

MINNESOTA

DANCER

September 2014

Dancer's Spotlight: Zhuojing Liu dances American Smooth Tango with pro partner Gene Bersten at TCO 2014.

Photo by ShiShi Liu



Official publication of USA Dance Minnesota Chapter #2011



Linden Hills Dancing Club

Join us for an *Unforgettable* evening at
the Linden Hills Dancing Club
100th Anniversary Dance.

Enjoy a dazzling, high-energy evening of ballroom dancing you'll remember for a long time. It's our 100th anniversary and we're going to party like never before.

Celebrate this incredible milestone with us and share an elegant evening of delicious food, exciting remembrances of 100 years of dancing, show-stopper dance performances, and of course, dancing to live music at a spectacular venue.

Attendance is limited, so make your reservations and entrée choices now.

Tickets are \$85 per person. Reservation deadline is October 1, 2014. Black tie optional.

6:00 Hors d'oeuvres, punch, complimentary wine

7:00 Dinner and complimentary wine, catered by Kafe 421

8:15 Program and dance

Master of Ceremonies, Joe Lovett, from Stevie Ray's Comedy Cabaret.

Performances by professional dance couples; Monica Mohn and her partner Bobby Tarnowski, and a second professional couple from Arthur Murray Dance Studio.

Celebration videos of dancing and the club's special moments.

Ballroom dancing, music by Rod Cerar and his band.

Entree Selections

Bone-in chicken breast stuffed with apples, brie, and caramelized onions

Wild rice, asparagus, and apple cider reduction

Grilled Atlantic salmon

Mashed potatoes, quinoa, and grilled vegetables

Beef tenderloin

Roasted fingerling potatoes, sautéed mushrooms, and a red wine reduction

Vegetarian moussaka

Vegetarian Greek casserole with pomodoro sauce and asparagus



Go to our website at
www.lindenhillsdancingclub.org
to make reservations.



Unforgettable
100th
Anniversary
Dance

October 11, 2014

The Great Hall at
St. Mary's Greek Orthodox Church
on the eastern bluff overlooking Lake Calhoun.

3450 Irving Avenue South
Minneapolis, Minnesota



Dine with friends and enjoy a
spectacular program and
evening of dancing in the
Great Hall.

Take in the fall colors and sunset
in the Terrace Room as you
enjoy hors d'oeuvres and
drinks. View the memorabilia
display of the club's history.





LOVE TO DANCE? SUPPORT USA DANCE MINNESOTA!



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- ♦ American Dancer magazine: Value \$25
- ♦ Minnesota Dancer magazine: Value \$22
- ♦ Attend the dance in your birthday month free: Value \$10
- ♦ Join at a USA monthly dance and get free admission to that dance: Value \$10
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Join us for USA Dance Minnesota's

UPCOMING DANCES

JOIN
USA DANCE MINNESOTA
AT OUR DANCE AND GET IN FREE!
www.usadance-minnesota.org

SEPTEMBER

Saturday, September 20

7-8 pm lesson
Instructor: Gene Bersten
8-11 pm Variety dance music

\$7 USA Dance members
\$5 Students under 25 with ID
\$10 Non-members

Dance With Us America Ballroom
10 Southdale Center, Edina, MN

OCTOBER

Saturday, October 18

7-8 pm lesson
Instructor: Eliecer Ramirez
8-11 pm Variety dance music

\$7 USA Dance members
\$5 Students under 25 with ID
\$10 Non-members

Costa Rica Ballroom
816 Mainstreet, Hopkins, MN

NOVEMBER

Saturday, November 15

ANNUAL MEETING

6:30 Meeting
7-8 pm lesson:
Instructor:
8-11 pm Variety dance music

\$7 USA Dance members
\$5 Students under 25 with ID
\$10 Non-members

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

DANCER'S NIGHT OUT

Want to dance? Dancer's Night Out lists social dance events in Minnesota. Want to see your dance listed here? Email the details to newsletter@usadance-minnesota.org.

Wed 9/3 Cinema Ballroom Practice Party, 8-9, 1560 St Clair Ave, St Paul, 651-699-5910, www.cinemaballroom.com

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

Thu 9/4 Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Social Dance Studio Late Night Swing 10pm-2am, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Fri 9/5 DanceLife Ballroom Variety Dance, 8-9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Mill City Ballroom Dance Party, 8-10, 2382 Hampden Ave, St Paul, MN, www.millcityballroom.com

Social Dance Studio Club Salsero, 7-11, 3721-23rd Ave S, Mpls, www.socialdancestudio.com

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

Sat 9/6 Social Dance Studio First Saturday Swing Dance, 7-11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Sun 9/7 USA Dance Minnesota Tango Lesson; 2:00 PM; \$5 or FREE to USA Dance Members! American Classic Ballroom, 550 Market Street, Chanhassen, www.usadance-minnesota.org

Pizza Practice Party - Pizza, music, dancing at American Classic Ballroom, 7-9, \$8 / \$6 for USA Dance members and ACB Private students, 550 Market St, Chanhassen

TC Rebels Swing Dance, Social Dance Studio, 7-10:30, 3742-23rd Ave S, Mpls, www.socialdancestudio.com

First Sunday Dance at Tapestry, 6-9:30, \$7-\$10, Mambo lesson, Kate & Gordon Bratt, 3748 Minnehaha Ave S, Mpls, www.tapestryfolkdance.org

Mon 9/8 Social Dance Studio West Coast Swing Social, 9:30-11, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

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

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

Thu 9/11 Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, 651-641-0777, www.dancersstudio.com

Social Dance Studio Late Night Swing 10pm-2am, 3742 23rd Ave S, Mpls, www.socialdancestudio.com

Fri 9/12 DanceLife Ballroom Variety Dance, 8-9:30, 6015 Lyndale S, Mpls, 612-345-4219, www.dancelifeballroom.com

Mill City Ballroom Dance Party, 8-10, 2382 Hampden Ave, St Paul, MN, www.millcityballroom.com

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

Sat 9/13 Linden Hills Dancing Club, 7:30-10:30, Dinner-\$40/couple, Dance-\$20/couple. Reserve dinner 1 week ahead. Lake Harriet United Meth. Church, 4901 Chowen S, Mpls. Wine & cheese party at 5:45. 612-929-2121, www.lindenhillsdancingclub.org

Sun 9/14 USA Dance Minnesota Tango Lesson; 2:00 PM; \$5 or FREE to USA Dance Members! American Classic Ballroom, 550 Market Street, Chanhassen, www.usadance-minnesota.org

Mon 9/15 Social Dance Studio West Coast
Swing Social, 9:30–11, 3742 23rd Ave S,
Mpls, www.socialdancestudio.com

Wed 9/17 Cinema Ballroom Practice Party, 8
–9, 1560 St Clair Ave, St Paul, 651-699-
5910, www.cinemaballroom.com

Dancers Studio WCS Party 9-10, 415 Pas-
cal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Thu 9/18 Dancers Studio Dance Party 8–9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Social Dance Studio Late Night Swing
10pm–2am, 3742 23rd Ave S, Mpls,
www.socialdancestudio.com

Fri 9/19 DanceLife Ballroom Variety Dance, 8
–9:30, 6015 Lyndale S, Mpls, 612-345-
4219, www.dancelifeballroom.com

Mill City Ballroom Dance Party, 8-10, 2382
Hampden Ave, St Paul, MN,
www.millcityballroom.com

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

**Sat 9/20 Monthly USA Dance Minnesota, 7–
11; \$7–\$10; Lesson: Gene Bersten;
Dance With Us America Ballroom, 10
Southdale Center, Edina, MN**

**Sun 9/21 USA Dance Minnesota Tango Les-
son; 2:00 PM; \$5 or FREE to USA Dance
Members! American Classic Ballroom,
550 Market Street, Chanhassen,
www.usadance-minnesota.org**

Pizza Practice Party - Pizza, music, dancing
at American Classic Ballroom, 7-9, \$8 / \$6
for USA Dance members and ACB Pri-
vate students, 550 Market St, Chanhassen

TC Rebels Swing Dance, Social Dance
Studio, 7–10:30, 3742-23rd Ave S, Mpls,
www.socialdancestudio.com

Mon 9/22 Social Dance Studio West Coast
Swing Social, 9:30–11, 3742 23rd Ave S,
Mpls, www.socialdancestudio.com

Wed 9/24 Cinema Ballroom Practice Party, 8
–9, 1560 St Clair Ave, St Paul, 651-699-
5910, www.cinemaballroom.com

Dancers Studio WCS Party 9-10, 415 Pas-
cal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Thu 9/25 Dancers Studio Dance Party 8–9,
415 Pascal St N, St Paul, 651-641-0777,
www.dancersstudio.com

Social Dance Studio Late Night Swing
10pm–2am, 3742 23rd Ave S, Mpls,
www.socialdancestudio.com

Fri 9/26 DanceLife Ballroom Variety Dance, 8
–9:30, 6015 Lyndale S, Mpls, 612-345-
4219, www.dancelifeballroom.com

Cinema Ballroom Salsa Fusion, 7–11, Cine-
ma Ballroom, 651-699-5910,
www.cinemaballroom.com

Mill City Ballroom Dance Party, 8-10, 2382
Hampden Ave, St Paul, MN,
www.millcityballroom.com

Sat 9/27 Café Bailar Dance Party, 7:30–11:30,
Costa Rica Ballroom, 816 Main St, Hop-
kins, cafebailar.com

**Sun 9/28 USA Dance Minnesota Tango Les-
son; 2:00 PM; \$5 or FREE to USA Dance
Members! American Classic Ballroom,
550 Market Street, Chanhassen,**

Mon 9/29 Social Dance Studio West Coast
Swing Social, 9:30–11, 3742 23rd Ave S,
Mpls, www.socialdancestudio.com

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USA Dance: Who Are We?

We are a nonprofit organization formed to pro-
mote ballroom dancing, as an art and a healthful
sport. The Minnesota chapter, USA Dance Minne-
sota Chapter 2011, was formed in 1991.

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

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 includ-
ing access to a network to meet other dancers.

For more information, call the USA Dance Min-
nesota Chapter 2011 HOTLINE: 651-483-5467.

The *Minnesota Dancer* is published monthly by
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providing information and news about ballroom
dancing.

Editors/Layout: Bonnie Burton, Leland Whitney

Advertising/Editing: Bonnie Burton 952-454-4620

Mailing: Committee member

Contributors: Paul Botes, Kate Bratt, Bonnie
Burton, Elizabeth Dickinson, Donna Edelstein,
Jack Munday, Deborah J. Nelson, Gary Stroick,
John Sundgren, Lisa Vogel, Leland Whitney

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USA Dance Minnesota #2011; send to Jane
Phipps, 9018 Zanzibar Lane, Maple Grove, MN
55311

Leland Whitney, President, 651-690-9367
lrwhitney@msn.com

Bonnie Burton, Vice-President, 952-454-4620
bonnieburton@comcast.net

Jane Phipps, Treasurer, 612-859-5245
janep1951@gmail.com

Leslie Whitney, Secretary, 651-690-9367
lrwhitney@msn.com

LYNNE'S DANCE NEWS

*A list of dance events for every day of the
week—updated daily*

[http://www.organizeronduty.com/
testimonials.html](http://www.organizeronduty.com/testimonials.html)

Dance address book is also on this website

www.usadance-minnesota.org

USA Dance-MN Chapter #2011 Board Minutes

Tuesday, May 13, 2014

In attendance: Lee Whitney (President), Bonnie Burton (Vice President), Jane Phipps (Treasurer), Leslie Whitney (Secretary), Zhuojing Liu, Karen Maldonado, Marty Faeh, Tracy Frazee, Dan Fitzgerald, Cathy Dessert, Daniel O'Connell, Gary Stroick

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

1. Motion was made, seconded and approved to accept the agenda.

2. Response to USA Dance National Board Requests

Daniel O'Connell and Cathy Dessert were reinstated to the chapter board. Leland Whitney, Bonnie Burton, Jane Phipps and Leslie Whitney were reelected as the chapter executive board members.

3. April Board Minutes

A motion was made, seconded and approved to accept.

4. Treasurer's Report

Jane submitted a financial report for the months of March and April. The reports were approved.

5. General Election Committee Appointments

Gary Stroick, Bonnie Burton, Yen Chou, and Karen Tepley were appointed to the General Election Committee.

The General Election of Board members will be held Nov 15, 2014.

6. Monthly Dances

June 21: Mill City Ballroom

July 19: American Classic Ballroom

Aug 16: Dance with Us America Ballroom

The board discussed the possibility of having dance demonstrations at the monthly dances every 3 or 4 months.

7. Project Dance

Project Dance was well attended at Mill City Ballroom.

The board decided to ask Project Dance participants to consider a \$5 donation. If a participant is a USA Dance Member, no donation should be made.

8. Tea Dance Report

Bonnie Burton distributed a handout detailing the attendance and financial results.

9. 2015 Star of North Committee Report

Committee continues to meet.

10. By-Laws and Policies

USA Dance at the National level is in the process of revising. Recommendations from our board are welcome.

11. Special Events

Leland Whitney distributed a request from the Linden Hill Dance Club regarding support of their 100th Anniversary Dance Event.

Next Meeting:

Tuesday, June 14, 2014

DanceLife Ballroom Studio

6015 Lyndale S., Mpls, MN 55419 ■

USA Dance-MN Chapter #2011 Board Minutes

Tuesday, July 15, 2014

On-Line Board Meeting

1. Call to Order

2. Marty Faeh's resignation was approved with 9 votes: 6 yes, 1 no, 2 abstain.

3. A resolution to charge \$5 for non-USA Dance members at Project dance, as seen below, was approved with 10 votes: 7 yes, 3 no votes.

"Given that the chapter is wanting to recruit members via its list of benefits, be so resolved that all current USA Dance members may attend Project dance free of charge, however all nonmembers are to be charged five dollars \$5, effective with August lessons." This would be an official policy for Project Dance going forward, and advertised in advance via the website and newsletter.

4. A resolution to offer a free birthday month USA Dance admission was approved: 8 yes, 1 abstain.

"Effective with the July dance, any member with a birthday falling within the month of the current USA Dance may attend that dance for free, that month only. For example, members with July birthdays may attend the July dance for free. Proof of birth via ID is required to obtain that benefit."

5. A resolution to modify the monthly dance admission pricing was approved unanimously: 10 yes.

"Effective immediately, the monthly dance admission pricing be modified such that the following prices apply: USA Dance members - \$7; Non-members - \$10; Students under 25 years - \$5; and that appropriate signage with this information be provided at each dance."

This policy gives the students a break, provided they show a student ID; all others (adults) pay either the member or non-member rate, whichever applies in their case.

6. Adjourned July 23rd, 2014.

Next Meeting:

Tuesday, August 12, 2014

DanceLife Ballroom Studio

6015 Lyndale S., Mpls, MN 55419 ■

**USA DANCE MINNESOTA
HOTLINE**

651-483-5467

www.usadance-minnesota.org

Call for information on dance events. Leave a message for membership information.



Beginner Smooth Tango



Sunday, Sept 7th — 2:00 pm
Sunday, Sept 14th — 2:00 pm
Sunday, Sept 21st — 2:00 pm
Sunday, Sept 28th — 2:00pm

classes at
American Classic Ballroom
with Natalie Palmer Botes

550 Market Street
Chanhassen, MN 55317
657.934.0900
info@acballroom.com



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.



Leland and Leslie Whitney competed Aug 2-3 at the Derby City DanceSport Championships (NQE) in Louisville, KY. They will compete at the Kansas City Dance Classic, September 6th.

PRESIDENT'S CORNER

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

Over the first nine months of this year USA Dance Minnesota Chapter #2011 membership has more than doubled! Clearly, our Chapter has made great strides in meeting our mission:

Our mission is to improve the quality and quantity of ballroom dancing in the greater Minneapolis-St. Paul area, to promote ballroom dancing in the Twin Cities, and to help interested individuals connect with the ballroom dance community.

Now that we are growing rapidly, we want to continue to promote and enhance the fun that ballroom dancing provides, especially at our monthly dances. Some suggestions that have been offered by members of the ballroom community include:

- ◆ At our monthly dances, the major dances (Waltz, Foxtrot, Cha Cha, Rhumba) should come first, thereby helping our newer dancers to feel more comfortable.

- ◆ The dance mixer event (with either smooth Waltz or Foxtrot) should come within the first 30-45 minutes, thereby allowing dancers who discover an especially enjoyable dance partner to have enough time to dance with that partner again.

- ◆ Food is always welcomed by the dancers.

- ◆ Provide one or more special, clearly marked tables for singles.

- ◆ Provide dance hosts and hostesses to dance with single ladies and gentlemen.

- ◆ Have a board member greet everyone as they enter and make them feel welcome.

- ◆ Introduce new members when they join the chapter and encourage other members to introduce themselves to new members and ask them for a dance.

- ◆ Provide a separate table for placement of flyers about other dance club or studio events.

- ◆ Seat new members at a table with especially selected members who will encourage them to participate in the dancing, interact with others, and feel at home.

- ◆ Provide a program that includes mixers, line dances and exhibitions.

Do you have suggestions, too? I'd love to hear your ideas about how to make our dances better! Please feel free to share your ideas with me at lrwhitney@msn.com or 612-845-7285. ■



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Save the Date!
The Masquerade Ball
October 18, 2014

Featuring:
John Lindo and Jessica Cox
Workshops on Saturday and Sunday, Oct. 18-19

More info: www.tcrebels.com, call 952.941.0906





Bonnie Burton is Vice-President of USA Dance Minnesota #2011 and co-editor of Minnesota Dancer Magazine. She and her husband Ed Soltis are ballroom dancers and will compete next at the Kansas City Classic, in September.

EDITOR'S COLUMN

By Bonnie Burton

What do ballroom dancers like to do for fun when they're not dancing? Some like to golf, some own horses. I like to bake. Summertime in Minnesota means participating in the baking competition equivalent of TCO: the Minnesota State Fair! I've been entering things at the fair for many years now. My very first entry actually wasn't baking at all, but was blueberry jam. A friend and I made jam from a mess of wild blueberries we'd picked. On a whim, I entered it at the fair and to my utter amazement, it won a first place blue ribbon. I was hooked!

Through the years, I've experimented with submitting many things at the fair (jams, jellies, needlecrafts), but my greatest pleasure comes from entering baked goods. Some years are successful, other not so much. For example, there was the year the heating element went out on the oven. All of my angel food and sponge cakes collapsed and looked like something out of a Dali painting. I was so frustrated! I couldn't understand what I was doing wrong: I thought I had bad eggs; or maybe it was too humid. It took a while to identify the problem, but by then the deadline had passed and I'd missed out.

Then, in a change of fortune, a few years ago I won the 'King Arthur Great Cake Contest' at the fair with my Toasted Coconut Butter Cake. Oozing delicious aromatic goodness, this cake was a decadent, buttery creation. The rules for this contest were wide open . . . any type of frosted layer cake was acceptable. Oh my, what to bake? Chocolate? Spice? I was uncharacteristically indecisive until I figured if I submitted what I really liked, maybe the judges would like it, too.

And if they didn't, well I'd still have the enjoyment of a creating a cake I was in love with!

I set to work on that hot summer day, and when I was done, I knew I had a winner. I delivered the cake the next morning, trying to stay out of the sun so the creamy frosting, created with a full pound of butter, wouldn't melt. The sponsors called me within hours of delivering the cake to let me know I'd won and could they set up local TV interviews for me?! I felt like a celebrity for about a minute, even as I realized I may have reached my pinnacle of State Fair baking success with that cake. At the same time, I knew somehow that if I had entered the contest only for the outcome, or the results, I'd probably have been disappointed.

Dancing is like baking, in that way. Some days your dancing can cause you to fall flat on your face literally and figuratively, but other days you will shine. The thing of it is, it's best to enjoy it for the experience, whatever that may be. Because if you set out only to win and results are your only motivation, you're probably destined for disappointment. If you do it for the love of the activity, and have great fun with the experience, ironically, you may have the 'je ne sais quoi' that Kate Bratt discusses in her column this month, and you may win for that reason!

Sometimes, dog days help us to appreciate the beautiful sunshiny days when they come along. I hope that wherever you are with your dancing, you're enjoying the experience, doing it with love, and cherishing the failures as well as the successes. Happy dancing! ■

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

Name Phone _____

Address _____

City/State/Zip _____

Please mail your check for \$22 along with this form to:

Jane Phipps, 9018 Zanzibar Lane, Maple Grove, MN 55311 janep1951@gmail.com

PERFORMANCE DEMO OPPORTUNITIES!

Get your dancing shoes on! Come one and all to the *Mall of America to DANCE!*
Join us for a dance extravaganza of all levels of skill and style! Here are the details:

Date: Thursday, October 30, 2014
Time: 7:30pm - 8:30pm (check-in by 7:00pm)
Place: Mall of America Rotunda
Costumes: Yes! (nothing too revealing, please)

Smooth and rhythm couples (who dance American and/or Standard) and formation teams are welcome to participate! For more information or to be a part of the festivities, please contact Yvonne Viehman at danvman@aol.com or 763.245.7936. (Formation team routines will be previewed to ensure they are "family-friendly").

WE ALSO NEED: On-deck captains and costume helpers to ensure everyone is dressed and ready to dance when their dance comes up! The Mall of America may again possibly request that one couple be featured on an early morning TV show the morning of October 30, so if we have any willing candidates who are well-polished competitors, please let me know, should that opportunity present itself.

Please feel free to forward this information to any contacts you may have as we would love to fill the Rotunda! I have more demos scheduled in November and December and will post the information soon, so everyone can dance through the holidays!

Yvonne Viehman
USA Dance Demo Coordinator
Tel: 763.245.7936

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USA DANCE SPRING TEA 2014

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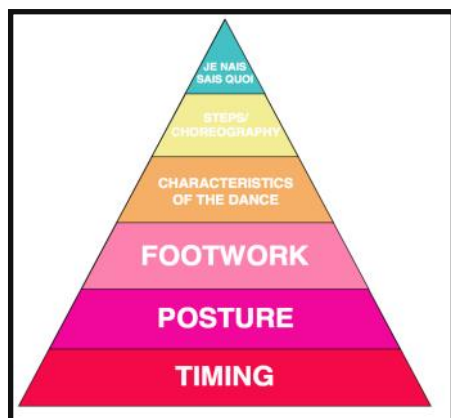
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Kate Bratt is co-owner of Mill City Ballroom in the Twin Cities, a professional ballroom dancer and instructor, and writer at www.riotandfrolic.typepad.com.

Yes, folks, it's about that time to round up this long running series. Today, I'm going to get existential on your dancing.



The Je Ne Sais Quoi

While it's hard to say that judges mark you on something as vague and incalculable as *charisma*, if I'm wavering between one couple or another, there *are* random charms that might push you into first place.

A LITTLE EXPLANATION OF JUDGES' MARKS: JE NE SAIS QUOI

By Kate Bratt

It's hard to put a finger on what exactly these qualities are, but here I go sticking my finger on them:

- ♦ **An amazing smile** - there's A LOT to be said for someone who is clearly having a good time. One of my favorite [many time national and world professional finalist] Smooth dancers often smiled through her whole Tango. HER TANGO! And it WORKED. Even if you're dancing a "serious" dance, it's awesome to let your love of dance shine through... your face.
- ♦ **Chemistry with your partner** - you can't fake this one, no matter how many acting classes you take. There are a lot of gestures that say "chemistry" and those are great to implement, but there are some couples who you just want to see make out when they're dancing. Think you have to be smooching your partner in your spare time to get this reaction? Nope. Often, it's partners who are NOT together, couples who can't stand each other (ever, or just at the moment) or even couples who aren't of the same... persuasion, but they have an electric vibe that makes it hard to tear yourself away. It's basically luck of the draw, but it's an eye-catching factor nonetheless.
- ♦ **An odd package** - there was the Junior competitor who looked like she was going to *murder everyone* because she was very clearly not having fun, but she was *killing* her moves instead; there's the classic above/below-average height/weight/age competitor who kicks your butt, but who you initially wrote off as too [fill in the blank]; there was the UGLIEST dress ever. Usually, this doesn't happen on purpose, but I'm going to watch it (and love it) when it does.
- ♦ **A perfect package** - sometimes, couples get it right: the hair, the makeup, the costumes, and the coordination of all of it between the man and lady. They're just nice to look at. It's doesn't have to be expensive, but it does require a lot of thought... and second... and third opinions.
- ♦ **A clear winner** - there are competitions where a clear winner shows up. You know, you're at a small, two-day comp and then a national finalist shows up? Bask in the glory of living the meaning of "Dance like no one is watching" because even your mom is probably watching that couple. Unless that couple is you. And then, heyyyyyy, LOOK AT YOU.

Not to channel my inner self-help guru, but to help you find your "je ne sais quoi", ask yourself a few questions:

- ♦ **What makes you different?** Do you have long arms? Can you spin/kick/smile like a champ? Do you have a great sense of style? Do you love the color pink?
- ♦ **How can you use your unique neatness?** Can you learn/incorporate amazing arm styling into your repertoire? Could you add an extra spin/kick/smile to your routines? Would you work with a designer to create the *perfect* dress? Will you make all your costumes pink?
- ♦ **Don't know the answers?** Ask around. Your teachers, coaches, friends, and family can help you out. In fact, that's what teachers and coaches do for a living.

Go forth and conquer, my dancers. ■



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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.

THE DANCING LIFE: BENDING THE RULES

By Elizabeth Dickinson

There are apparently four main rules of auditory competence in dancing (or understanding how to move to the music). If you'd like to learn them, please ask a teacher.

The fifth rule is bending all the others for expression and effect...as opposed to breaking the rules because you don't know there are any! Some people dance from the latter place. As a teacher in a group lesson once said, "Some people dance using the music as background."

And they still experience a lot of joy.

However, I would argue that you experience MORE joy when you become more educated. Dancing out of time to the music eventually becomes the somatic equivalent of nails on a chalkboard.

In a similar vein, Picasso's early painting was traditional and representational (equivalent to a box step, but a beautiful one) before he created the styles he's celebrated for. (Yes, I may like his 'box steps' better.) However, Picasso knew or learned how to create realistic art, before he threw the rules out to create his own unique styles (even if you feel your five year old child's painting on your fridge is as accomplished.)

Obviously, while there are solitary geniuses who produce art without knowing or obeying rules, the vast majority of us need to follow a progression from the basic rules to the more advanced.

Knowledge of the basic rules can provide a foundation for later individual creativity. Knowing the rules becomes even more essential if we're engaged in a collaborative art or sport where successful engagement with our partner or team relies on a shared understanding of what needs to happen.

I always look forward to bending the rules for expression and effect, for finding those places where movement can be held and savored, where contrasts between light and shadow, and slow and quick, create depth and emotion and delight.

But hopefully, they will be built on a foundation of knowing where I am in an eight bar phrase, so I can consciously take advantage of musical structure to support what I'm trying to create.

You may feel discouraged because of the yawning cavern between the way you'd like to dance and the way you are dancing (with all those pesky rules you never knew existed). Whether we admit it or not, we all have pictures in our mind of being Cinderella or the Prince dancing in a fairy-tale castle.

To misquote Thoreau (not known for his dancing), "If you imagine (dancing in) castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them."

To building a foundation that supports our dancing fantasies. ■

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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

DANCE LIKE REAL MEN: COSTUME DESIGN TIPS FOR MALE DANCERS

© Deborah J. Nelson/Satin Stitches Ltd.

Why do men *always* look so handsome in military uniforms and tuxedos? For starters, the long, lean look of these fashions is enhanced by the use of a single color from the top to the bottom. In addition, shoulder pads and design details draw the eyes upward to the chest, shoulders and face. To top it off, impeccable tailoring can accentuate their height, broad shoulders and narrow hips (even if they don't have all of these features).

The same concepts can be applied to costumes to create a more masculine look on male dancers. The color, cut, fit, workmanship, fabric and details all factor into creating a masculine dance costume.

Pro Tip #1: *Trust the experts; don't approach men's costumes the exact same way you would women's.*

If you are looking to have custom dance apparel created by friends or family, it's important to understand that men's clothing requires a higher level of construction technique in order to pull off a fabulous costume.

Traditional men's ballroom companies typically understand "the look" of men's costumes, so they are a great resource to have. Many talented hobby sewers have years of experience sewing women's dance costumes, but not much experience with the construction details needed to create a male dance costume. It's more difficult to tailor jackets, shirts and trousers than to sew dresses or leotards. A common mistake for these sewers is to use their girls' patterns and fabrics for the boys, without enough adjustment, so it is frequently worth the added cost to go to a professional.

Often, men require different patterns, fabrics, and details to be attractive, flattering and appropriate. Dedicate adequate time and resources to purchasing (or creating) a costume specifically made for men. Remember, the traditional and desirable masculine features include the appearance of stature or height, broad shoulders, and narrow hips.

Correct fit is *very* important for masculine-looking costumes. Plain and simple, if a costume doesn't fit properly, it will not look good onstage or on the dance floor. Men, like women, are not always the same size or shape. Allowing time and resources for tailoring your costume will ensure that it will look phenomenal on stage or on the dance floor.

Pro Tip #2: *Know your fabrics! Any fabric CAN work as long as the cut, workmanship and fit is right. However, some fabrics will always work better than others!*

As with any costume, fabric choices are important. 'Street fashions' with traditional street fabrics obviously keep guys looking masculine. But dance costumes generally need to use fabrics that will coordinate with the woman's outfit, which often means working with traditional dance costume fabrics like spandex. This doesn't always have to be a bad thing, however! Imagine, for example, your favorite Superhero: although they wear spandex, they certainly don't appear feminine!

Fabrics that typically work better for guys include thicker spandex such as ottoman, football-weight, and other heavyweight fabrics, rather than the traditional medium-weight spandex option. Most surface-printed spandex (the very popular shiny-type) fabrics have a thicker feel and look. Slinky-type fabrics and other soft and drape-able fabrics such as lightweight spandex should be avoided. Non-stretch, woven fabrics such as chiffon and double georgette are sheer and probably not suitable for masculine looking guy's costumes. Geometric prints (rather than floral prints), stripes, bright colors rather than pastels are generally more masculine.

Final thought: Don't be afraid of special costuming for guys! Work with traditional men's ballroom apparel companies, or custom-design costume creators in your area that can handle the special requirements that male dancers need and deserve, and be attentive to fabrics! ■



A BALLROOM DANCE CLUB CELEBRATES 100 YEARS!

By John Sandgren

the dances. Indeed, they probably did walk during the gas rationing of World War II. Dance committees of rotating club members planned costume parties plus little ham-acting routines to fill 20-minute intermissions. They reveled in imaginative themes and elaborate decorations. There were hard-time parties, cotton pickers' balls, and kid parties (adults dressed as kids). The Christmas parties, by contrast, were tuxedo and new-gown affairs, but they were still very light-hearted.

A clothesline festooned the dance floor with long-johns, overalls, and other unmentionables. Further adorning the ballroom were a barnyard fence, washtubs of this and that, a garden, and a couple of mangy dogs. There was Russell Backstrom dressed as a baby and some of the other 'kids' wheeling him around in a beat-up baby carriage, and Ma and Pa served dinner in old soup cans. Carolyn Bremner described this scene as it had been told her by her father, both former club members in successive generations. The occasion was a 1950's Ma and Pa Kettle theme dance at Linden Hills Dancing Club (LHDC), and parties like that had carried on a tradition begun 40 years earlier.

George W. Parker founded LHDC in 1914 as a neighborhood dancing club for couples and they danced at the Lake Harriet Lodge (later a Masonic Lodge) on West 43rd St near Upton Ave S. Until 1950, most members lived in Linden Hills and could walk to

everyone had to vacate the building by 12:30, all the dances became dinner affairs. With dinner/dances came finer decorating and more formal attire. Costume parties diminished to one masquerade per year and eventually disappeared in the 1990s.

LHDC left the Lodge in 1974 but has always stayed in the southwest metro. Members come from all over the metro area. Attire is dressy but no longer necessarily formal. Willingly, the club quit cooking

Mr. Parker led the club by popular demand until 1940. One of the rules he laid down was, "There must be no distribution of the favors." By this he meant each man must dance with all the ladies and not a chosen few. Each man asked any lady whom he chanced to be near for a dance and that was that!



Linden Hills Dancing Club at the old Lake Harriet Masonic Lodge, 1944

When the club was young, the ladies made sandwiches and cakes and bought pickles and coffee with money from the club treasury. Dancing kicked off the evenings at 9 PM, and at midnight, amid cat calls and booing (because this meant the dancing was over), the men would rush "horses" and boards onto the dance floor for the ladies to

dinner in the 1980's and hired a caterer. More controversial was giving up line dancing and mixers on the dance floor, but the club decided to promote couples' dancing in the 1990's.

LHDC still likes to have themes and make parties a little special but simplicity is now the rule. Meals are served buffet-style. Dance committees are necessary for setting things up in church basements and ballrooms but the duties are much lighter. Dancing is more the focus and all the usual ballroom steps are danced. The club enjoys its mix of ages, from mid-30s to early 90s. Many are good dancers but just as many are beginners or are slowing down. Couples' socializing remains important. The club wishes to expand its ranks and so has developed more flexible rules for membership.

(continued, next page)



decorate as tables for serving "supper."

The Lodge in Linden Hills installed a kitchen in 1931 and some parties became dinner/dances. When the Lodge made a rule in the 1950's that

(Linden Hills Dancing Club, continued)

The club started with 32 couples selected by George W. Parker. Membership dwindled from the initial 32 couples in 1914 to 22 couples in 1921 before growing from there to a peak of 73 couples in the 1970s. In fact, in 1975, the club passed a constitutional amendment limiting the club to 73 couples. Membership has diminished since and is now at 24 couples. We're anxious to grow again!

The club will celebrate its 100th anniversary with a dinner/dance celebration on October 11th. The theme is 'Unforgettable' and there will be a delicious dinner, remembrances of the club, live dance music, and professional dancing exhibitions. But, as it has always been, the main feature will be dancing!

(The public is welcome and invited to attend the 100th celebration on October 11. For reservations and more information, go to www.lindenhillsdancingclub.org.) ■



Linden Hills Dancing Club, 85th Anniversary, Northstar Ballroom, 1989



Minneapolis Journal photo of a LHDC dance in February, 1931

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1st (of 7) Senior III Bronze Standard (W,Q)
2nd (of 5) Senior III Bronze Standard Foxtrot

Leland Whitney and Leslie Whitney
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ASK DR. DANCE

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How does a dancer talk with their teacher, or tell their teacher, they want to take lessons from another professional? Likewise, what courtesy is expected when a professional instructor ends the relationship with a student?

Donna says: If you have been taking lessons from a teacher for some time it's likely that your teacher feels invested in your progress and success. Yes, it is a business relationship where you are paying for lessons, but it's also a relationship where the teacher cares about the student and their achievements.

In the ideal world you would thank your teacher for what they have helped you accomplish, and let them know that you will be making a change. It's up to you, if you want to explain why you are leaving. No explanation is necessary, it's simply kind to let your teacher know what is going on.

If there was animosity between you, then no need for a thank you; but if you feel like they did a good job, and you respect them, then it's nice for all to have positive closure.

This last part of the question was written by a student who was attending a franchised studio which closed without warning. In this case, I would recommend contacting the national franchise for a refund on any remaining lessons.

Most teachers and studios are honorable about teaching out lessons or selling their studio to someone who will teach out the remaining lessons.

In the ideal world, students receive as much notice as possible. That being said, sometimes businesses close without warning.

If you are buying lessons by the package you need to trust the studio or individual that you are buying from. Sad to say, there are a few individuals in the Twin Cities dance business that do not have a good record in fulfilling their obligations. It's best to be an informed buyer by asking students who have taken lessons for awhile what their experiences have been. The Better Business Bureau also tracks complaints.

Until you have confidence in a studio or individual you can buy lessons one at a time.

I'm sorry to hear that you had a bad experience, but glad to know that you are still dancing.

Paul says: Students can take lessons from whomever they want. That being said, professional dance instructors make a living by teaching dance and will always appreciate knowing what they have done, or not done, to lose you as a client. If you are a competitive student dancing pro/am, I think you owe it to your teacher to be upfront about your intentions. Your teacher needs to know your motivation for considering alternatives. It could be that your concerns may be remedied by having a conversation with your teacher. If your issues are scheduling, finances, or other unavoidable facts of life, you could save your teacher some hurt or confusion by letting them know. Regardless of the reason, teachers appreciate feedback.

Competitive amateur couples tend to take coaching from multiple teachers, but usually have one coach that they trust and compare notes with. If you suddenly stop taking coaching it would be nice to inform the coach as to why you believe he/she is no longer an asset to your dancing. Ultimately you need to be guided by your own set of principles and feel good about your decisions.

My final thought is that burning bridges is never a winning strategy. You should never feel pressured to continue taking lessons from someone if you no longer want to, but why not be upfront about it? Most teachers invest a lot professionally and emotionally in their students' dancing and although you have every right to take lessons with whomever you choose, the fairest choice is to let him/her know the reasons for your dissatisfaction. You will feel better about it, and you may even make life easier for other students of the same teacher who may share your concerns.

As far as a teacher ending a relationship with a student, I would think that honesty is the best policy. Whatever the reason, be upfront and avoid hard feelings. ■



Donna Edelstein is a coach, judge, and organizer of the Snow Ball DanceSport Competition.
www.donnawrites@msn.com or
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.



MERGING DUALITIES . . . MINNESOTA FRINGE FESTIVAL: NOTES FROM THE CHOREOGRAPHER

By Lisa Vogel

THE SHOW

July 31st marked the debut of my newest dance venture, by my company Mona Lise Productions, at the Minnesota Fringe Festival. Mona Lise Productions is a dance company with the intention of exploring the boundaries of dance, movement, and the written word.

The hour long show titled *Merging Dualities* . . . set out to capture the boundaries of competitive ballroom dance and pull them onto the stage, playing on the residual pieces any partnership can leave on the body, the mind, and the soul. From the sensuality of a hip action to the elegance of a waltz, dancers sought to bring you on a journey to decipher if we can ever really be truly connected to a partner. In one breathe, solo performers invited you into the world of memory, showing you the absence of a partner, and in the next, catapulted you to fall in love with the rhythm and tease of an active duo. Highlighting partnership dance with elements of artistic commentary, original sound compositions, and same gender partnerships, set the stage for beautiful exhibits of contemporary and traditional ballroom dance.

From an artistic intention standpoint, if the show challenged your perceptions, judgments, and boundaries of any of the following, it did exactly what it was designed to do:

- ◆ What should a dancer look like in age, shape, skill level?

- ◆ What gender roles are in partner dancing? And why?
- ◆ What makes universal good dancing?
- ◆ What are the categories we expect dance styles to reside in? Why?
- ◆ And so on . . .

The feedback I received from many viewers supported this, challenging our own judgments. Some stated they were confronted by the artistic message and uncomfortable viewing at times; others that they never expected certain dancers to be able to do what they did effortlessly, because of their shape or age; some that they could see the breaks between dance styles in contrast to times where there really was no set 'dance' style; some saw beginning level dancers and now feel like dance is something they, too, could try. The main goal was to get folks thinking, and as producer and choreographer, I felt the show was received with great success.

At first the idea of putting together a show for the Fringe Festival was both terrifying and truly amazing because the offer comes with conditions. Fringe Festival was designed to give new artists a starting point on the local/regional arts scene and to grant established artists a platform to try something out of the box without draining vital operational funds. Shows are limited to 60 minutes and each group gets 10 minutes before and after each show to load in/out.

Determinations are made via lottery held in late February for each of the 169 show slots featured in the Festival. For the producer this means that by the entire process stays on the fast track, with an expedited schedule to have a complete show by mid-July. After receiving the notification that Mona Lise Productions was selected, I was confronted head-on with the task of creating the show.

The concept, however, had origins long ago.

THE ORIGINS

After years of success on the competitive circuit I was left wondering why I felt so personally empty by the experience of competing. In the end, I was sick of having to look a certain way, dance "steps" that were taken out of a generic list of syllabus figures, and I was deflated by constantly being compared to others, rather than honoring my unique traits and skills as a mover. I was tired of the competitive scene controlling the reality of my dance practice, and determining the validity of my work by giving it a placement rather than being engaged in the artistic experience as a viewer.

So in 2011, I sought to examine all the questions that lingered from my professional performance career and moved to Ireland to pursue a Master's degree from the University of Limerick at the Irish World Academy of Music and Dance. During this time, I worked with top international artists to expand my movement and choreographic skills, and to become an informed artist with a clear message.



(continued, next page)



In order to move forward in this journey, I felt I had to look at where I had been and I began examining the elements of ballroom that had become engrained in my body and muscle memory. Furthermore, I looked deeply at my emotional and ethical responses to my traditional training in various dance mediums. During this time, I created several dance works, many of which were in collaboration with sound composer, Catherine Egan (Ireland). These choreographies later became the starting point for the Fringe, *Merging Dualities . . .* concept and choreography.

THE FUTURE

As Fringe Festival concludes and *Merging Dualities . . .* draws upon its final performance, I feel reaffirmed in my philosophy about creating dance.

First, I believe that dancers of all shapes, ages, levels, and backgrounds have validity in the performance spectrum. I want every audience member to see a piece of the performance they can relate to in both the movement patterns and in the performers themselves. I feel if dance is meant to reach, move, and inspire the general public, it has to be accessible both in content and the ability to relate to the performers. I hope to continue to bring this philosophy into the presence of the dance community, and for now, I want to commemorate the brave group of dancers who undertook this journey with openness and intrigue. I applaud your ability to stand visible in this

(*Merging Dualities . . . Minnesota Fringe Festival, continued*)

statement. This was the first time many of these amateur dancers had graced the stage and/or explored any type of free form dance, and they did so in such an awe-filled manner. And frankly, the professionals deserve a mention as well for boldly stepping far out of the comfort zone of traditional routines and really trying something new. All the dancers let go of the notions of what each dance was supposed to look like from a syllabus perspective, bringing the best they could offer for where they each were in their dance journey. I was deeply honored to work with such a talented and willing group, to bring this project to life.

Secondly, there are universal elements that compromise good dancing whether it is in ballet, jazz, ballroom, modern, ethnic, or any other style, good dancing is just plain good dancing. And if good dancing is just plain good dancing, are we are often too busy finding a name or category for the type of dance we see, such that we miss the experience of watching where it can transport us? In *Merging Dualities . . .* I wanted to play with the stylistic lines and challenge the viewers' need to define what we see.



That being said, it was a good start in this direction, however I feel further development is needed to truly bridge the conceptual ideas around style boundaries in a seamless manner. This is an area I will definitely explore in my future work.



Lastly, by no surprise, is partnership. I feel as a choreographer, the key to building and exploring human connections is in how we read the relationship and space between bodies. I think I've spent much of my professional career elaborating upon partnership only to realize it can be striped down to this. I only hope to let the clarity that has arrived through the process of *Merging Dualities . . .* continue in my future practice. I am passionate about the discoveries yet to be seen on this topic.

I personally thank each and every individual who came out to support the work. Your presence was deeply appreciated by the dancers (listed below) and myself. We hope to see and dance with you in the future.

Merging Dualities . . . Cast: Cindi Andren, April Dahl, Danika Dahl (Stage Manager), Erika Gallagher, Gordon Bratt, Kate Bratt, Tracy Hemauer, Erin Herdina, Susan Iverson, Caitlin Massart. ■



The early days with Stefano at Arthur Murray's Dance-O-Rama competition in Las Vegas.

Zhuojing Liu loves ballroom dancing! She grew up in China; an eldest child who enjoyed mathematics and chemistry. Although her family didn't dance, she always loved it, growing up participating in school dance activities. She was first exposed to ballroom dance when she was in college in China, however the science and mathematics students didn't participate much. About the time she graduated from college, ballroom dance became popular in China; her interest continued to grow, and she took every opportunity to try to learn more about it.

She came to United States in the early 1990's to pursue a Master's degree in Chemistry. Her school was in South Dakota, where there were few ballroom dance opportunities. Undaunted, she and her friends would get together and have their own dance parties! She worked at South Dakota State University until 2006, when she moved to the Twin Cities and immediately started researching ballroom dance studios. The first studio she found was Arthur Murray and she signed up for a package.

Zhuojing says the Arthur Murray studio gave her a good start because of all the group classes, practice parties, and opportunities to dance with other students and teachers. She competed for the first time in the Arthur Murray World Dance-O-Rama in Las Vegas in March

DANCER'S SPOTLIGHT: ZHUOJING LIU

By Bonnie Burton

2007, a pro/am competition where hundreds of Arthur Murray students danced with their instructors. However, shortly after this, her teacher left the studio. Zhuojing was also learning that there was a big wide dance world out there, with many more studios beyond Arthur Murray.

It was about this time she and her husband were at a salsa lesson at a Hopkins, MN studio when a good-looking man introduced himself as Robert Foster. "Are you *the* Robert Foster?!" asked Zhuojing with awe. In the mid-1990's, Zhuojing Liu had watched PBS Ballroom Challenge with great interest and knew of Robert and Jennifer Foster, who were US Rhythm & Cabaret Champions, from Minnesota. She'd remembered his name, and where he was from. She promised herself when she arrived here she would take a lesson from him, because he was such a good dancer. Zhuojing, still a new ballroom student at that time, was star-struck, but was seeking excellence in her training, just as she seeks excellence in all she does. She was thrilled to meet him, and purchased a small package of lessons.

Zhuojing's husband doesn't dance; he's tried, but just isn't interested. But he's supportive of her passion and is at ease with her dancing with both pro and amateur partners.



Dancing with Danny, at Arthur Murray

Zhuojing continued to immerse herself in every aspect of dance that she could find. She was dancing with an amateur partner and they were being coached by Julie Jacobson. They won the HAIRSPRAY dance contest at the MOA (July 2007); and she danced in the 2008 *Star of the North* competition, with three amateur partners!



With Jay Larson

So when someone recommended that Zhuojing work with Jay Larson, she began a valuable six-year pro/am dance partnership. She started with Jay in fall 2007, at the silver level, and over the years he's introduced her to all four styles of dance, including specializing in American smooth and rhythm. After they won both silver smooth and rhythm scholarships at Snowball 2009; and the silver rhythm scholarship, and 2nd place in silver smooth at TCO 2009, they moved up to open smooth and rhythm. They won a nine-dance championship together at TCO 2011, and Zhuojing credits Jay with a teaching her good foundations and competition experience.

By mid-2013, Zhuojing was ready to try something new: she loves Latin and she wanted to dance it. Her relentless pursuit of excellence is such that she wanted a coach she viewed as an expert.

(Continued, next page.)

(Dancer's Spotlight: Zhuojing Liu, continued)

Her husband saw an ad on Amazon and bought three lessons for her. This led her to Gene Bersten, who is a Latin specialist. Still, Zhuojing had misgivings – she felt inhibited, and concerned she was too old to be dancing Latin; or perhaps she wouldn't be able to learn it sufficiently well to compete. In the end, Zhuojing decided that she just loved Latin and to heck with it, she was going to do it, because she *wanted* to do it. A new pro/am partnership was created: Zhuojing Liu and Gene Bersten, owner of Dance With Us America Ballroom.

Zhuojing's dance schedule averages 1-2 private lessons weekly, along with group lessons; practices of 30-60 minutes every other day; she social dances 2-3 times a month; reviews Dance DVD's; and participates in 2-3 competitions per year. She takes lessons with visiting coaches periodically and says that working with many different coaches during her dance career has been a benefit. Each coach brings something different to her training and she cherishes the gifts that each one has given her, whether it be basics, footwork, technique, or performance art.

In addition to her busy personal dance schedule, Zhuojing is also a professional chemist; wife; mother of two daughters (one of whom is also a dancer); and yet she still finds time to serve as a board member on the USA Dance-Minnesota Board of Directors. She's served two terms and coordinates all the monthly USA Dance dances, in addition to other duties, including volunteering at the *Star of the North* competition. She organizes the dances on a spreadsheet and works hard to rotate the dances equitably amongst the studios.

What's next for Zhuojing? She plans to continue her smooth and Latin dancing, with her current coach Gene Bersten. They competed in Twin Cities Open 2014 and did very well. (Fun fact: TCO 2014 was Gene's first time, ever, competing in a pro/am competition in Open Smooth. He and Zhuojing worked collaboratively on the choreography and they placed 2nd out of 5 couples in the Ladies Open B Division!)



Dancing with Gene Bersten at Snowball.

We're delighted that Zhuojing shared her story in our *Dancer's Spotlight* column and we wish her the very best in her future dance adventures. ■

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DANCE PARTNER WANTED ADS

Looking for a practice partner? Compose an ad letting potential partners know what you're looking for and how to contact you. Submit ads of a maximum of three lines to newsletter@usadance-minnesota.org. Please include area code with any phone number.

► **Vee Hammond 651-206-9890** vee.hammond@comcast.net

Follow, 5' 2", seeks practice partner for bronze/some silver-level Latin and smooth styles. Takes private lessons periodically. Loves to perform. Possible lesson sharing, showcases, or competitions.

► **Justin Sundberg 612-964-1741**, justin@jdsundberg.com

Lead, 5'10", 28, seeks practice partner for smooth, rhythm, and WCS. Open to all styles and possible lessons or competition. 3 years' experience. Will provide floor time at a major studio.

► **Luz Gillen 952-232-8958**, luztaaca@yahoo.com

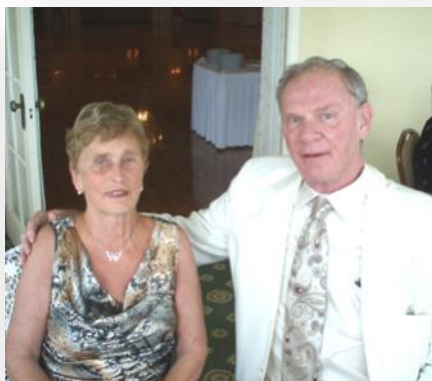
Follow, 5' 4", seeks practice partner for bronze/some silver-level smooth and rhythm. Takes private lessons. Loves to perform. Available for try-out. Possible lesson sharing, showcases, or competitions.

► **Jeff Ringer 320-266-4137**, jeff@studiojeff.com

Lead/Follow, 5'10", seeks male partner for same-sex dance competitions such as the Gay Games, April Follies, and performance. Semi-professional, has own studio, takes coaching regularly. Will travel to Cities.

► **Yeun Chou 651-738-1506**, yeunchou77@hotmail.com

Lead, 5'7", seeks practice partner for Standard and Latin, any level up to open gold, possible lessons or competition. 7 years' experience. Will provide floor time at a studio.



*John S. Munday is a writer who lives in Isanti County, Minnesota, with his wife Fran. Jack is a student of Monica Mohn. Jack's book, *Beauty in Partnership, A Memoir of Ballroom Dancing*, is available at dance studios or from Jack at www.johnsmunday.com.*

GENTLEMEN LEAD

By Jack Munday

When you go someplace special, do you have memories that turn into fantasies? I do. Last September Fran and I were in Paris for a short time. We went to the Louvre, of course, and were able to stand in front of the painting *Mona Lisa* by Leonardo de Vinci. We both stared at it, later bought a print of the painting and framed it. *Mona Lisa* resides in our living room along with many other paintings and prints of dancing.

One evening at home recently, I had a fantasy about *Mona Lisa* and being back at the Louvre. I imagined I was all alone there, which by itself is a fantasy. I don't know what possessed me and I asked her to dance. She came out of the painting, looked back at the landscape behind her, walked over, and lifted the velvet rope that kept people at a safe distance from the painting. *Mona* walked up to me, snapped her fingers, and music played. I didn't recognize the tune so she said it was from 1506, when she was painted.

I took her in my arms, established the frame. I stepped and she followed, as I led her in waltz patterns like the basic, the natural and the reverse. She followed every pattern. Since we were on a first name basis, I asked *Mona* about her husband, Francesco de Giocondo, who lived in Tuscany, Italy. She said that he is a wonderful, loving husband who does not know how to dance. She added that I did know how to dance, which made me beam with pride.

I asked her if she knew how to dance the *Tarantella*, a dance I wrote about in this column over a year ago? She laughed, with a smile as nice as that enigmatic smile she had when in the painting. "I don't go where spiders go, and it really isn't something people of my class would dance."

We continued to dance. When the song ended, she snapped her fingers again and a cha-cha came on. I whispered "two, three, four and one" and she followed. I explained that the cha-cha evolved from the rumba in Cuba and the dance was younger than I am. *Mona* said she didn't know what Cuba was, and asked if it was in Spain? I did not try some of the patterns where the lady is not in frame. The song ended, and we paused.

"Are you, dear sir, ready for another dance? Perhaps one from Tuscany?"

I quickly said yes to that question. Again she snapped her fingers. I listened to the beat, then started a salsa. Then I did something I didn't plan. I lifted my left arm and *Mona* walked under and around to me. I was thrilled.

When the song ended *Mona* bowed and returned to the painting. She had a great smile, then went back to the smile in the painting. Soon Fran and I will be going to Tuscany. And we will dance. ■

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Election Announcement: USA Dance Minnesota Board of Directors Positions

By Gary Stroick, Nominations and Election Committee Chair


Elections for board members for USA Dance Minnesota Chapter #2011 Board of Directors will be held on November 15th, 2014, at the chapter dance. This year's Election Committee includes Bonnie Burton, Gary Stroick, and Karen Tepley.

If you are interested in serving on the board, you may be considered for the ballot via one of two methods: 1) Any chapter member interested in running for a board position may notify one of the Election Committee members listed below; or 2) A chapter member may submit a petition to the Election Committee containing a minimum of seventeen (17) chapter member signatures which includes each signatory's USA Dance membership number and expiration date.

The deadline to apply is September 15, 2014. All potential candidates must complete and submit an application prior to this date. Application forms are available on the USA Dance Minnesota website: www.usadance-minnesota.org or from an election committee member. All applicants for the Board must participate in a brief interview by one or more of the Election Committee members prior to being placed on the ballot.

Election Committee

Bonnie Burton	bonnieburton@comcast.net	952.454.4620
Gary Stroick	gstroick@comcast.net	952.926.7648
Karen Tepley	kktepley@comcast.com	952.926.2866



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Attendance is limited, so make your reservations now. \$75 per person, \$85 per person after September 1, 2014. Reservation deadline is October 1, 2014. Black tie optional.

Go to our website at
www.lindenhillsdancingclub.org
to make reservations and
select your dinner entrée.



Dine with friends and enjoy a spectacular program and evening of dancing in the Great Hall.



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100th
Anniversary
Dance
October 11, 2014

USA Dance Minnesota #2011

Application for Board Member Position



Contact Information

Name	
Street Address	
City ST ZIP Code	
Phone	
USA Dance Membership #	
E-Mail Address	

Commitment & Availability

USA Dance Board Member positions are a two (2)-year term and require a willingness to actively participate in board functions during this period, including attendance at monthly evening meetings and active service in one or more volunteer areas. Are you willing and available to honor this volunteer commitment?

Yes _____

No _____

Interests

Tell us in which areas you are interested in volunteering

___ Administration and finance (taking minutes; bookkeeping)

___ Special Events (Tea Dance; dance competitions)

___ Newsletter committee

___ Website updates and maintenance

___ Fundraising

___ Monthly Dances

___ Membership committee

___ Volunteer coordination

___ Other (specify): _____

Special Skills or Qualifications

Summarize special skills and qualifications from employment, prior volunteer work, or other activities that would contribute to being a good board member. Specifically, tell us about your interest in, and experience with, dance. Attach additional pages if needed.

--

Why do you want to be a Board Member?

Please describe why you want to be a USA Dance Minnesota board member and what you hope to accomplish? Attach additional pages if needed.

Agreement and Signature

By submitting this application, I affirm that the facts set forth in it are true and complete. I understand that if I am elected as a volunteer board member, any false statements, omissions, or other misrepresentations made by me on this application may result in my immediate dismissal.

Name (printed)	
Signature	
Date	

Submission Requirements

The application deadline is **Monday, September 15, 2014**. Please mail or email your completed form, along with a recent photo (head shot) and bio to: Gary Stroick, Nominating & Election Committee Chair, 3600 France Ave. So., St. Louis Park, MN 55416 or gstroick@comcast.net.

Applicants will be contacted shortly thereafter for a brief interview with the Nomination and Election committee.

The USA Dance Board Election will be held on November 15, 2014 at the November monthly dance. The term of office is January 1, 2015 – December 31, 2016.

Thank you for completing this application form and for your interest in volunteering with us.

COMPETITION CALENDAR

Sep 6, 2014

Kansas City Dance Classic

Organized by Matt & Ellen Pansing in Overland Park, KS. This event will not accrue proficiency points and may not follow the rulebook.

Sep 20, 2014

New England DanceSport Championships – NQE

Hosted by MASSabda USA Dance Chapter #3002 in Waltham, MA.

Sep 20, 2014

Quest for the Best

To be held in Lynwood, WA.

Sep 20, 2014

Rocky Mountain Chapter 2014 Fall Competition

Hosted by Rocky Mountain CO USA Dance Chapter # 5006 in Denver.

Sep 21, 2014

Coolanta/Georgia DanceSport Amateur Competition

Hosted by Georgia DanceSport in Sandy Springs (Metro Atlanta), GA.

Oct 3–5, 2014

Carolina Fall Classic – NQE

WDSF Senior I & Senior II Standard & Latin

Organized by Wayne & Marie Crowder in Charlotte, NC

Oct 31–Nov 2, 2014

Chicago DanceSport Challenge – NQE

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

Nov 15, 2014

California State DanceSport Championships – NQE

Hosted by NorCal USA Dance Chapter #4004, San Jose, CA.

Nov 22–23, 2014

National Collegiate DanceSport Championships

Hosted by USA Dance National, Columbus, OH

Jan 10–11, 2015

The Snow Ball DanceSport Competition

Hosted by Donna Edelstein, Minneapolis/St Paul, MN

Jan 18, 2015 (DATE NOT YET FINALIZED)

Manhattan Amateur Classic (MAC) – NQE

USA Dance Chapter #3004 at Manhattan Center in Manhattan NY

Jan 31, 2015

Winter Frolic

Royal Palm USA Dance Chapter 6016 in Coconut Creek FL

Feb 14–15, 2015

Mid–Atlantic Championships – NQE

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

Mar 15, 2015 (DATE NOT YET FINALIZED)

NJ DanceSport Classic “Spring Fling”

Organizers Mario Battista and Wendi Davies, Hackensack, NJ.

Mar 27–29, 2015

2015 National DanceSport Championships

To be held in Baltimore, MD.

July 9–11, 2015

Twin Cities Open Ballroom Championships

Hosted by Scott and Amy Anderson in Minneapolis/St. Paul, MN

Oct 30–Nov 1, 2015

Chicago DanceSport Challenge – NQE

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



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DANCE CONTACTS

A collection of businesses and clubs of interest to Minnesota dancers.

If you'd like to be listed on this page, send your contact information to newsletter@usadance-minnesota.org.

STUDIOS

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952-292-0524
www.ballroom-club.com

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www.dancersstudio.com

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www.fourseasonsdance.com

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

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www.studiojeff.com

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paynter@charter.net
Contacts: Scott and Maggie Paynter

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651-439-3152
[Facebook.com/LaDanzaDanceClub](https://facebook.com/LaDanzaDanceClub)
Contacts: Mark and Wanda Bierbrauer

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www.lakesideballroom.org

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www.lindenhillsdancingclub.org

MN WEST COAST SWING DANCE CLUB

651-487-6821
mnwestcoastswingdanceclub.com

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www.tcrebels.com

STARDUST DANCE CLUB

stardustdanceclub@gmail.com

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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.....	651-605-5743



Twin Cities Rebels Masquerade Ball & Workshop Weekend Featuring John Lindo & Jessica Cox! Saturday – Sunday October 18-19, 2014

More info.: www.tcrebels.com or 952.941.0906

Sat., October 18	Workshops and Masquerade Ball: Wear your best costume!
1:30-2:30 p.m.	Fun in Fundamentals – Banish the idea of fundamentals being boring! <i>All Levels.</i>
2:45-3:45 p.m.	Lead & Follow Styling – Sassy but classy. Leads with John, Follows with Jessica. Two classes run concurrently, then join to practice. <i>All Levels.</i>
4:00-5:00 p.m.	Syncopations – Change it up to add some pop!*
8:00-Midnight	The Masquerade Ball with demo by John & Jessica, “darned good” door prizes (really!), costume contest, and refreshments. DJ is Gail Zimmerman
Sun., October 19	Workshops: (an asterisk* means the workshop is more challenging)
1:00-2:00 p.m.	Creative Conversation – Learn how to communicate with your partner on the dance floor.*
2:15-3:15 p.m.	Tips, Tricks & Tools for Taking Your Dance to the Next Level – How to maximize your dance and take it up a notch.*
3:30-4:30	Move Your Body – Get comfortable with body movements and using them in your dance. <i>All Levels.</i>
4:45-5:45 p.m.	Dancing to Slow Music – Fill the space in slow music with small and easy changes. <i>All Levels.</i>

The Masquerade Ball : Saturday, October 18, 2014, 8:00 p.m. – Midnight at Social Dance Studio with DJ Gail Zimmerman playing predominantly West Coast Swing and some Variety tunes. 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.

Workshop pricing: \$14 each for Rebels members & students w/ID; \$19 each for guests

Pre-Pay Discount:

Pre-pay Sept. 7-Oct. 12 thru Rebels website or at a dance for discount!:

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

John Lindo & Jessica Cox teach all over the world as well as compete. Each holds numerous awards for their West Coast Swing dancing. John also coaches, judges competitions and Deejaays.

Workshops & Dance held
at Social Dance Studio,
3742 23rd Ave. S., Mpls.



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