

# MAY 2000

Sun	Mon	Tue	Wed
	<b>1</b>	<b>2</b>	<b>3</b> Line Dance Lessons
<b>7</b> Two - Step Lessons	<b>8</b>	<b>9</b>	<b>10</b> Line Dance Lessons
<b>14</b> Two - Step Lessons	<b>15</b>	<b>16</b>	<b>17</b> Line Dance Lessons

Two - Step Lessons

Two - Step Lessons  
Don Campbell Band



Sunday - Two Step Lessons at 7:00 with Joe Macera  
Wednesday - Line Dance Lessons at 7:00 with Debbie Bliss  
Friday - Line Dance Lessons at 7:00 with Joe Shutt  
Cat Country Dance Party Night Every Friday  
Saturday - Line Dance Lessons at 7:00 with Gail

Line Dance Lessons  
Cat Country Dance Party

Line Dance Lessons  
Cat Country Dance Party

Line Dance Lessons  
Cat Country Dance Party

Line Dance Lessons  
Cat Country Dance Party

Line Dance Lessons



## MARDI GRAS

### Side-bar Comments

Club Hours  
Wednesday 7 PM - 1 AM  
Friday 7 PM - 1 AM  
Saturday 7PM - 1 AM  
Sunday 7 PM - 12 PM

On Sunday, May 28th the Don Campbell Band will be playing in the Diamond Rodeo



Free Two Step Lessons with Joe Macera 7 - 8 PM

This newsletter can be viewed on line at [www.mikeponte.com/mardigras](http://www.mikeponte.com/mardigras)



Diamond Rodeo Newsletter - Editor: Michael Ponte / Co-editor: Joe Macera May 2000

### DANCE HALL ETIQUETTE

*Dance hall etiquette? What's that? All you have to do is get up and dance, isn't that right? Not quite. Dance hall etiquette covers more than just trying to "miss other dancers."* The things comprising dance hall etiquette have been forgotten by all but the trained and practiced dancers over the years since Ballroom dancing "disappeared" as a primary social function. Anyone desiring to dance in a dance hall (or on a dance floor in a club, hotel or restaurant) should know what constitutes dance hall etiquette and avoid embarrassing themselves and annoying those who already know.

1. Follow Line of Dance (LOD) when dancing. LOD is a counterclockwise lane that follows the outer perimeter of the dance floor. The larger the dance area, the longer and wider the LOD lane.
2. If you wish to do something "fancy" or practice, leave the LOD lane and move to the center of the hall (COH).
3. If you're not going to practice or do something "fancy", avoid COH and stay in the LOD lane.
4. If you're planning to do a Line Dance, don't hog the center - be courteous.
5. If you're not dancing, STAY OFF THE DANCE FLOOR! Do not "visit" on the floor. Even when the entire floor is open to dancers there is seldom enough room for all to dance comfortably.
6. Exhibition style, or acrobatic-style dancing has no



**Joe Macera, the club's two step instructor, is shown here proving you can always find someone to dance with at the Diamond Rodeo..**

place on a dance floor where social dancing is being enjoyed. Save that style of dancing for a competitive environment.

7. Don't carry drinks of any kind across a dance surface. One slick spot can cause a broken hip in an instant. If you spill or notice a spill on the floor, ask a friend to guard the spot while you find something with which to mop up the spill.

8. "HELP" Speaking of broken hips If you see someone "dusting" the entire floor with dance wax, stop him! Dance wax belongs in a small area, in a corner well away from the LOD lane.

9. If you prefer to dance in one small area, do so in a corner or in the COH. Don't block the LOD lane, interfering with other dancers.

10. Don't smoke on or near the dance floor. Dancing is "aerobic" in nature, and the last thing a person needs

while in a state of high respiratory activity is to inhale secondhand cigarette smoke.

11. Don't be angry with those who are unaware of dance floor etiquette. Don't let frustration take control when another dancing couple blocks your way or when a group of non dancers holds a "stand-up conference" on the dance floor. educate these people by explaining Ballroom etiquette and encouraging them to cooperate.  
by Brian Bassett

See pages 3 for Diagrams



Riding The Mechanical Bull

**MANAGERS' TALE**  
The Mother Superior at a convent decides to have her office remodeled. She assigns two novice nuns to paint the walls, and before leaving them to start the job, cautions them not to get any paint on their habits. The two young nuns agree to lock the door, take off their habits and paint in the nude. Soon, there's a knock at the door, and the two nuns call out nervously, "Who is it?" "Blind man," came the reply. Well, the nuns decide that no harm could come from letting a blind man into the room, so they unlock the door. The man steps in, whistles a wolf whistle and says, "Nice legs, girls! Where do you want these blinds?"



**CENTERED DANCING**  
Just above the navel is an area called the body's center of mass. Centered dancing is efficient movement, which means being centered over your feet and dancing in balance and harmony of movement, emotion and thought. All movement originates from the "center."  
The body is a structure/process that can be balanced in gravity's field, interrelating and interacting in such a way that the bones, seem to walk around as lightly as though mounted like a chandelier, as loose as scribble, with dangling easy movements. The head rides the shoulders and does not learn. A body can be out of whack with gravity, always fighting with it, shortening muscles into ridge rebellion: the knees thrust back into a lock, the pelvis thrown into a tilt, and the head dropped forward on its stem fighting the pull.

**PROPER LEAD SIGNALS**  
Dancing would be improved considerably if dancers spent more time on proper lead signals rather than always concentrating on learning one more move!  
Dance involves one partner as the leader and the other as the follower. It started this way when couples began dancing. Maybe - because in early cultures, the males did most of the dancing. In any event it has proven to be a satisfactory way to do it. The leader is responsible in deciding what sequence of steps the couple will dance. This must be done in a timely manner to make them look good. If he wants her to turn the man uses body lead and rises his arm to allow the lady enough time to do a smooth turn. Any lead should be subtle. It should be unnoticed by everyone but the couple. The lady has to sense the lead and move into any step pattern from the lead her partner gives her. Learning the proper lead signals should include the timing as well so the lady can react more smoothly. Verbal directions from the leader is a "no no" except when safety is involved. Men may have an occasion to dance with a lady who has the tendency to lead. Wouldn't it be interesting to watch while she dances with a man who has a strong lead. A good leader should have a firm and gentle way of leading. These words may be contradictory - but it isn't hard and can be mastered with a little practice. If done right, it will result in a dance performance that looks and feels good.

**interview links**  
**bioGRAPHY reviews**

**Louis Moniz Jr.**  
**03/31/42**

Member of N.T.A./ U.C.W.D.C./ Dance Alliance of Rhode Island  
**Dance Training:**  
I have a twenty year background in Jazz, Ballet, and Tap. Jazz and Ballet are my strong points. I have taken many Master Dance Classes during this period with some outstanding teachers -- to name a few, Todd Hall, ballet; Gus Giordano, jazz; Rhett Dennis, jazz; Barry Weis, jazz; Jay Norman, jazz; and many more. I studied with Jeremy Anderson for two years until he left for Europe. The next few years I attended a couple of different studios. Then I settled into the Modern Jazz Center of the Arts directed by Miss Elaine Colaneri. I have been there for fifteen years and have learned a tremendous amount about movement.



I first encountered Country Dancing at the Neon Armadillo in Florida. Right away I knew that I wanted to learn this form of dance and teach it as well. I spent seven months, sixteen hours a week, with Joe Shutt of Cranston, Rhode Island to get a good basis in this form of dance.

I was a competitor, coach and choreographer on the WBCS / Budweiser Dance Team for two years. During this time, we won numerous events. I teach all class room type of instruction such as colleges, church groups, YMCA's dance studios, etc. I am mainly a workshop teacher. My strong points are teaching students technique, where dance comes from in relation to their bodies. I have been judging country western dance competitions for about six years. I enjoy judging tremendously. Dance to me is enjoyment, exercise, a release, and FUN! Dance also is an expression of what you feel when you hear the music. Therefore, you should let your body express what it feels. **STYLE IT!**

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**STYLING**

Styling is one of the most misunderstood qualities of dance. What is it? It is in the eyes of the beholder. A lot of qualities can make up styling. It should be characteristic of the particular dance you are doing. Try to create a look which would be your idea of styling for that dance. For a smooth dance, you should try to create a smoother-than-glass effect. Think of floating on air. Everything is based on the music. If the music is bouncy or has lilt, try to capture that effect. It isn't what you do - it's the way that you do the steps, the way you look, the feeling you have for the music. Think of music, try to tell a story with each phrase or with each sequence of steps. Make the story live, project

it to anyone who is watching. If you believe in it, anyone watching will probably believe in it too. Try lifting your body a shade more, without looking mechanical, make it

look natural and beautiful. Nothing should look forced. When people watch you and remember how you looked, you have style!

**COMPARE**

Compare Dancing To Other Sports

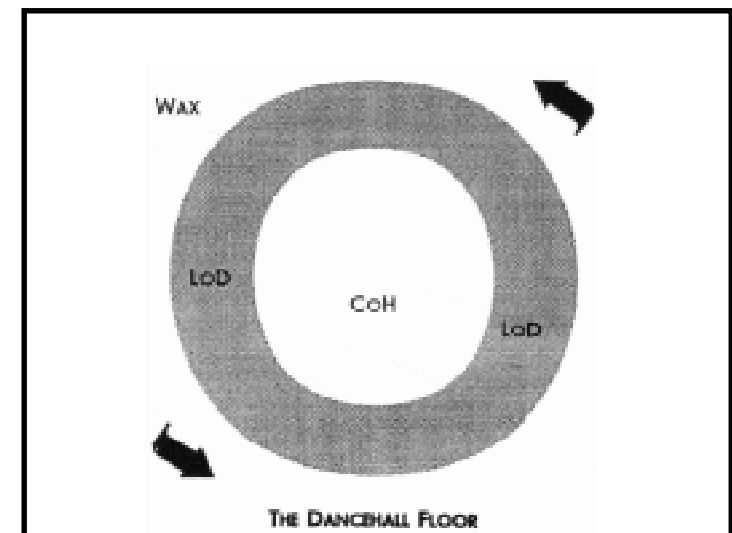
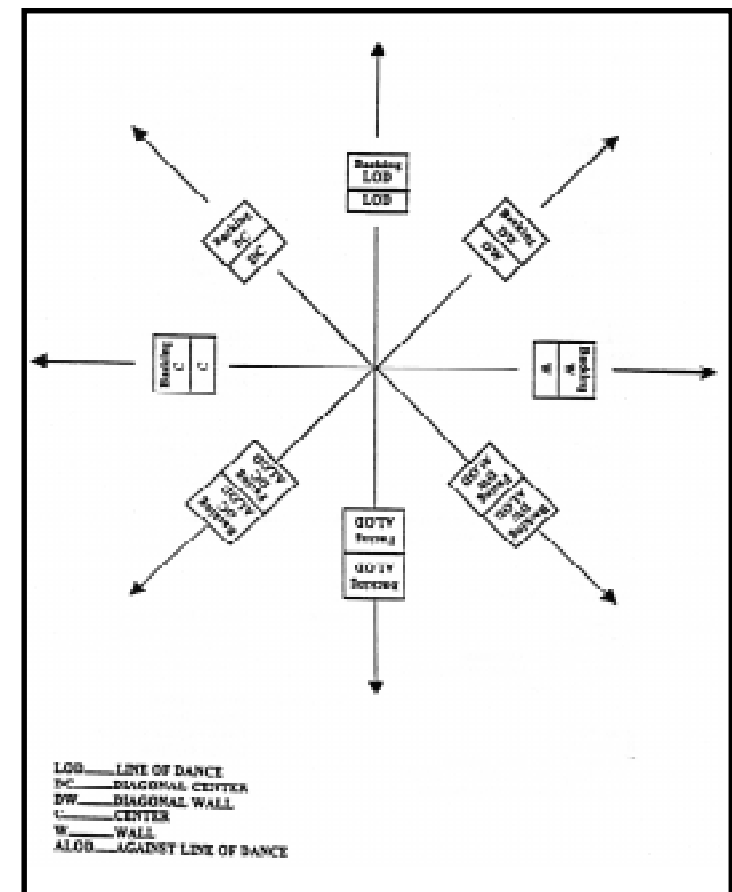
- ◆ No age limitations.
- ◆ You can dance rain or shine.
- ◆ Dancing increases a sense of well being.
- ◆ It makes you smile.



**Our Resident Pool Sharks !!**



**WCTK's Sam Stevens looks for volunteers to ride the mechanical bull**



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