



Ballroom Beat

Official Monthly Publication of Piedmont NC USA Dance Inc., Chapter 6019
Vol. 17, No 3 March 2010 Marcia Barney, Editor (336) 712-8183
Send News and Views to the Editor at PiedmontNCUSABDA@aol.com

We Promote Ballroom Dancing!

Your Pres Says

Greetings Fellow Dancers,

As I watched the ice dancing competition during the Winter Olympics I thought "Maybe there is something here to learn about ballroom." After all, it's billed not as "ice skating" but "ice dancing."

Here is what I heard from the expert commentator (not the talking head, but the real person in the know) that might apply to our dancing:

"They found the perfect blend of athleticism and artistry, really drawing on the music." Sometimes I feel like I'm just slinging Kathy around, whereas I could do better "drawing on the music."

What I like about that program is the attention they pay to detail. They don't let a note go by without acknowledging it some way." Again, I want to respond to the music.

They are an integral part of each others' body movement." A reminder that we are dancing with a partner whose movement we want to reflect.

The Olympics are over, but the inspirational effect continues, no matter what level our dancing may be – we are always learning!

See you on March 28. Enjoy the Dance,

Tom Rucker



Member Appreciation

Your Board of Directors met on January 27 and decided that it is time Piedmont NC USA Dance should not only establish a member appreciation, but do so in a practical manner! For more than a year we have been seeking an appropriate item to bear our emblem for every member.

The item chosen was a shoe bag. Several years ago two of our members purchased bags identical (except for color) to the ones ordered. After about 8 years of use they still use and recommend the bags.

Since we will have identical bags, each bag will also come with a luggage tag showing the name of the bag's owner. If you wish to add address and phone number a more detailed card will be behind the large script name card.

The bags will be available starting at our April 25 Ballroom Sunday. Those who have already renewed their Piedmont NC USA Dance membership for 2010 or have joined this year may pick up their bags in April. If your anniversary (renewal) date is later in the year and you wish to receive your shoe bag now, you may pay your dues at a Ballroom Sunday or send them to Piedmont NC USA Dance, PO 534, Clemmons, NC 27012. Paying early will not alter your anniversary date.

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March Ballroom Sunday

Sunday, March 28, 2010

**4:00 – 4:30 PM – Waltz Lesson
By Zach Lawrence**

**4:30 – 6:30 PM General Dancing
Great Music by The Barneys**

2010 at a Glance

Directions to West Forsyth YMCA: From I-40 on the west side of Winston-Salem take the Clemmons exit. Go north away from downtown Clemmons. Turn left onto Peacehaven Road at the first traffic light not associated with I-40. Go less than ½ mile and the YMCA is on your left at 1150 S. Peacehaven Road. Go in the main entrance and follow the signs.

Welcome New Members:

Roger and Cindy Caudle (*rt.*) are the newest members of Piedmont NC USA Dance. We're delighted to have you!



Welcome Guests

Please come again!

Carol and Max Bumgarner were also back with us in February. Hope to see you in March! It was a pleasure to see **Dick and Walena Morse** in February, too!



Bruce and JoAnn Guftafson (*left*) visited us for the first time in February. We hope you'll return in

March!
Jeff Christopher and Rosalea Saleeby (*right*) visited on February 28. We look forward to seeing you again in March! We were also happy to see friends from Carolina Heartland USA Dance in February.



Bring a guest to our March Ballroom Sunday. If they join, both of you win: They get a membership in a great organization and you get more great people with whom to share the joys of dancing! Remember, it doesn't matter when one joins – membership is for a year.

- March 28 – Waltz lesson by Zach Lawrence at 4, Dance until 6:30, Jerry Long YMCA, Clemmons
- April 25 – Disco Sunday – Hustle with Eddie Morgan, dance in your 70's attire until 6:30 PM
- Tea Dance and Lesson – Every fourth Sunday – Lesson at 4, dance until 6:30
- 2010 Ballroom Sunday Dates: March 28, April 25, May 23, June 27, July 25, August 22, Sept. 26, Oct. 24, Nov. 28
- Sept. 18 - 25 – National Ballroom Dance Week
- Sept. 18, 2010 – Black Tie Dinner Dance, Municipal Club, Lexington
- November 28 – Holiday Premier Promenade

Truisms

- It's not how much you know that makes great dancers, it's how much you're willing to learn.*
- Smiles are great inspiration for both partners.*
- Dance is the immortal flow of energy that nourished, extends and preserves.*
- Compete with yourself and everyone becomes a winner.*
- You are not rewarded for being able to dance. You are rewarded for dancing.*
- Never cease to be inspired by the ideal.*
- Never cease to seek the unattainable – perfection.*
- Instead of a gem or even a flower, cast the gift of dance into the heart of a friend.*
- The simplest steps can show the best technique.*
- The biggest reward for a dance well done is to have danced it.*
- Perfection is self-delusion of the highest order. Failure to try for it is deprivation of the highest order.*
- Trying is the touchstone to great dancing.*
- All great dancers dared to begin.*
- You can only become a better dancer by challenging yourself.*
- Don't condemn the technique of another because it is different from yours – you may both be right (or wrong.)*
- Be a hero to every dance partner!*
- I have danced just long enough to look carefully the second time at things I was certain about the first time.*
- Never leave a dance with a grievance against anyone.*
- Never let anyone leave a dance with a grievance against you.*

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Editorial

Know Your Support

If you're thinking that your support comes from your partner or your best friend, you may have the word "support" confused with "supportive." Partners and friends should provide plenty of the latter, but may be lost (in every sense of the word) if relied on for the former.

Our support comes from the floor. Maybe we should think of the floor as our best friend when dancing. The floor is always there to hold us up, give us resistance when we need something to push or push off from, to catch us should we fall, even to sit on when we're either frustrated or too tired to practice any more.

The floor should be used to get us from one point to another. Dancing is not just about foot placement, it is more about the transitions from foot to foot and place to place.

In the smooth and standard dances we get our propulsion for the power steps by pressing into the floor with the supporting leg. As, and when, we

rise we attain height by pressing into the floor and stretching toward the ceiling.

In the rhythm and Latin dances we maintain balance, achieve speed, and enhance our Latin motion by pressing into the floor.

If you want to be "light on your feet" make friends with the floor instead of trying to avoid it. Be thankful that we have such a wonderful floor with which to be friendly!

Wanted

Many of our members take regular dance lessons, but find ourselves looking for more places to go dancing. Once or twice per month on weekends just isn't enough to satisfy our appetites. Studio parties may fill only part of the gap. We are constantly seeking new places to dance. How many times have you heard someone (*Could it have been Randy and Sherryl Peters?*) say "I



wanted to go out to dinner and dancing for the occasion, but didn't know anywhere to go." Well, we are on a mission to help all those with that lamentation – and we need your help!

Locally: We've pretty much got the local ballroom dance clubs covered, but we're lacking in "community" spots in which to dance our moves. The places need to be "open to the public," we'd like to know if alcohol and food is served or available, what nights the dancing occurs, and if there is a cover charge. Please be sure to visit the place before sending the information, then give an open evaluation (for example: swing, cha cha, and shag were possible, but there wasn't enough room for the moving dances.)

When Traveling: One would think that Las Vegas would be a hub of danceable spots. Not so! We only found one small marble dance floor. Maybe you travel to more dance-friendly environs and would be willing to share information with the rest of us. The same information as for local spots would be appreciated. Add a telephone number if you remember to bring one back. Send information to your editor (see masthead.)

Special Invitations:

Mtn. Empire USA Dance – Saturday, March 20, Rural Retreat Community Center. Lesson @ 7:30, Dance 8:30 – 11 PM. Info: (276) 783-5402. \$7.50 USA Dance members, \$10 guests.

Winston-Salem Dance Forum – Saturday, March 20 (every third Saturday), from 8 – 10:30 PM, South Fork Community Center, Winston-Salem. Info: 712-8183. Dressy Casual \$5.

Winston-Salem Dance Club – First Saturday night of each month. South Fork Community Center. 8 – 10:30 PM. Dressy casual. \$5.

Carolina Heartlands

USA Dance - Second Sunday of each month. 5 – 7:30 PM, Skateland USA West in Greensboro. Also **second Saturday** night in **Mount Airy**. Call 336-374-2712 or 276-755-3072 for details and to confirm dates.



www.ballroom-dancing.org.) For lessons, Tony can be reached at 407-2634.

- Ø To our terrific Webmaster John Clark for his continued amazing assistance.
- Ø To the incomparable Hubert Barney for camera, proofing, inspiration, and truism input. Thanks, too, to the Barneys for the great music for our Ballroom Sundays.
- Ø To the super folks at Kinko's on Stratford Road who go above and beyond printing your "Ballroom Beat!"
- Ø To Randy and Sherryl Peters, Dick and Helen Heck, Tom and Linda Siaton, Tom and Kathy Rucker, Duncan and Glenda MacKeen, Jim and Dianna Saddler, and the Barneys for the treats at our February dance. Thanks to Randy and Sherryl for bringing the water, to Julia Cortright for bringing the paper products and to greeters Pat Willis and Scotty Michaelsen.
- Ø Thanks to all (*as illustrated by Jim and Joanna Lawler, top left*) who bring a wonderful attitude and a love of dance to our Ballroom Sundays!

Check our fabulous web site:
www.ballroom-dancing.org
for regular dance opportunities, registration forms,
and other valuable information.

Notes of Appreciation:

- Ø To Tony Econ (*rt. with Kathy Rucker*) for another great waltz/foxtrot lesson on February 28.

Tony provided us with a great write-up (attached for e-mail subscribers,

hard copies available on request and from



Hear Ye, Hear Ye!

On March 28 we'll add another great Dance Vision DVD, *Advanced I Silver Waltz Syllabus* by Jim & Jenell Maranto, and Video, *International Tango Technique* by Victor Veyrasset and Heather Smith, to our Library.

Bring a smile, a friend(s) and a snack (or a gallon of chilled water) to share to our

Ballroom Sunday on

March 28 – 4 PM

At the Jerry Long YMCA in Clemmons!

"Ballroom Beat"

Marcia Barney, Editor
3501 Lakefield Court
Clemmons, NC 27012



The Waltz Triple Twinkle

by Tony Econ

This Waltz figure with that pretty title is even prettier on the floor. It is popular with both American Style and International Style dancers. The International name for it is the Hover Telemark to Promenade Position to Passing Natural to Outside Open Impetus. You can see why the title "Triple Twinkle" is easier to handle.

To start with, it would be ideal for the Man to be facing diagonal wall with his weight on his Right Foot ready to commence count 1 of the Waltz. The prior figure could be ended in closed position or with the Right Foot Outside Partner. The description will assume that the team is in normal closed position.

Starting as above the Man will lead the lady into Promenade Position and commence the next part traveling down the Line Of Dance then dance in front of her to lead her to come forward outside the Man's right side and finish in Promenade Position. This figure is also used in Foxtrot by changing the rhythm from 123 to Slow Quick Quick. In either dance it is a pretty figure.

It might be noted that the main part of this figure (The first second and third measure) all the steps are passing except for Count two of the third measure.

For the starting position (as stated above) it is best to be facing diagonal to the wall. Good closed position will have the lady a little to your right so that you can see over her shoulder and she can see over yours. The right foot should point between the partner's feet.

First Measure

Count 1-Man: LF forward. The Man walks forward with a good heel lead.

Lady: RF back Toe, Heel.

Count 2- Man: RF forward. Rising, the Man takes a forward step high on the toe of his Right Foot turning his body slightly to the right turning the Lady to open up to Promenade Position.

Lady: LF back. Feeling the Man's body leading Promenade Position, the Lady turns her head from left to right aiding the opening to Promenade Position.

Count 3- Man: LF forward in Promenade. In Promenade Position the Man peaks out on his left Toe and lowers into a bent left knee.

Lady: RF forward in Promenade. In Promenade Position the Lady peaks out on her left Toe and lowers into a bent right knee.

Note: When performing the first two steps make a slight curve to the left. When weight is taken onto the Man's right foot, the Man's movement to the side should be sufficient to lead the lady into promenade. When using the common "RF to the side" the flow is interrupted.

The Lady's head: An easy formula for the Lady's head position is when the dance position calls for the bodies to be parallel, (This will apply to all the non-Latin dances) the Lady's head is all the way to the left. When the dance position calls for the bodies not to be parallel, the Lady's head is all the way to the right. It is the Lady's responsibility to recognize when moving from parallel to non-parallel and back to parallel. There are possible exceptions to this rule but only for the experienced dancer who understands the role of the Lady's head in the team.

Moving into Promenade Position is created by the Man pressing strongly into his right foot and moving to the side. There should be no Movement of the Man's left or right arm at all.

Second Measure

Count 1-Man: RF forward in Promenade Position and CBMP. Heel rising to the Toe.

Lady: LF forward and across in Promenade Position and CBMP. Heel rising to the Toe.

Count 2-Man: LF to Side and slightly back in Closed Position. Toe.

Lady: RF forward between Man's feet. Toe.

Count 3-Man: RF back right side and shoulder leading. Toe, Heel.

Lady: LF forward left side and shoulder leading preparing to step outside partner. Toe, Heel.

Notes: In Count 1 notice that the Man steps "Forward In Promenade Position..." and the Lady steps "Forward and Across in Promenade Position...". This is because on count 2 the Man needs to be in front of

the Lady in closed Position so he needs to plant his right foot in front of the Lady in a line between her feet. The object is to have the Lady take these three steps in a straight line so as not to disturb the flow of the figure.

Dancing from Promenade Position: The opening of the team should not be more than a quarter. The travel from Promenade Position is on a line from the Man's right elbow through the clasped hands of the team. The Man should not move his left arm forward.

The Man should not extend his left arm while trying to pass the lady on his right side. This hampers the lady's ability to move comfortably through this section of the figure.

As the Lady moves forward with her right foot she should be turning her body slightly to the right to enable her to move forward with her left side leading preparing to step outside partner on her next step.

In the Waltz version of this part the Man commences to rise on his right foot, continues to rise on the next two steps and lowers to a well bent knee on the third step.

On count 1 the Lady takes a strong heel lead step commencing to rise and continuing to rise to take the next step on the toe and rising further to take the last step on the toes and lowering strongly to the heel and further into a bent knee.

Third Measure

Count 1-Man: LF back in CBMP leading Lady to step along his right side commencing to turn right. Toe, Heel.

Lady: RF forward in CBMP Outside Partner commencing to turn right. Heel, Toe.

Count 2-Man: RF closes to LF turning 3/8 to right Facing Diagonal Center and rising only when about to take the next step. Heel, Toe.

Lady: LF forward turning 3/8 to right Backing Diagonal Center and rising. Toe.

Count 3-Man: LF forward in Promenade Position turning 1/8 to right to Face Line of Dance. Toe, Heel.

Lady: RF forward in Promenade Position turning 1/4 turn to right to Face Diagonal Center against Line Of Dance. Toe Heel.

Continue with any figure commencing in Promenade Position. The simplest exit would be for both partners to step forward (Man Right foot, lady left foot) in Promenade Position, then to the side assuming Closed Position (Man Left lady Right) and then closing on Count three. (Man right Lady left.

Notes: There is a flow from the second measure that speeds up the Lady as she rotates around the Man. This is aided when the Man brings his right foot to his left foot on count 2. As he rises on count 3 the lady should be finishing her rotating ending up in Promenade Position. The resultant rise creates a stunning pause before exiting in Promenade Position.

There is a sensation of a slight pause on count 2 as it is accented in the movement giving the figure its attractive look.

A student once said that teaching and learning are two different verbs. Your teacher can teach you but you have to use what he has taught you and put it to use.

In the part where the Lady moves forward, it appears that some are a little diffident about doing so perhaps fearful of colliding with the Man. Trust me ladies, we don't mind. When going forward, dance through the guy.

Balance and posture go hand in hand. Briefly, head level, ear lobe over the center of the shoulder over the center of the hip over the center of the knee and finally over the inside of the ball of the foot. An anatomy textbook would describe it the same way except that through the foot the line would be through the ankle.

Finally: you only touch your partner. Anne Morrow Lindbergh said it best.

The Dance

Excerpt from *Gift From The Sea* by Anne Morrow Lindbergh

A good relationship has a pattern like a dance and is built on some of the same rules.

The partners do not need to hold on tightly, because they move confidently in the same pattern,
intricate but happy andfree.

To touch heavily would be to arrest the endlessly changing beauty of its unfolding.

There is no place here for the heavy hand; only the barest touch in passing.

Now arm in arm, now face to face, now back to back– it does not matter which.

Because they are partners moving to the same rhythm, creating a pattern together,

and being invisibly nourished by it.

Dance as if nobody is watching,

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