

**MINNESOTA**

# DANCER

September 2015



**Bonnie Burton & Ed Soltis**  
**American Smooth Tango**

*Photo by Moondance Studios*



Official publication of USA Dance Minnesota Chapter #2011

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# Beginner Tango



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Sunday, September 20th — 2:30 pm  
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[Check out our website:](#)

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

[Contact us:](#)

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

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

# Dancer

September 2015

An Official Publication of  
USA Dance-Minnesota Chapter #2011



## USA Dance: Who Are We?

We are a nonprofit organization that promotes ballroom dancing. The USA Dance Minnesota Chapter #2011 was formed in 1991. Membership in USA Dance is open to dancers of all levels.

USA Dance Minnesota Chapter #2011 sponsors monthly dances and other special dance events. Members receive discounts on admission to monthly dances, as well as other benefits.

The *Minnesota Dancer* is published monthly by the USA Dance Minnesota Chapter #2011, to provide information and news about ballroom dancing. Subscriptions: \$22/year. Make checks payable to USA Dance Minnesota #2011; send to Jane Phipps, 9018 Zanzibar Lane, Maple Grove, MN 55311

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

Contributions: Articles submitted may be edited for length, clarity, content. Photos should be high-resolution jpg, png, or pdf files. Email submissions to: [newsletter@usadance-minnesota.org](mailto:newsletter@usadance-minnesota.org).

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## USA Dance Minnesota Chapter #2011 Board Minutes

Tuesday, July 7, 2015  
Submitted by Tom Crable

### Call session to order:

- Agenda** – A motion was made, seconded and unanimously approved to accept the agenda.
- Confidentiality** – Items discussed in this meeting are confidential.
- Ethics Policies** – Gary Stroick discussed items 6 to 8 of Accountability of the Code of Ethics for USA Dance, Inc.
- Minutes** of 6/2/2015 meeting – Revisions were requested for the June meeting. The revised June minutes will be presented at the August meeting. A future meeting will discuss the topic of the meeting minutes and the newsletter.
- Treasurer's Report** – The treasury reports were reviewed and approved by the Board. Lee Whitney would like a revised budget for the next 6 months from the committees.
- Chapter of the Year Nomination** – Lee Whitney will enter the Club for the USA Dance Chapter of the Year Nomination Covering Events from Oct 1, 2014, to Sept 30, 2015.
- USA Dance Minnesota Chapter #2011 Property** – Carol Post, Jane Phipps and Joyce Thompson will make a record of the items that the Club owns.
- Membership Coordinator Report:**  
July 31 2014—184 members  
July 06 2015—404 members

- Project Dance Coordinator Report** – Joyce Thompson will do Project Dance for July and August 2015. Information needed from Project Dance is the number of new club memberships and number of people attending the Project Dance Sunday lessons (members and non-members).
- Social Dance, Special Projects and Volunteer Coordinator Report** – The upcoming USA dances from July to Dec 2015 were reviewed.
  - UMR Scrimmage Cooperation** – UMR would like to use the club's dance floor for a dance outing. It was suggested that the club use the floor for no fee, but URM pays for the transportation of the floor and setting up of the floor at the event.
  - Tea Dance** – The 2015 Tea Dance made a profit and the Tea Dance will be held at the Lafayette Club for 2016.
- Communications Coordinator Report** – The Hotline will be cancelled because of lack of people using the hotline.
- K12 Coordinator Report** – Joyce Thompson and Leslie Whitney had discussions with the Dancing Classroom Board and the Board has a goal of teaching ballroom dancing for 24 classrooms. A motion was made to support a Benefit for Dancing Classrooms in the Fall 2015 at no cost to the chapter.
- Adjourn**

**Next Meeting: August 4, 2015**  
DanceLife Ballroom, 6015 Lyndale Ave. S.,  
Mpls., MN 55419 ▲

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# DANCER'S NIGHT OUT

**Tue 9/1** Dancelife Ballroom West Coast Swing Dance, Todd Paulus, 9-10, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Wed 9/2** Cinema Ballroom Practice Party, 8-9, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

Dancers Studio WCS Party 8-9, 415 Pascal St N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

**Thu 9/3** Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

**Fri 9/4** Dance-A-Palooza Variety Dance, 7-11 Medina Ballroom, Hosted by Scott Anderson and Caroline Olson, Hwy 55, Medina.

Dancelife Ballroom Variety Dance, 8-9:30, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

Cinema Ballroom Variety Dance, 7-11, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

**Sat 9/5** Dancelife Ballroom First Saturday Variety Dance, 7-10, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Sun 9/6** **USA Dance Minnesota Beginner Tango Lesson at Cinema Ballroom; 2:30-4 PM; \$5 or Free to USA Dance Members!** [www.usadance-minnesota.org](http://www.usadance-minnesota.org)

First Sunday Dance at Tapestry, 6-9:30, Country 2 step with Caroline Olson, 3748 Minnehaha Ave S, Mpls, [www.tapestryfolkdance.org](http://www.tapestryfolkdance.org)

Rebels WCS Party at Dancelife Ballroom, 7:00-11, \$7/\$11, 6015 Lyndale Ave S, Mpls, [www.tcrebels.com](http://www.tcrebels.com)

**Tue 9/8** Dancelife Ballroom West Coast Swing Dance with Todd Paulus, 9-10, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Wed 9/9** Dancers Studio WCS Party 8-9, 415 Pascal St N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

Cinema Ballroom Practice Party, 8-9, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

**Thu 9/10** Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

**Fri 9/11** Dancelife Ballroom Variety Dance, 8-9:30,

6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Sat 9/12** Tango Society of Minnesota 2nd Saturday Milonga, 8:30-1:00, \$10 members, \$14 non-members, \$7 student, Costa Rica Ballroom, 816 Mainstreet, Hopkins, MN, [mntango.org](http://mntango.org)

Café Bailar Dance Party, 7:30-11:30, \$8 members \$10 guests, Balance Pointe Studio, 5808 W 36th St, St. Louis Pk, [www.cafebailar.com](http://www.cafebailar.com)

Dancelife Ballroom Autumn Showcase , 6-10, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Sun 9/13** **USA Dance Minnesota Beginner Tango Lesson at Cinema Ballroom; 2:30-4; \$5 or Free to USA Dance Members!** [www.usadance-minnesota.org](http://www.usadance-minnesota.org)

Cinema Ballroom Sunday Night Dancing with Jerry O'Hagan and his Orchestra, 6:15-10, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

**Tue 9/15** Dancelife Ballroom West Coast Swing Dance with Todd Paulus, 9-10, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Wed 9/16** Dancers Studio WCS Party 8-9, 415 Pascal St N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

Cinema Ballroom Practice Party, 8-9, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

**Thu 9/17** Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

**Fri 9/18** Dancelife Ballroom Variety Dance, 8-9:30, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

Cinema Ballroom Variety Dance, 7-11, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

**Sat 9/19** **USA Dance Minnesota monthly dance, Dancers Studio, Sterling Hall, 7-11, \$10 members, \$15 non-members, \$5 students; Viennese Waltz-Neli Petkova & Nic Westlake, 415 Pascal St, St. Paul, MN, [www.usadance-minnesota.org](http://www.usadance-minnesota.org)**

Linden Hills Dancing Club, Lake Harriet UMC 4901 Chowen Ave. S, Mpls (Live band-Jane Karayusuf) Party-Theme: Floral Har-

vest. Pre-registr. required. Details at [www.LindenHillsDancingClub.org](http://www.LindenHillsDancingClub.org)

**Sun 9/20** **USA Dance Minnesota Beginner Tango Lesson at Cinema Ballroom; 2:30-4 ; \$5 or Free to USA Dance Members!** [www.usadance-minnesota.org](http://www.usadance-minnesota.org)

Third Sunday Dance at Tapestry, 6-9:30, Country 2-step, Duayne Wincell, live music by Becky Thompson's OSB, 3748 Minnehaha Ave S, Mpls, [www.tapestryfolkdance.org](http://www.tapestryfolkdance.org)

Rebels WCS Party at Dancelife Ballroom, 7:00-11, \$7/\$11, 6015 Lyndale Ave S, Mpls, [www.tcrebels.com](http://www.tcrebels.com)

**Tue 9/22** Dancelife Ballroom West Coast Swing Dance, Todd Paulus, 9-10, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Wed 9/23** Cinema Ballroom Variety Dance, 7-11, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

Dancers Studio WCS Party 8-9, 415 Pascal St N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

**Thu 9/24** Dancers Studio Dance Party 8-9, 415 Pascal St N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

**Fri 9/25** Cinema Ballroom Salsa Fusion, 7-11, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

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# DANCER'S NIGHT OUT

USA Dance-Minnesota Chapter #2011

## MONTHLY DANCES

### SEPTEMBER

Saturday, September 19

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

**7-8 pm lesson: Viennese Waltz  
Instructors: Neli Petkova & Nic Westlake  
8-11 pm: Variety Dance Music**

### OCTOBER

Saturday, October 17

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

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

### NOVEMBER

Saturday, November 21  
Annual Meeting

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

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

### DECEMBER

Saturday, December 19

**DanceLife Ballroom,  
6015 Lyndale S., Mpls, MN**

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

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

**Fri 9/25** DanceLife Ballroom Variety Dance, 8-9:30, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

Dancers Studio Fall Showcase, 7-10:30, 415 Pascal N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

Social Dance Club, Minikahda Country Club; Jerry O'Hagen Band; registration, contact: Bill Carlson, [billcarlson@usinternet.com](mailto:billcarlson@usinternet.com), 952-475-0586,

**Sat 9/26** Café Bailar Dance Party, 7:30-11:30, \$8 members \$10 guests, Costa Rica Ballroom, 816 Main St, Hopkins, [cafebailar.com](http://cafebailar.com)

DanceLife Ballroom Argentine Tango Fourth Saturday Fusion Milonga with Sabine & Diana, 9:30-1:00AM, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Sun 9/27 USA Dance Minnesota Beginner Tango Lesson at Cinema Ballroom; 2:30-4; \$5 or Free to USA Dance Members! [www.usadance-minnesota.org](http://www.usadance-minnesota.org)**

**Tue 9/29** DanceLife Ballroom West Coast Swing Dance, Todd Paulus, 9-11, 6015 Lyndale S, Mpls, [www.dancelifeballroom.com](http://www.dancelifeballroom.com)

**Wed 9/30** Dancers Studio WCS Party 8-9, 415 Pascal N, St Paul, [www.dancersstudio.com](http://www.dancersstudio.com)

Cinema Ballroom Practice Party, 8-9, 1560 St Clair Ave, St Paul, [www.cinemaballroom.com](http://www.cinemaballroom.com)

## LYNNE'S DANCE NEWS

*Dance events for every day of the week.*

*Updated daily.*

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

*Dance address book also on the website*



## PRESIDENT'S CORNER

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

Volunteers in our USA Dance Minnesota Chapter #2011 are on the move and changing their volunteer roles.

Bonnie Burton, our Minnesota Dancer magazine editor, will no longer serve in that position. Her name has been submitted for a USA Dance volunteer role beyond chapter activities. We wish her well. She has been a remarkable editor for over a year, producing a classy and professional magazine. We are grateful for her services.

Bonnie has been an active and prolific volunteer for our Chapter:

- Newsletter Editor, Minnesota Dancer Magazine.
- Vice-President, USA Dance-Minnesota #2011 Chapter Board.
- President, USA Dance Chapter Board.
- Grievance Committee, USA Dance-Minnesota Board.

- Election Committee, USA Dance-Minnesota Board 2014 Election.
- Tea Dance Committee Chair (2014) & Committee Member (2015).
- Advertising Coordinator, Dancing Times Newsletter/Minnesota Dancer Magazine.
- Program Liaison, Star of the North Dance Competition.

Tom Crable, a USA Dance Minnesota Chapter #2011 Director-at-Large, will be stepping into the role of Minnesota Dancer magazine editor. We are confident Tom will continue to create a high quality publication for our chapter.

Lastly, I have been ratified by the USA Dance, Inc. Governing Council to the national position of Chapter Liaison-Director. You'll find additional information in this issue of Minnesota Dancer about the Chapter Liaison functions. ▲

*Leland and Leslie Whitney plan to compete at the Carolina Fall Classic (National Qualifying Event), Oct 2-4, at Charlotte, NC. This is a National Qualifying event for 2016 National Championships. They will be competing in Senior II and Senior III Championship Smooth and Rhythm.*





## Dancer Elaine Davis

Elaine Davis, 59, of St. Cloud, MN passed away on July 31st after being diagnosed with cancer in January 2015. She is survived by her children: Cassie, Andrea and Mathew. Parents: Orrin and Catherine. Siblings: Gary, Tom, Tim, Mitzi, Nita, Cathy, Bill, Becky. She is preceded in death by her brothers, Russell and Dan.

One of eleven children, Elaine grew up on a farm in Lake Park, MN. She received both a B.A. in Business and an M.B.A. from St. Cloud State and a Ph.D. from the University of Nebraska-Lincoln. Elaine married and had Cassie 34, Andrea 31 and Matthew 27. Elaine taught at SCSU for almost 30 years. Her students describe her as intelligent and inspiring, and valued the workplace skills she passed onto them.

Elaine's biggest passion was travel. It began as a girl on the farm, pouring over an atlas, following along as older brothers traveled the world, racing to the mail box to read the National Geographic magazines. At 16, she studied abroad in Venezuela. In her life, she traveled to an astounding 80 countries. Whether it was renting an apartment in Paris for a month, riding camels in Egypt, hiking through rain forests in South America or sitting with monks in Thailand, Elaine always had an amazing story to tell.

In her 50s, Elaine added a new passion: dance. Elaine said she found her greatest joy on the dance floor. She spent thousands of hours in class and social dance events in the Twin Cities. She excelled at many types, but her favorite was West Coast Swing.

Elaine was also an author. Not only did she pen over 40 academic publications, but two books, as well. In 2005, she wrote "Use It Up, Wear It Out, Make It Do: 80 Years of an American Farm Family". Elaine's book about her parents was a testament to her love of family, heritage and writing. Her next book, "Minnesota 13" told the history of Minnesota 13, one of the country's greatest moonshines during Prohibition.

Elaine had a Celebration of Life in May at the Tapestry Ballroom. 200 people attended and there was a dance following the service. She didn't want a funeral, but rather an event (she could be at!) celebrating the full life she'd led.

*(Reprinted from the St. Cloud Times.)*

## COMPETITION CALENDAR

*Oct 2-4, 2015*

### **Carolina Fall Classic - NQE 2016**

Organized by Wayne & Marie Crowder, Charlotte, NC

*Oct 30–Nov 1, 2015*

### **Chicago DanceSport Challenge – NQE 2016**

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

*Nov 7, 2015*

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

Hosted by NorCal Chapter #4004, San Jose, CA

*Nov 21-22, 2015*

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

Hosted by USA Dance National, Columbus, OH

*Jan 8-10, 2016*

### **Snow Ball Competition**

Hosted by Donna Edelstein, Minneapolis, MN

*Jan 15-17, 2016*

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

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

*Jan 30, 2016*

### **PDX Ballroom Classic – NQE 2016**

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

*Feb 20-21, 2016*

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

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

*Apr 1-3, 2016*

### **2016 National DanceSport Championships**

USA Dance National Championships to be held in Baltimore, MD

*June, 2016*

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

Hosted by Mario Battista & Wendi Davies, Hackensack, NJ

*Jun 24-26, 2016*

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

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

*Aug 5-7, 2016*

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

Hosted by Greater Louisville Chapter # 2021, Louisville, KY





*Bonnie Burton is editor of Minnesota Dancer Magazine. She and her husband Ed Soltis will continue their dance adventures this year at competitions in Kansas City in September, and Chicago in October.*

## EDITOR'S COLUMN

By Bonnie Burton

Well, friends and fellow dancers, it's time to say good-bye. I recently resigned as the newsletter editor of *Minnesota Dancer*, and this is my last issue.

I'm proud to have been part of the conception of *Minnesota Dancer* in January, 2014, and its development over the past 18 months. I've sincerely enjoyed the creative process and the opportunity to work with a wonderful team of people – the newsletter committee, all the authors and columnists who share their stories, the dancers and events we feature, our generous advertisers – everyone works so hard to create an award winning publication.

The fact is, I favor term limits – for politicians, for members of boards, and for volunteers. I believe new blood brings new ideas and better ways of doing things.

To that end, USA Dance Board Member Tom Crable has willingly stepped up and offered to take over the editor's duties of this publication. I'll help with transition, but I know Tom already has some ideas of his own he'd like to implement, and he could use some help. If any of you would like to get involved, please let him know. We love good volunteers!

For my part, the world is filled with a lot of potential challenges and activities; and my restless soul wants to try as many as possible in the time allotted me. I will still be involved with USA Dance in other ways.

This month's issue includes an invitation to a fundraiser benefit dance for Dancing Classrooms and Heart of Dance Minnesota, sponsored by USA Dance-Minnesota #2011. Please consider attending.

Also, Elizabeth Dickinson treats us to an excellent discussion about the 'Dance of Money'. There is yet another article in the 'Lead, Follow, or Both' series, in addition to another point of view about 'Ballroom Dance Roles' by Champion Gary Stroick. Suzi Blumberg tells us about the Sleigh Belle Dancers, and we learn about 'Dancer Ego Syndrome'. There is something for everyone in this issue!

Until we meet again, happy dancing! ▲



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

# Dance Demo Opportunities!

By Yvonne Viehman

**F**eed that need! Satisfy that craving to dance!

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

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

Here are the details:

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

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

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

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

## HOLIDAY DEMOS:

- **Sunday, November 29, 2015** – 1pm and 2pm - Rosedale Mall – 1st floor near Talbot's
- **Sunday, December 6, 2015** – 1pm and 2pm - Maplewood Mall – near Santa station
- **Sunday, December 13, 2015** – 1pm and 2pm - Rosedale Mall – 1st floor near Talbot's
- **Sunday, December 20, 2015** – 1pm and 2pm - Maplewood Mall – near Santa station

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



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

## Benefit Dance for Dancing Classrooms

By Leslie Whitney, Secretary, USA Dance Minnesota #2011

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

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

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

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

Please consider attending this event and help to instill the joy of dance in our younger generations!

*For more information on Heart of Dance or the Dancing Classrooms program in MN, email [info@heartofdancemn.org](mailto:info@heartofdancemn.org) or visit their website at [www.heartofdancemn.org](http://www.heartofdancemn.org), and like them on Facebook.* ▲

*You are Cordially Invited to Attend a Benefit Dance for*

### *Dancing Classrooms*

*Sunday, October 25th, 2015*

*5:30 pm - 8:00 pm*

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

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





## Sleigh Belle Dancers Bring Holiday Joy

By Suzi Blumberg

The Sleigh Belle Dance Team is a self-managed, volunteer holiday dance ensemble. It includes 16 to 20 multi-talented women from all walks of life including college students, a doctor, IT specialists, teachers, an engineer, healthcare workers, administrative assistants, a flight attendant and dance studio owners - some of whom are even cancer survivors! They are an incredible group of women whose zest for life is ever-present in their dancing! Their jazz and high-kick numbers bring cheer, fun and happiness to their audiences all around the Twin Cities.

The team is currently led by Lori Goldstein. Coaches and choreographers are Heather Lundgren and Rachel Filippi. Heather has over 20 years of dance experience including high school precision dance team. She's trained in tap, ballet, and jazz, lyrical and high kick. She minored in dance at U of MN-Duluth, performed with Zenon Dance Zone and enjoys choreographing for the team.

Rachel is trained in jazz, tap, ballet, lyrical, pointe and high-kick. She has coached the Bloomington Kennedy Kolleens Dance Team and taught dance-based fitness classes at Northwest Athletic Club and Lifetime Fitness. She recently began taking ballroom and salsa dance lessons.

In 2006, dance friends Lori Goldstein and Yvonne Viehman thought about what fun it would be to put together a ladies performance dance team. Lori and Yvonne both knew about the joy dance brought to others. They decided to start a formation team that would perform during the holidays. So in 2007, the Sleigh Belle Dancers made their debut and have been performing ever since.

From 2007 to 2014, they've brought smiles to audiences at shopping malls, senior residences, Knights of Columbus Halls, Gillette Children's Hospital, the VA Medical Center, and many other places. They've performed at our USA Dance-Minnesota dances.

They also participate in the festivities at the St. Paul Winter Carnival in February and have a blast! They dance on stage outside at Rice Park, usually on a Saturday afternoon, and then again in the evening Torchlight Parade. They have warm winter attire for this event and it's a great way to end the Sleigh Belle season.

This year is the eighth year the Sleigh Belle Dancers have danced together. Many dancers come back year after year because they love spreading holiday cheer. One year after they performed at the VA Medical Center in Minneapolis, a woman came up to the group with tears in her eyes. She had watched the performance while her veteran husband was sleeping in his room. Her husband was facing a long hospital stay and she was saddened by the challenges ahead. The performance by the Sleigh Belle Dancers brought a smile to her face.

>> *Continued*

It gave her the extra burst of Christmas spirit she needed to endure the stay and to be there for her husband. She gratefully declared, "You made my month! Thank you for performing today!"

In addition to their performance schedule, the Sleigh Belle Dancers have helped raise money for St. Joseph's Home for Children, local animal shelters and walked in the Holiday parade in downtown Minneapolis to collect food and cash donations for the needy.

This year (2015) is the Sleigh Belle Dancers' first year to have a fundraiser. Their goal is to raise \$5,000 to help the team pay for their costumes, dance shoes, and other attire. So far, they have raised \$2,049. Each season the dancers spend hundreds of dollars and they would very much appreciate your help! Check their website for information about how to donate at <http://sleighbelledancers.com>.

If you're interested in becoming a Sleigh Belle Dancer, auditions will be held Sunday, September 20. Dancers need intermediate to advanced jazz and kick experience and ages range from 18 to 60+. They practice and audition out of Summit Dance Shoppe Studio in Plymouth. Each year the team learns a new dance routine and repeats another from the year before. This year, 21 gals will be trying out for the team.



*Sleigh Belle Dancers*

Many of the Sleigh Belle Dancers have been on the team since it started. They include moms, daughters and grandmothers who come from many different backgrounds. However, they all have one common goal—to give to their community and spread holiday cheer to people who need it most. They believe dance is truly an expression of the human spirit.

The Sleigh Belle Dancers are excited for a fantastic 2015. If you would like to be a part, either by donating or dancing, please contact Lori Goldstein at [sleighbelledancer@live.com](mailto:sleighbelledancer@live.com). Check their website for events and performances and like them on Facebook! [www.sleighbelledancer.com](http://www.sleighbelledancer.com) ▲



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



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

## The Dancing Life: The Dance of Money

By Elizabeth Dickinson

One of the most challenging aspects of taking private dance lessons is the money required.

If you enter pro-am competitions, this seems to be true no matter your income or background (okay, there are a few exceptions. Stop reading this if you're one of them!)

For me, the conflict lives between Responsible Self and Passionate Self.

Responsible Self looks like a cross between Angry Mother/Old-Fashioned Spinster Librarian/ and C.P.A. She spends most of her time saying things like this.

"This is a \*&#\$ load of money you're spending."

"How can you justify this? Nothing is tax-deductible."

"You're addicted. You know what happens to addicts—you end up living on the street with your cat, sharing its food, and trying to sell the crystals that fell off your gown."

And if Responsible Self shows up in a lesson, she's insufferable. "Why aren't you learning this faster? Do you realize how much money you've spent on this step/this technique?"

Or: "Does your teacher realize how much pressure you're under to pay for this? Why the #@\*& is s/he talking about anything non-dance related?"

Occasionally, Responsible Self panics and issues ultimatums. "You're going to have to give this up, you know."

Passionate Self looks like a cross between Glinda the Good Witch/and Wonder Woman. She says, "You feel so much better when you're dancing."

"Look at the shape you're in!"

"What will you talk about if you're not dancing?"

"If you don't dance, you'll wither inside and die. You'll look like Miss Haversham, dressed in a ballgown with missing crystals, clutching faded photos of your dancing days."

"Just a few more lessons, and think how good you'll be!" (Repeated every month.)

"Dancing is inspirational. Terpsichore was the dancing muse. Imagine the goddess' wrath if you give it up."

Passionate Self is often louder than Responsible Self. And her images are much more compelling.

So Responsible Self sits on the sidelines, covering her eyes while Passionate Self dances, occasionally looking at financial statements and shuddering.

Clearly neither side sees the whole picture.

My own life coach (yes, I do have one myself) recently challenged me to imagine what would happen if both Selves worked together. In future issues, I'll let you know how that works out.

May we pursue our paths, making peace between our Passionate and Responsible Selves and dancing within the whole picture. ▲





*Gary Stroick is a former 8-time undefeated USA Dance National Senior I Smooth Champion, 3-time USA Dance National Cabaret Champion, and 4-time undefeated USA Dance National Theater Arts Champion, 4-time undefeated North American Smooth Champion, as well as a finalist in most major USA Championships in the American Smooth style of DanceSport. He is also the recipient of the prestigious Ballroom Feather Award for Best Amateur Smooth Dancer. USISTD Licentiate certified in Theater Arts and has been a Certified Scrutineer since 1998. He was past USA Dance VP for DanceSport from 1999 through 2006 and Governing Council Member from 1997 through 2006.*

## Ballroom Dance Roles: Another Point of View

By Gary Stroick

**M**y views on partnership roles are somewhat different than those that you may have recently read in this newsletter and are aligned with the typical gender based male-lead female-follow paradigm. However, in the appropriate context these roles may be altered to varying degrees. So let's explore when and under what context some of these variations may occur, noting that this article is focused solely on American and International Style Ballroom as well as Theater Arts. As a further clarification, this article will focus on the conceptual and philosophical, but not the technical, aspects of lead and follow in ballroom dance.

Before we begin, take a minute to identify any organizational structure that you've experienced which has had two or more leaders overseeing it in equal roles whether they are governments, businesses, educational institutions. What I believe you'll find, as I did, is that there are few if any organizations structured in this way with good reason: it just doesn't work – at least not for long. Such structures ultimately result in uncoordinated action, conflict, misdirection, and collapse due to the leaders not agreeing on the path that needs to be taken.

This lesson is directly applicable to ballroom couples with respect to lead and follow which is why such roles exist. The association of these roles to gender is a historical artifact based on the cultural norms of the times in which these dances were invented but is also a function of typical gender strengths. As an example, males are generally stronger and possess good spatial reasoning whereas in females emotiveness is a primary strength (frame and picture). Hence, in social (typically) and competitive dance males have been assigned the leader role and females the follow role.

As a ballroom dancer one should ask themselves whether they should ever share or switch roles and if so, under what conditions

is switching or sharing roles acceptable as well as to what extent?

Ideally (and practically), in ballroom styles, leads are communicated to your partner through body connections (trunk and hips also referred to as your core or center). Unless you are doing open work in which case it is still communicated from your center through your arm to your partner, or if there is no physical connection, visually along with timing to the music. Any movement that disrupts the partnership's body connection, by definition will disrupt the leader's ability to communicate the lead to their partner.

Consequently, if the follower takes an action which minimizes or breaks this connection they will no longer be able to receive the signals necessary to allow them to follow the lead. Such actions include but are not limited to: deviating their movement from the leader's such as moving at a different speed (i.e., smaller/larger steps, faster/slower leg action); stepping in a different direction than the leader; or not following the timing of the leader in open work such as dips, drops, roll outs, and so forth.

You may ask yourself if this really matters or you may think, "So what if I can't feel the connection for a few beats until we reconnect? I'm a good follower and know the steps so we'll be fine." This is where the context is important. Let's examine different scenarios and see where we land: competition, social, educational, and practice.

### Competition Dancing

To start, let's look at competitions. In this context you are being judged on your performance relative to those on the floor and/or to an ideal standard. Not only are you being judged on a number of factors which include posture, frame, and timing, as a male you are being judged on your ability to lead and as a female on your ability to follow.

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>> *Continued from prior page*

Assuming your goal is to do your best, and ideally win, it is not in your best interest to switch roles in competitions. It is abundantly clear to judges when watching couples if the male is not leading (inconsistent body contact, improper initiation of leg action, etc.). Since such a performance does not meet judging standards, you will receive poor marks.

Furthermore, there is a safety issue with lifts, drops, and dips. As the lead the male partner can see if another couple may be on a collision course and decide to shorten or extend the action in order to avoid an impact with another couple and protect his partner. When in the position of a lift, dip or drop, the female partner does not have the floor visibility or control of the movement to extract the partnership out of harm's way. This is not only applicable in competition but social dancing and practice sessions as well.

### **Social Dancing**

When social dancing, what I wrote above applies, but it should also be pointed out that social dancing is an opportunity for individuals to practice their lead and follow technique with their typical partners as well as with others. It is a well-known rule of thumb that with regular instruction and consistent practice it takes at least three years to produce a good female follow, and a minimum of seven years to produce a good male lead. Assuming your goal is to improve your dancing while having fun then one needs to think seriously about whether it is a good idea to switch roles in social situations.

By practicing your lead or follow with someone other than your normal dance partner you will quickly come to realize whether you are progressing based on your partner's reaction to your lead or your ability to perceive and follow another's lead. If you forego such opportunities, you are hindering your own progress as a dancer. Of course, that decision is yours and the individual with whom you are dancing. In

other words, even if you would like to switch roles don't force this on someone else if they are not prepared to take this step with their dancing.

### **Dance Instruction**

Educational situations are entirely different. In such situations, as an instructor you are often expected to be able to demonstrate and dance both the male and female roles. Consequently, as part of your occupation and service to your students, you need to become proficient in both roles.

On the other hand, as a student your expectation should be that your instructor can teach using visual (demonstrate), auditory (explain), and kinesthetic (dance) methods to accommodate your learning style for the applicable role (lead/follow). Your instructor will focus on working with you to improve the quality of your dancing. To that end they will focus on teaching you to dance in the traditional male/female role.

### **Practice Sessions**

In practice sessions with your partner the usual goal is to work on improving your partnership. The implication here is that you should each be working on improving your dance technique including lead (male) and follow (female). As in the social dancing discussion above, if you distract yourselves from this goal it will increase the time necessary to reach the level of proficiency you are trying to achieve.

Finally, although it is the leader's role to observe the dance floor, anticipate the direction and movement of the other couples, select and/or alter patterns to avoid collisions, and communicate to their partner via leading what the next step should be - all in a fraction of a second - it does not imply that they cannot take input from their partner. As one might imagine while learning or on a crowded dance floor, the leader may overlook or inaccurately predict another couple's movements. In such situations the follower may assist by signaling to the lead that a collision is imminent by

applying slight pressure on the lead's right shoulder with their left hand (in closed position). The lead should include this input in their situation assessment and adjust the direction, speed, or pattern of the partnership as necessary.

I have tried to show in this article that dancers who are attempting to improve their ballroom dancing performance should focus on their traditional roles until they have become sufficiently proficient or have reason to do otherwise (instruction and/or adjudication). Once one has reached this level of proficiency (for females approximately 3,250 hours and males approximately 7,500 hours of instruction and practice) then you may wish to consider switching roles in order to give yourself an appreciation for your partner's role. Moreover, it will also assist you if you ever decide to instruct, adjudicate, or switch roles in show dance routines.

### **Switching Roles for Fun?**

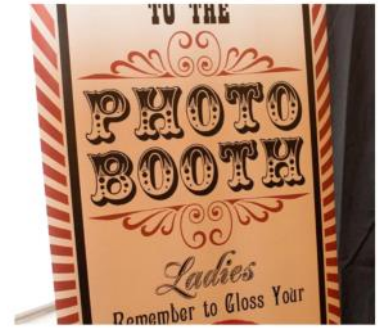
Once one has reached a level of proficiency with which they are comfortable, should they switch roles for enjoyment's sake? Although absolutely acceptable (each individual needs to decide for themselves to what level they wish to take their dancing) they also need to consider their partner's desires and goals. If their partner is not in the same mind set, then switching roles is not acceptable.

When making such decisions one should also factor in whether their lead/follow is strong enough to sufficiently communicate/receive signals in social situations with new as well as experienced dancers so that these social partners have an enjoyable experience. If not, they should reconsider switching roles until they are sufficiently proficient. ▲

*Gary Stroick is a 15 time USA Dance National Champion, 4 time North American Champion, Feather Award Winner, Instructor, Adjudicator, and USISTD Theater Arts Licentiate.*



# Grand Opening: Midpointe Event Center/Sterling Hall - August 13, 2015





# ASK DR. DANCE

Submit your questions to Dr. Dance at [newsletter@usadance-minnesota.org](mailto:newsletter@usadance-minnesota.org).

**Q** • I have been attending Project Dance (sponsored by USA Dance Minnesota on Sunday afternoons) for the past six months and I am hooked on dancing. What should I do next to become comfortable to attend social dances?

**Donna says:** Congratulations on discovering your love of dance. There are loads of opportunities for you in the Twin Cities.

Some of the local studios offer beginners dances and that is a great way to start.

See if there is someone in the Project Dance series that would like to attend a dance with you. Sometimes it's easier to go to a dance with someone that you already know.

It's also a good idea to take a couple of private lessons to make sure that your leading/following skills are clear and comfortable.

Generally group classes are designed to teach patterns and steps, and private lessons allow you to work on technique. A combination of group and private lessons are great for beginners.

**Paul says:** I am glad you're enjoying the Sunday classes! Knowledge breeds confidence and a great way to gain more insight is to commit to some private lessons. If that option is too expensive, consider working with an amateur partner who is willing to split the cost. I can honestly say, without fear of contradiction, that private lessons are the absolute best way to learn and become more confident.

Many people think that group classes are all they need, however you are limited in how much you can really learn in terms of technique, lead and follow, partnership skills and floor craft. Try it, you won't regret it! ▲



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

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



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# Dancer Ego Syndrome

By The Dancing Grapevine

Generally speaking: the stronger a dancer gets, the larger their ego becomes. Very often, the speed of ego expansion surpasses their actual dance growth. As the ego grows, it's also a potential side-effect that the speed of dance growth will slow, and that they will become a toxic dance presence.

## Who is at Risk?

All dancers are at risk of developing Dance Ego Syndrome, but you may be at an elevated risk if you fall into one of the following categories:

- Have been dancing more than 1 year
- Are no longer taking dance classes
- Are popular with dancers of the opposite or same gender
- Are frequently told you “look good” by other dancers
- Have a high dance ambition level
- Are considered to be a fast learner, or ‘naturally talented’
- Got the bulk of your instruction through YouTube, or other video devices
- Are considered physically attractive to the other dancers in your dance scene

Of course, falling into a category also does not guarantee that a dancer will develop DES, but the dancer must watch their ego carefully.

## What are the Symptoms of Dance Ego Syndrome?

- Beginning to teach before ready, or before being trained by a professional.
- Teaching and failing to upkeep professional development.
- Taking advanced classes before ready, and focusing on patterns over technique.
- Being overly critical of other dancers, and unable to accept constructive criticism of their own dancing.
- Blaming others for a “bad dance” and/or being unable to have fun with a lower level dancer.
- Feeling superior in a class setting.
- Not taking advantage of opportunities to better their dance.

## How can a Dancer Prevent or Heal Dance Ego Syndrome?

### 1. *By taking advantage of every opportunity to learn.*

Never feel you are ‘too advanced’ for a basic class, or that you are so competent you will get nothing out of attending a workshop on safety or technique. This is a key to stagnation in dance.

Recently, my partner and I taught a free Safety Workshop for our community. Online, the entire community was readily sharing/re-posting and commenting on what a great initiative was, and we had a great turnout.

But, missing were some of the people in the community who were very vocal about the workshop online, and/or those who needed it most. Many of those who felt their dancing was not ‘risky’ do, in fact, engage in some of the behaviors we were trying to correct. By

keeping ego in check and taking advantage of learning opportunities, you can only grow.

### 2. *By focusing on their own learning in class, rather than the level of other dancers.*

I have heard of, and occasionally seen, dancers who are far more concerned about *everyone else* in class rather than themselves. When you do this critique of others, you slow your own learning. If your partner is bad, work on how you can compensate the movement. If they're too fast, work on following even if your partner isn't on time. This way, you will only grow, and your ego will recognize that by focusing on your own learning, you can see the holes in your own dancing *and* keep any burgeoning superiority crises under control.

### 3. *By honestly assessing and asking for feedback on their actual dance level from professionals.*

Social dancers are great, but unless they are a teacher-level dancer who can feel how you dance, they're probably not the best qualified to give feedback. Even if *every* social dancer tells you that your dancing is amazing, there are likely still holes. Seek your feedback from the professionals, who are in a position to give you honest feedback on your progress. It's very tempting to listen to ‘you're amazing’ and ignore the ‘this is not there yet’, but doing so sabotages yourself and fosters an unrealistic ego.

### 4. *By recognizing the areas they need to focus most on for improvement, particularly connection.*

It is not easy to take critique and swallow the areas of dance that you need to work on, but it's a surefire way to keep your ego in check. >> *Continued*

>> *Dance Ego, continued*

If someone gives you feedback (especially a professional), barring certain exceptions you should recognize there may be something there.

I pride myself on my ability to emote and perform, but I also have occasionally received feedback specifically in relation to unclear dramatic presentation. It would be very easy to write this off as “oh, well, they just didn’t get it”. But underneath, if they “just didn’t get it”, I didn’t do my job as well as I should have. Being able to take this feedback is critical to containing ego and moving forward as a dancer.

**5. By reminding themselves that they are no better or worse than any other dancer in the room.**

It is tempting view a less experienced dancer as less-than, but try to see beyond ego and recognize that every person in the room with you has different skills. You may be among doctors, lawyers, concert violinists,

accountants, and auto repair geniuses. It wouldn’t be very nice in their area of comfort if they treated you like an idiot or inferior human.

Let your ego recognize that, while this may be your home, they have other skills you can learn from and other attributes. Even on the dance floor, if it is a strong dancer aspire to be like them. If they are struggling but really trying, admire their will in learning something that for some is incredibly tough. If they are doing this for fun, recognize that they have a rich enough life that this hobby is a fun, relax time... and admire that they still carve the time out to come out and share this love with you.

A dancer is not solely valuable because of their surface dance ability. At the center, all of us are multifaceted. I’m a law student, theatre technician, dance instructor, and absolutely horrible figure skater. I’m really glad that no one judges my worth on my skating skills, and hope that in dance we can set our dance ego’s aside to value other dancers as people.

***In Conclusion:***

If we keep our minds awake, we can prevent and reverse Dance Ego System. Spread the word, and remember: Keep dancing, stay happy, and be dance humble!

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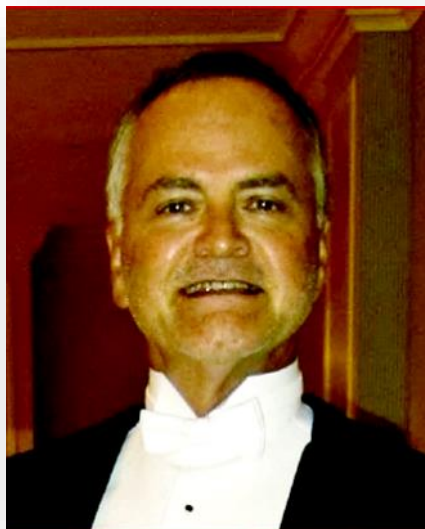
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# USA Dance Announces New Chapter Liaison Director: Leland Whitney, Minnesota Chapter #2011



Leland Whitney,  
Director of Chapter Liaison,  
USA Dance National Organization

The Governing Council of USA Dance is pleased to announce that Leland Whitney will be joining the Governing Council as the new Director of Chapter Liaison. The vacancy was created in June with the elevation of the former Director of Chapter Liaison, Marta Pascale, to National Secretary. We thank everyone who applied for the vacancy.

From the applications received, USA Dance National President Yang Chen appointed Leland Whitney, subject to ratification by the Governing Council, based on his many successes and achievements:

- Under his leadership as President of the Minnesota Chapter #2011, from December 2013 to the present, his chapter nearly quadrupled membership from 98 members in 2013 to 385 today.
- Since May 2014, he has served as District Director of District 2 which covers nine states: IA, IL, KS, MN, MO, ND, NE, SD, WI.
- With his wife Leslie, he is an avid competitor and is 2015 National Champion in Senior IV Smooth and Rhythm events at the Championship level.
- He holds a Ph.D. in Theoretical Physics from the University of Minnesota and is listed as inventor on 30 patents in the United States.

Per the USA Dance Bylaws, Art. VI.J., the Director of Chapter Liaison shall:

1. Serve as a liaison to the chapters, working through area coordinators [i.e., District Directors] to advise and assist chapters as needed.
2. Schedule individual or combined face-to-face meetings with chapter officials in various parts of the country in order to supplement the annual national chapter conference.
3. Prepare reports on chapter trends and other analyses in order to support chapter growth and development.

President Chen's appointment was ratified by the Governing Council on August 13.

Mr. Whitney's term is effective immediately and runs through December 31, 2016.

We congratulate and thank Leland Whitney on his willingness to volunteer as Director of Chapter Liaison joining the Governing Council. We look forward to working with him to further the mission of USA Dance!

Yang Chen, President  
On behalf of the Governing Council  
USA Dance, Inc. ▲



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

# Ebony Fashion Fair: A Fabulous Influence

© Deborah J. Nelson/Satin Stitches Ltd.

I was thrilled to attend the “Inspiring Beauty: 50 years of Ebony Fashion Fair” exhibit created by the Chicago History Museum last month. As a designer, these costumes, which were displayed in the Minnesota History Museum in St. Paul, were exciting to see. I am always soaking up costume and fashion history, to store as visuals in my head and, whenever possible, I purchase an accompanying book to add to my extensive fashion history book collection. An added note – this show travels to Detroit MI, Rochester NY, Bellevue, WA, and Washington DC over the next year and a half, so I would suggest catching it if able!

If you’re unfamiliar with the Ebony Fashion Fair, it was a traveling style show that began in 1958 and continued for 5 decades. Created by Eunice Johnson of Johnson Publishing Company in Chicago, this presentation was worked on in conjunction with “Ebony Magazine” which showcased lifestyle trends for the Black Community.

Ebony Fashion Fair toured the country showcasing the most visual fashions from any particular year.

I attended one of their extravagant shows, at International Market Square about fifteen years ago and it was an inspirational treat! In fact, out of all the numerous fashion shows that I’ve ever attended, this was the most exciting I’ve ever seen.

The Fashion Fair was known for extravagance. Seldom were there any ‘ordinary’ daytime fashions. Most of the garments chosen were very colorful and could be considered ‘over the top’. These chosen styles looked incredible on stage, as they all moved very well, and showed themselves off from every angle. Which of course is exactly how you want your dance costumes to look.

The fashions on this annual runway were the cream of the crop of haute couture.

The very best of vibrant ready-to-wear (impeccably tailored and trimmed). No expense was spared in order to create most of the fashions that were shown. These garments were quality designs with quality construction. Fashions were pulled from the runways of Paris and Milan; Eunice Johnson chose beautiful garments year after year.

I am continually inspired by all types of fashion and costumes. Be it a silhouette, a neckline, or a trim, every detail can be remembered and has the potential to be a part of a new design of mine! Whether it’s a ballroom gown, a high school dance team uniform, a transforming show choir dress, unique details can enhance any design.

As a designer, there are a few things I notice, that the untrained eye may not. For example, I am aware that labor and material costs factor into what details and techniques can be used in both mass-produced, and custom garments, to allow the item to stay within budget.

>> *Continued*



1980's Yellow Fashion

>> *Fashion, continued*

Some fashionistas today have little understanding of the true quality in construction that is needed to create the most beautiful garments. Especially garments that need to move, and not just look good on a hanger. When I look at a garment, I dissect design elements, the use of fabric, and then the execution (manufacturing) of these designs.

Unfortunately, many people today are oblivious of real quality in a manufactured garment. Racks and racks of cheaply made (off-shore, generally) garments fill our department stores and even our specialty stores.

Gone are the days when couture and semi-couture construction techniques are incorporated into clothing for the masses. Now, we are lucky if plaids and stripes are horizontal, let alone matching.

The burning question is: Which is worse? Not financially being able to incorporate a higher quality detail, or simply not being aware of what a higher quality detail might be?

In working with bridal alterations, it can be very obvious which dresses are manufactured with quality materials and quality construction techniques. The same is true with dance costumes. There are so many companies that manufacture dance costumes that won't last and don't really fit. Unfortunately too many people don't know the difference and end up buying poor quality, ill-fitting garments that won't last and need lots of 'help' to allow dancers to perform in them.

And with today's 'throw-away society' it is truly sad that so many dance costumes are worn once or just a few times, and then thrown away or tossed into the back of a closet and forgotten. I challenge every dancer to take a look at the quality, or lack of quality that goes into their dance costumes and strive for a higher standard in their apparel. ▲

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- \* Balance Pointe Studio, St. Louis Park
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Single Session: \$15/1 week  
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*Paul Stachour works in software quality assurance for life critical systems. He is a social dancer with bronze-level competition experience. He was trained by Harry Benson in the 'Learning to be a Dance Teacher' classes, and has taught dance part-time for five years. He is also DVIDA certified to teach American Style Waltz at the associate (bronze) level.*

**Joy says:** I like to dance cha-cha. So when Paul asked me to take a dance lesson with him where I would take the leader role, I chose cha-cha. I've danced for the last 20 years, and I've always been the follower. I believe I'm a good follower, and have never tried the leader's part.

We went to Scott Anderson's group cha-cha lesson where I danced as the leader with Paul during the lesson, and I felt I could learn to lead if I would commit to it.

I believe the leader's role is harder. The leader has to figure out what to do, how to do it, and when to do it when leading a partner. A follower just has to figure out what the lead is doing and follow them. Dancing as a leader made me have to think ahead to what move to do next. I give leaders a lot of credit for doing this.

Since taking the lesson, Paul and I have danced cha-cha a number of times at Starks, with me leading most of the time. I found it both challenging and interesting. Dancing lead and figuring out what to do while dancing is different from dancing patterns one has learned in class.

## Social Cha-Cha Lesson

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

By Joy Kokaisel & Paul Stachour

I feel that more women should learn to lead by taking leader classes, as there are always more women than men at dances. If women can lead it helps those women who are not dancing to have a chance to get on the floor. For example, when dancing West Coast Swing with Linda Checky, I feel very comfortable, as she knows what she is doing when it comes to leading. She is very easy to follow.

After dancing the leader role in class and doing it a few times, I'll take more classes where I can learn to be more comfortable with it. Mostly, when I have the opportunity to dance and not think about it, I just like to go out and have fun, dancing the follower role. It is just so much easier for me!



*Joy leads Paul dancing cha-cha.*

**Paul says:** As many of you are aware, I am learning the follower role of partner dancing. That requires someone who will take the leader role. I have challenged quite a few women to learn to lead, suggesting she begin by taking a dance-class with me where she takes the leader role and I take the follower role. Not surprisingly, responses are often "No way!" or "Why should I learn lead? Follow is so much easier and so much more fun." The number of gals who choose to take the challenge is few.

However, when I asked Joy, her immediate response was, "Sure. When? Where? What?" I suggested we take Scott Anderson's beginning cha-cha class on a Monday in April.

If you have ever taken one of Scott's beginning classes, you know they are quite intensive. I've seen guys who know how to lead several dances be challenged by Scott's pace. Thus, I have not been surprised when gals taking a class as a leader, struggle to keep up. It is not easy to learn parts of a pattern, how and when to ask your partner to move, and how to react to their movement.

Thus, I don't expect a lot initially from the ladies that I challenge to learn to lead, as they have a lot to learn. When I was first learning to partner dance, it was hard for me, and it took a long time to feel comfortable and no longer clumsy in what I was leading. I have great respect for women who accept the challenge to take classes as a leader.

So I was blown away by how well Joy performed. Scott started by demonstrating the side-basic pattern, and had the pairs practice it. As usual, after a few tries, he had the followers rotate to the next lead. As they rotated, and Joy and I restarted the side-basic, she went quickly into the cross-over-break pattern, which Scott had not taught yet.

Yes, Joy knew the pattern from dancing it as a follower. But that's not the same as dancing it as a leader. I've danced at various venues where Joy has also been dancing for at least two years, and I could not recall ever seeing her dancing the leader role in any dance.

>> *Continued next page*



>> *Cha Cha Lesson, continued*

Joy continued to outpace the lesson. Scott taught the follow-underarm-turn-right, and Joy led the alternating follow-lead-follow triple-underarm-turn. Scott taught the forward-and-back basic, and Joy led it with a follow-underarm-turn as well.

Joy started leading the follow under-arm-turn-left on the lead's right side, and well as the more conventional follow-underarm-turn-right on the lead's left side. The first is more difficult, since the lead has to move to the right to offset where the follow is as the follow does the turn. And Joy did that lead with apparent ease. To recapitulate, she just blew me away.

When I'm dancing as a follower with a relatively new leader, it's usually pretty easy. There is not much they know yet, so it's pretty easy to follow what is led. Once we got to the open-practice time (lead, do whatever you know), it was quite difficult and a lot of fun to follow whatever Joy led.

I've since enjoyed dancing cha-cha with Joy in public at Starks, where the challenges to me were even greater. Ladies, and guys learning follow, ask Joy to lead you in a cha-cha. You'll have a very joyful (pun intended) dance. ▲



*Joy Kokaisel is a social dancer with more than 20 years experience.. Her favorite dances are Cha-Cha, Country-Two-Step and East-Coast-Swing.*



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# USA Dance Membership Application

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Name of USA Dance Chapter I wish to be affiliated with: _____			
Name of College or Youth Club you are affiliated with (if applicable): _____			

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

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

Or, you may mail your application and payment. Make check payable to USA Dance and send to:  
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 Central Office **1-800-447-9047**

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

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



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If you'd like to be listed on this page, send your contact information to [newsletter@usadance-minnesota.org](mailto:newsletter@usadance-minnesota.org).

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