sport.

Congratulations to the following students and teachers who were in the formation: Rachel Carlson, Marty Faeh, Mike Ferrell, Vee Hammond, Nadine Messenger, Shane Meuwissen, Jane Phipps, Natalie Smoliak, Tiffany Sullivan, Chris Trask, Douglas Wallock, and Chris Wedding.

Thank you to Scott and Amy for hosting a wonderful 2013 event that was a great time for both dancers and spectators alike! ■



Steps to Better Dance Nutrition

The pH Miracle

By Tyler Bridges

The pH Miracle by Dr. Robert Young and Shelley Young is a book that describes how to alter a person's diet to reclaim his or her health. Instead of the standard calorie-counting methods or eating small portions of food, this book emphasizes maintaining an alkaline-based diet to keep the body's pH at an optimal level. It focuses on altering the blood's pH, which directly alters our brain chemistry. This leads to more positive thinking and a healthy mind and body.

A high acidic concentration in our bodies, especially our blood, eventually leads to many of the diseases and bodily failures that plague our society today. This is because our blood absolutely must stay slightly basic in order to survive. When we ingest too many acidic foods, it begins to alter the pH of our blood. When our blood begins to turn acidic, our bodies take alkaline properties from other internal systems to save our blood. This isn't very harmful at first, but over time our bodies decay from this effect. This causes our bodies to become sick, and our minds become more fatigued.

Thankfully, this is a worst-case scenario that is presented in the book to open our eyes and set us on the path to healthy living. The first point of order is to cleanse the body of all the decay it has experienced so far by eliminating acidic wastes and detoxifying the blood, tissues, and digestive system. The cleanse is, in its purest form, a fasting of solid foods, or a liquid feast. The cleanse can last from two to three days minimum or up to seven to ten days maximum depending on what the body needs and how ill it is upon starting the cleanse. The most important thing is to drink plenty of water during this process. Eventually, all the toxic material is flushed from our systems, and we can move on with an alkaline-emphasized diet.

The benefits of this plan are amazing, but the one that stands out the most is the change in brain chemistry. By

altering our blood chemistry through what we eat, our brain chemistry is positively affected. Over time, you may stop having headaches. You'll have more energy and sharper focus on your activities. Mental fatigue will be a thing of the past. You'll feel better all around. This translates to the dancing world, where focus is key to a good performance.

A critical aspect of this plan is motivation. If the mind is not committed to this change in lifestyle, then the rest of the body cannot follow the program properly. In taking on this program, the participant must keep his or her eye on the original goal, whether it is to lose weight or develop a healthier lifestyle. In order to keep an eye on the prize, a goal must be set. Simply put, know what you're after when you start the program. That way, as you continue the journey to health, you have a mark to base your progress on. After the goal is set, it is imperative to make a realistic plan for achieving that goal and to stick to it. Unrealistic goals are difficult and potentially harmful to follow. Progress should be mapped over a course of months, not days or weeks. The cleansing of the body may only take a week, but it takes time to build on that foundation. After a plan is set, participants should provide rewards for themselves at different milestones in the program, as well as just for sticking with it. Make time for yourself to do something you love but never have time to do. Enjoy yourself and the progress you are making.

The pH Miracle offers a path to healthy living through the elimination of any acidic content in the body and the alkalization of the body via a diet plan. As effective as the program is, it is only as strong as the mind of the participant. Mental toughness is required to make any sort of change, especially one as difficult as a diet change. Motivation is key to maintaining that mental toughness, and given enough time, a healthy lifestyle can be within sight. ■



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

Gentlemen Lead

By Jack Munday

When dancing at a studio—any studio—one has the necessary floor space for at least some continuity movement. And when one dances for fun after years of improving like we have, one wants to look good, be smooth, and expand his or her steps with a continuity that seems to just happen. But what about when the floor is small, like a living room in a home?

A digression. Back when Fran and I began dancing, we decided to dance at a granddaughter's wedding at a nice reception hall after the church wedding. We danced a cha cha, and it was very well received. Now we have the chance to dance at the next granddaughter's wedding. Fran decided we would dance a waltz to our courting song from the 1970s, and our daughter, the mother of the bride, told us the wedding would be in a beautiful house on a lake and with a regular living room for the dance floor.

While nothing comes close to the joy that is felt when the wedding vows are exchanged, a wedding and reception will offer other opportunities for a delightful memory. Whether in a church, by the shore of the Caribbean Sea, or elsewhere, the couple now joyfully brings to life all of the planning and preparation and fulfills the anticipation that has been building in the days, weeks, and often months leading up to the wedding day.

One of these lived-out events is the wedding dance. The wedding, and the wedding dance, are said to be all about the bride, but when the groom escorts her onto the dance floor, it is his turn finally. When the groom takes the bride in his arms and leads her in a dance to that very special song they have selected, together they express beauty and grace.

We began choreographing our dance, with Monica's help, and modified patterns to stay in place more and travel less. The first step was to cordon off a part of the studio dance floor to the size of the dance floor at the wedding.

In this case, we took an amalgamation of patterns we learned at a silver-level group lesson and made changes to use bronze steps. As I wrote last month, to have continuity, one pushes beyond the bronze while going through it. Now we don't push through the pattern, such as a simple twinkle and a chasse. Instead of traveling along a studio dance floor, we put more emphasis on being together. We start the routine with a sway. It is a wedding—and we are married, you know—and we want the wedding couple to feel the romance. Back when we were getting ready for the first granddaughter's wedding, I asked Monica how we should end our dance.

"Do we walk to them and bow?" I asked.

"This is a wedding and you are married," Monica replied. "Give her a big kiss and hug, right there in front of everyone."

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Competition Calendar

Sep 22, 2012

Quest for the Best

Hosted by the Seattle, WA USA Dance Chapter #1004. Will not accrue proficiency points and may not follow all rules in the rulebook.

Sep 28 - 30, 2012

New England DanceSport Championships - NQE

Hosted by MASSABDA USA Dance Chapter #3002 in Danvers, MA.

Oct 5 - 7, 2012

Carolina Fall Classic - NQE

Organized by Wayne & Marie Crowder in Greensboro, NC. Qualifying event for USA Dance 2013 Nationals.

Oct 12 - 14, 2011

Chicago Harvest Moon Ball Championships

Organized by Keith Clinton, Peter Minkov, & Yulia Kornilova to be held at the Intercontinental Chicago O'Hare in Rosemont, IL. www.chicagoharvestmoon.com

Oct 27 - 28, 2012

Northwest DanceSport Championships - NQE

Hosted by Seattle, WA USA Dance Chapter #1004. Qualifying event for 2013 Nationals.

Nov 2 - 4, 2012

Chicago DanceSport Challenge - NQE

Hosted by the Chicagoland USA Dance Chapter #2001. Qualifying event for 2013 Nationals.

Jan 11 - 12, 2013

The Snow Ball DanceSport Competition

DoubleTree Park Place Hotel Minneapolis, Minnesota. Contact Donna Edelstein: (612) 910-2690, thesnowballcomp@msn.com.

Jan 18 - 20, 2013

Manhattan Amateur Classic - NQE

Hosted by Greater New York USA Dance Chapter #3004 at Manhattan Center. Qualifying event for 2013 Nationals.

Jan 19, 2013

Royal Palm Winter Frolic DanceSport Extravaganza

Hosted by Royal Palm USA Dance Chapter #6016 in Coconut Creek, FL.

Feb 1 - 2, 2013

USA Dance Southwest Regional - NQE

Hosted by Orange County USA Dance Chapter #4018 at the Culver City Veterans Auditorium. Qualifying event for 2013 Nationals.

Feb 16 - 17, 2013

Mid-Atlantic Championships - NQE

Hosted by MidEastern USA Dance Chapter #6001 in Bethesda, MD. Qualifying event for 2014 Nationals.

Apr 5 - 7, 2013

2013 National DanceSport Championships

To be held at JW Marriott, Los Angeles at LA Live.

May 11 - 12, 2013

Columbia Star Ball - NQE

Organized by Mark W. Tabor and Tiffanie Rhodes to be held in Portland, OR. Qualifying event for 2014 Nationals.

Jun 28 - 30, 2013

Gumbo DanceSport Championships - NQE

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

Jul 27, 2013

Southern Star Mid-Summer Classic

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

Aug 10 - 11, 2013

2013 Heartland Classic - NQE

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

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ASK DR. DANCE

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

Q:

I have been dancing seriously for over a year. When I go social dancing, I see dancers who are much more skilled than I am. Often, when I ask how long they've been dancing, they say, "a year or two," which makes me feel like an incredibly slow learner.

I feel like my learning has plateaued due to my lack of practice partner. Does this sound accurate, or am I making excuses? Is there a way to efficiently improve my dancing without finding a partner?

Donna Said:

It's a little hard to answer this question without knowing what you mean by "taking dance seriously." It could mean that you love it and go dancing every chance you get. It could mean that you take four private lessons a week and practice two hours each day. But regardless of which end of the spectrum you are on, it's *your* body and *your* mind. Comparing yourself to other dancers is pointless, because ultimately everyone learns at his or her own pace.

Don't worry about plateauing. It's part of the learning process to feel stuck or frustrated from time to time. The best dancers have been through many plateaus.

Training and practice are the secrets to improvement. Make sure you work with an experienced professional instructor and incorporate a daily practice routine into your life.

Often newer dancers don't realize that the basic elements of dance are the foundation for becoming a good dancer. Work on posture, balance, flexibility, proper footwork, leg action, and timing. It doesn't matter if you know a lot of steps; what matters is

how beautifully you can move your body. If you don't have a background in other forms of dance such as ballet or jazz, lessons in these styles will also help build your dance base. Yoga and Pilates are also excellent ways to develop greater body awareness and balance.

Becoming a competent dancer takes time. It's not a race. Enjoy the process and work on yourself, and your time will come. Good luck, and keep dancing.

Paul Said:

The question you should be asking is, "How many lessons do you take per week, and how often do you practice?" That will give you a more accurate assessment of a person's ability.

In my opinion, the only way to improve your dancing is to take lessons and to practice. If you don't have a practice partner, practice by yourself. Ask questions of people whose opinion you value. You say you've been dancing seriously for a year. I can play serious golf for a year, but if I don't practice other than playing a round or if I don't take lessons, I am just reinforcing bad habits.

Lastly, people learn at different paces and some are more talented than others. Remember also that just because someone is doing a more advanced figure does not mean that he or she is more advanced. The more educated you become about dancing, the more you realize that what you considered was good dancing really is not as good as you first thought. Prepare yourself at your own pace, and pretty soon you'll be the one who is more advanced.

The Dance Medic Said:

I'd wager you're making excuses. The often-neglected key to improving as a dancer is observing yourself honestly. Film yourself dancing alone. Watch that video next to a video of your favorite pro doing similar patterns. Do you look like your role model? What's different? Make changes accordingly and repeat.

Would you benefit from a practice partner? Probably, but you're not helpless without one. There's plenty of work to be done on your own.

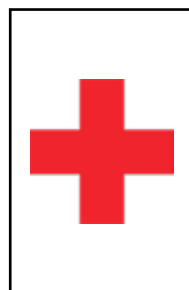
One last thing: everyone lies about how long they've been dancing. We all want to be the one who learned it a little faster than everyone else. ■



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



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



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



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SWAPLINES

↪ **Contact Jean at 952-922-7425, Size 11 Silver 1.5 in heel.** Only used twice - \$60

↪ **Contact Mark at 612-701-8553**

For Sale: MENS TAIL SUIT, Custom-made by Arthur Ashmore Tailors in England. NEVER WORN! Made for 5'11" / 165 Lbs. Alterations could be done.

↪ **Contact Anne @ 612.280.7818**

Striking black and hot pink American style gown. Sexy while still being covered up. Feminine while still being bold and strong. Whatever your vision on the floor this one has it covered. Light weight and effortless to dance in. The bottom of this dress dances unbelievably taking your movement and showcasing it to the max. Made by Marsha Wiest- Hines. Sz. 6-10

↪ **Contact Jean @ 952-922-7425**

Ladies dance shoes size 11 narrow width, 1½" heels, silver. Only worn a few times. \$60.

↪ **Contact Jeff @ 320 266 4137 or jeff@studiojeff.com**

New women's dresses for sale \$200 to \$400 size small. Pics at www.studiojeff.com.

↪ **Contact: diana.fu2@gmail.com or 952-288-6159**

Latin, rhythm, salsa Dress, Size 0-6, brand new, piquant red color, sensual fringes show movement, open back with straps that can tie into various patterns, built in bra. \$380, negotiable.

↪ **Contact Cheri at 763-544-6724 or artncheri@aol.com**

Size 2-6 prices \$500-\$700 American smooth gowns. Contact Cheri for details and pictures.

↪ **Contact Stacie @ 612-251-8108 or SPIERSON0081@yahoo.com**

Purchase, rent to own or weekend rental available. Pictures available. **Seaford green latin/rhythm dress.** Short playful skirt. Includes matching bracelets, choker and ear-rings. Sizes 0-6. \$1,950.

Black latin/rhythm dress with bugle beads and Abs. Dress worn on Dancing w/ Stars and in Take the Lead. Size 0-6. \$1,850.

Black Lace with peach underskirt smooth gown. Entire dress is lace, long sleeves, open back. Skirt slit in back. Worn on dancing w/ Stars. Size 0-6. \$3,150

Deep Purple rhythm/latin dress. Skirt has some movement. Sexy but covers your sides. Size 2-8. \$2,750

Fusia Smooth Gown. High slight on side, open back. Including jewelry. Worn on Dancing w/ Stars. Size 4-8. \$2,350

Blue latin/rhythm dress. Full flowing skirt. Matching jewelry. Made for a larger chest. Size 6-8. \$2,450.

Black and Rose Print Standard Gown. Full sleeves, large floats. Size 0-4. \$2,950

Lady Supadance latin shoe, 2.5" heel, fits an American 5 ½-6, never worn, style #1066, sell for \$151 asking \$75.

↪ **Contact Theresa Kimler at theresakimler@yahoo.com or 612-414-3099.** Call or email for photos. Most dresses also for rent for \$250-\$300.

Size 2-8: Marilyn Monroe inspired Ballgown. White gown with gold waist accent that is shaped perfectly to create a slim silhouette. Truly amazing visual effect. Silk skirt, slit on right leg, mid-height backline, armbands. Made by Doré. \$3000.

Size 2-6: Shiny Gold Ballgown. Super shiny fabric with multi-shaped/sized rhinestone design. This dress is best on someone who wants to stand out in a crowd. Classic design meets the latest trend in fabrics! Includes super sparkly armbands. \$2800.

Size 2-8: Championship White Ballgown. One long sleeve and one bare. Diagonal gold rhinestone design for slimming effect and 8-godets of silk for the ultimate skirt. Made by Doré. This dress is a must-see...classic and elegant. SALE \$2400.

Size 2-8: White & Black Couture Ballgown. Designed by Chanel... brought to life by Jordy. Look for the signature "crossing-C" design in the black bodice. White skirt, long sleeves. Mid-height backline. Great for standard or smooth. SALE \$2400.

Size 2-8: Black Elegant Smooth Gown. Black mesh peeks through an intricate velvet pattern overlay. Cobalt blue rhinestones, necklace, and earrings. Long sleeves, one arm with fox fur cuff. Made by Doré. SALE \$2000.

Size 2-8: Rhythm Dress - Black with Red Scarves. Jet stones on body, silk chiffon skirt, 3/4 length sleeves, sweetheart neckline, mesh back. Includes bracelet, earrings, hair decoration. Made by Doré. SALE \$1500.

Size 2-8: Grace Kelly-inspired Rhythm Gown. Black stretch velvet bodice with matching belt. Multi-layered silk skirt that ends at knees when still. A great dress for the classic, movie-star type dancer. Effortless wear. Made by Doré. SALE \$1500.

Size 6.5 to 7 Closed-toe Elegance Shoe Company court shoes. Satin taupe color, elastic along sides of the shoe allow you to point your foot. New Queen Flexi. \$75.

Size 35.5 (US 6.5) Dance Naturals tan satin rhythm shoes. 2-1/2" heel. Brand-new. \$75.

Size 5EU (US 7 to 7.5) Supadance 1026 Beige leather practice shoe. Worn once. \$75

↪ **Contact Janie @ 763-797-5230 or janienordberg@comcast.net**

Georgious Peach Championship Gown. This dress is one of a kind! Beautiful open back, stretch satin skirt with godets add fullness to movement. Fully stoned bodice and elegant gloves to match! Like new! Made by Marsha Weist Hines. Size 2-8. Asking \$1200. Pics available. **Newly Offered! Beautiful Pink/Metallic Gold Smooth Gown.** Very feminine look with lace trim on neckline, bodice, long sleeves and hems. Full coverage in AB multicolor stones! Like new - worn only twice! Size 2-8. Asking \$1100. Pics available.

Elegant Black Championship Gown, luxurious maribu boa on hem & neckline. Beautifully designed with open back and long sleeves, shows off curves. Covered in AB multicolor stones. Size 2-8. \$1100 obo. Pics avail.

Black Gown with Hot Orange & Yellow Accents. Stunning gown has fiery orange and yellows accents drapes on long sleeves, bodice and chiffon layers of skirt, sexy slit shows off legs, beautiful color rhine stones. Size 2-8. \$800 obo. Pics available.

Sexy Pink & White Rhythm Dress! This stunning dress has tons of stones, beautiful pearl beading & flirty skirt! Bracelets, necklace, and accessories included. A showstopper! Size 2-8. Asking \$700. Pics avail. More gowns available to purchase and rent. Payment plans accepted.

↪ **Contact Joan @ 6123864174 or jdazer@comcast.com**

FOR SALE: 1 pr DANSport t-strap rhythm shoes, size 3 1/2 European; 2" flare heel worn approx. 10 times. Price: \$40.00; original price \$145.00.

1 pr Kelaci Eminence 3 rhythm shoes, size 5 1/2 European; 2

1/2" flare heel worn once. The Kelaci shoes are very very flexible. Price: \$75.00. Original price \$155.00.

Also one pair of nude court shoes with clear bands, size 7 or 7 1/2

American; 2". Worn less than 10 times. Price: \$50. Original price \$150.00.

FOR SALE: Designed by Doré. Beautiful Royal Blue Smooth Gown.

Size 6-10. Bodice is encrusted with blue and green AB stones. Long sleeves. Skirt has godets and moves very elegantly. The skirt is royal blue with a green underskirt. Earrings included. Original price of this gown was \$3800. Price slashed to \$1400.

↪ **Contact janislivi@msn.com for the following:**

Super sale on many ballgowns. Under 5'3" and 130 pounds? try these:

The Millenium Gown, Silver sparkle all over, white sheer netting on sleeves with AB stones, peridot stones, and crystal stones scattered. Zipper entry. hand washable. asking \$300.

The Tangerine Dream Gown, neon tangerine color stretch lycra, swimsuit entry, AB stones, floats, hand washable. Asking \$125.

The Genesis Gown, neon yellow, orange roses, yellow stoning, yummy to wear, swimsuit entry, smooth/standard floats. hand washable. \$125. May sell Pink Champagne Gown for the right price.

↪ **Contact Shannon xin9264@hotmail.com (651)230-8901(c)**

Design Dress by Vesa, One-of-a-kind dress yellow stretch velvet drapes elegantly in front and back. Covered in crystal and citrine rhinestones.

Large citrine rhinestones and other decorative beads accent shoulders and panel at front and back, beneath the waist. Also large gold palletoes on the panel. A fringe skirt in front and back creates movement. Sides open to show off lines. Matching wristband, headband, feather hair accessory inc. Worn once by British prof rising star. Fit 0-6, 5'1"-5'5". Asking \$950.

↪ **Wanted: Tailsuit.** College student looking for a used men's dance suit or tail coat set, 6'0" 150#, approx. size 37L. Contact Andreas at 651-983-5348 or amantius@comcast.net

↪ **Contact Sherri Earley at 651-271-7690 or wwp2005@gmail.com**

Red salsa or Latin beginners dress. Can fit anywhere from a 2 to 6. Adorned with black, silver & gold disc bangles. Comes with matching earrings & arm bands. Email for photos. \$75/obo.

Black beginners Smooth gown. Fits a ladies size small/2-4. Skirt is 3 layers. Red and silver stones. Optional black gloves can be included, \$10 extra. Email for photos. \$75/obo.

↪ **Contact Janet @ 763-389-9038 or kneadmyspace@yahoo.com for photos** Gently used International latin dance shoes, size 7.5, dyed beige strappy heels. Great deal at \$40 plus will throw in a free pair of fishnet tights!

↪ **Champion dance dresses, Jennifer Foster at 952-938-0048**

↪ **Contact Lisa Wu at 651-278-4434 or lisa_wu_us@yahoo.com**

Green & blue rhythm dress sz. 4-10 green body & skirt with blue belt, lots of rhinestones all over, matching arm/wrist bands. Great for new competitor! \$300 nego.

Purple & white Smooth Gown. Sz. 6-10, \$300

New Latin & Ballroom Shoes for sale, sz. 7, 8 & 9 \$40

↪ **Contact Bernice at 952.936.2185 or 952.545.2989**

DANCE SHOES FOR SALE: ladies' smooth-dance closed-toe pumps, size 8 or 8 1/2, flesh-colored, worn once, Capezio DanceSport brand, \$50, also some RHINESTONE JEWELRY available for sale

Swaplines is a monthly feature offering members and subscribers the chance to sell their dance merchandise. Advertisements for partnerships are not published in this column. Submit Swaplines ads to newsletter@usadance-mn.org. Please include your area code when submitting advertisements for Swaplines.

Arthur Murray Dance Studio.....(651) 227-3200
534 Selby Avenue, St. Paul, MN. Salsa for beginners and advanced on Wednesday 8:15 pm/\$15. Date Night variety class for beginners on Friday 6:45 pm/\$25/couple.

Black Dog Cafe & Wine Bar..... (651) 228-9274
308 Prince Street, St. Paul Argentine Tango night every 3rd Saturday. Lesson at 7:30 pm, dance from 8-11 pm/\$3.

Blue Moon Ballroom.....(507) 288-0556
www.BlueMoonBallroom.net 2030 Hwy 14, East Rochester, MN;
Fridays: Latin Night, 7:30 pm - 12:30 am; Saturdays: Live Bands!

Cafe Bailar Dance Club..... www.cafebailar.com
2nd Saturdays at Tropical Bllrm, Valley Creek Mall, 1750 Weir Drive, Woodbury, MN 55125. 4th Saturdays at Retro Bllrm, 5810 W 36th St, St. Louis Park, MN 55416. Lesson 7:30-8:30 pm. Dance 8:30-12 am. \$10, or \$8 members. Membership \$20/yr. www.cafebailar.com or tricia@cafebailar.com

Cheek to Cheek Ballroom.....(763) 755-3644
www.cheektocheekdancestudio.com 11415 Foley Blvd. NW, Coon Rapids. Harry Benson.

Cinema Ballroom.....(651) 699-5910
www.cinemaballroom.com 1560 St. Clair Ave., St. Paul, MN, Dancing Fridays to DJ music and Every Sunday to Live music. Lesson 8-9 pm; Dance 9-12 am. See website for details or e-mail info@cinemaballroom.com

Classic Ballroom.....(763) 519-1314
www.classicballroomdance.com 4228 Lancaster Lane No, Plymouth 55441 (Four Seasons Mall - Cty Rd 9 west off Hwy 169) Dance parties: 1st & 3rd Friday of every month: 7:10 pm - two group classes (1 for newcomers; 1 for bronze level and up); 8-9 pm party follows! Cost: \$15/group & party, \$10/party only.

Club Salsero @ Cinema Ballroom......651.699.5910
1st Friday Latin Dance Party, \$15 for lesson & party; students with ID receive discount at door.

Dancers Studio......651-641-0777
www.dancersstudio.com 415 Pascal Street North, St. Paul, MN 55104

E.R.V. Dance Studio......952-303-3339
816 Mainstreet, Hopkins, MN 55343, www.ERVdancestudio.com

Fred Astaire Dance Studio......651-451-6300
5300 S Robert Trl, Inver Grove Hts, MN 55077, www.FredAstaireMN.com, invergrovemn@fredastaire.com

Loring Pasta Bar
www.loringcafe.com/pastabar Sunday nights have tango or other latin music from 6-9 pm.

Medina Entertainment Center.....(763) 478-6661
www.medinaentertainment.com 500 Hwy. 55, Medina 55340.

MN West Coast Swing Dance Club (651) 487-6821
www.mnwestcoastswingdanceclub.com B-Dale Club, 2100 N. Dale St., Roseville. Dances 2nd & 4th Fridays. Lesson 7:30 pm, Dance 8:30 pm. \$5/WCS members, \$8/non-members.

North Star Dance Studio (612) 799-4147
Bloomington, MN. Michael D. Bang and Laia Olivier.

On Your Toes School of Dance.....(952) 928-7803
www.onyourtoes.org and info@onyourtoes.org 5810 W. 36th St., St. Louis Park, 55416. Jeff and Cindy Nehrbass.

Rebels Swing Dance Club.....(952) 941-0906
www.tcrebels.com New location for dances: Social Dance Studio, 3742 23rd Ave. S., Minneapolis; 1st & 3rd Sunday Dances; 7-10:30 pm; \$7 / members; \$11 non-members.

Rendezvous Dance Studio.....(612) 872-1562
711 West Lake Street, Ste B, Minneapolis, MN 55408 www.theplacetodance.com

Social Dance Studio.....(612) 418-4046
www.socialdancestudio.com 3742 23rd Ave. S., Minneapolis, 55407

Suburban-Winterset Dance Club.....(952) 894-1424
www.suburbanwinterset.com

Tango Society of Minnesota.....(612) 224-2905
www.mntango.org 2nd Saturday dances: lesson 8:30 p.m., dance 9:30 p.m. - 1 a.m.; \$8 members, \$12 non-members

Tropical Ballroom.....(651) 414-0644
www.tropicalballroom.com 1750 Weir Dr., Woodbury, MN 55125 (inside Valley Creek Mall); James & Tricia Wood.

Universal Steppers Dance Club......651-783-6619
www.universalsteppers.net MLK, 271 Mackubin Street, St. Paul 55102. Thursday class 6-8 \$5. Tuesday practice 6-8 pm. Donations accepted.

Dance Contacts

Studios/Instructors

American Classic Ballroom, Chanhassen 952-934-0900
Paul Botes, Andreas Mantius, Natalie Palmer
Arthur Murray Dance Studio, St. Paul 651-227-3200
Scott Anderson 612-816-4446
Ballroom & Wedding Dance Studio, Minneapolis 612-371-0300
Michael D. Bang 612-799-4147
Harry Benson 763-843-2285
Gene Bersten 763-234-8656
Klaudyna Borewicz 612-203-9123
Champion Ballroom, Minneapolis 952-922-8316
Robert and Jennifer Foster
Cheek to Cheek Studio, Coon Rapids 763-755-3644
Cinema Ballroom, St. Paul 651-699-5910
Jonathan Chen, Dustin Donelan, Michelle Hudson, Eric Hudson, Kristina Lee, Kirsten McCloskey, Nadine Messenger, Shane Meuwissen, Martin Pickering, Douglas Wallock
Dahl Dance Center, Rochester 507-252-1848
Dance with Us America 612-564-5483
Gene Bersten, Elena Bersten, Andreas Mantius
Dancers Studio, St. Paul 651-641-0777
Christine Hallberg, Jeff Halverson, Gordon Bratt, Kathryn Bratt, Bonnie Inveen, Chris Kempainen, Troy Lerum, Maria LaNave-Johnson, & Russell Hunter
Nathan Daniels 763-545-8690
Joy Davina 612-353-4445
Jennelle Donnay 651-357-2060
Donna Edelstein 612-910-2690
E.R.V. Dance Studio 952-303-3339
Eliecer Ramirez-Vargas, Rebecca Dahlquist-Eckhoff, Rachelika Baruch, Will Weaver, Soodi Pessian, Alex Spencer
Four Seasons Dance Studio 612-342-0902
Rebecca and Bruce Abas
Fred Astaire Dance Studio 651-451-6300
Esther Granbois 612-872-1562
Lindsey Rebecca Hall 612-940-9546
David Hanson 218-722-0742
Julie Jacobson 651-261-6442
LaDanza Dance Club Stillwater 651-439-3152
Mark or Wanda Bierbrauer
Jay Larson 651-387-3886
Tom Larson 612-371-0300
Deanne Michael 612-508-9255
Monica Mohn 612-874-0747
Jeff & Cindy Nehrbass 952-928-7803
Laia Olivier 612-388-4370
Mariusz Olszewski 612-242-5159
On Your Toes, St. Louis Park 952-928-7803
Jeff & Cindy Nehrbass, Elly Mae Toupin, Julie Delene
Todd Paulus 612-353-4445
Rendezvous Dance Studio 612-872-1562
Mary Rosenstiel 612-720-2584
Social Dance Studio, Minneapolis 612-418-4046
Joy Davina, Todd Paulus
StudioJeff, St. Cloud, Jeffrey Ringer 320-266-4137
Tropical Ballroom, Woodbury 651-414-0644

Services

Made for Movement: costume design, production, tailoring
(Marsha Wiest Hines) 952-595-0003
Oh Sew Special: tailoring, alterations, redesign
(Susan Richardson) 952-746-5539
Satin Stitches Ltd.: custom designed dancewear
(Deborah J. Nelson) 763-323-9507 or 1-800-48SATIN

Clubs

Aqua Gliders Dance Club 612-869-3062
Café Bailar www.cafebailar.com
LaDanza Dance Club, Stillwater 651-439-3152
Linden Hills Dancing Club 952-412-7230
MN West Coast Swing Dance Club 651-426-8658
REBELS Swing Dance Club 952-941-0906
Tango Society of Minnesota 612-224-2905
Universal Steppers Dance Club 651-783-6619
USA Dance, Minnesota Chapter 651-483-5467

MINNESOTA

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