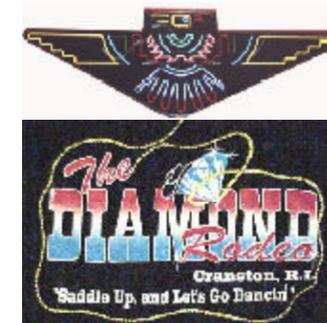


May 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
 Sundays Joe Macera		1	2 Line Dance Lessons	3	4 Line Dance Lessons Cat Country Dance Party	5 Line Dance Lessons
6 Two - Step Lessons Country Karoke Night	7	8	9 Line Dance Lessons	10	11 Line Dance Lessons Cat Country Dance Party	12 Line Dance Lessons
13 Two - Step Lessons Country Karoke Night	14	15	16	17	18 Line Dance Lessons Cat Country Dance Party	19 Line Dance Lessons
20 Two - Step Lessons Country Karoke Night	21	22	23 Line Dance Lessons	24	25 Line Dance Lessons Cat Country Dance Party	26 Line Dance Lessons
27 Two - Step Lessons Country Karoke Night	28	29	30	31	 Fridays Gail McKenna	
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 Gail McKenna		 Wednesdays Debbie Bliss	 Sunday Nights Be A Star Jim Blaze Carello Country Karoke Night		Saturday - Line Dance Lessons at 7:00	



SIDE - BAR COMMENTS

Club Hours

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

MARDI GRAS

1500 Oaklawn Ave.
 Cranston, RI
 (401) 463-3080

Friday - Line Dance Lessons at 7:00 with Gail McKenna

This newsletter can be viewed on line at www.mikeponte.com/mardigras



Quick Quick... Slow Slow



Diamond Rodeo Newsletter - Editor, Layout & Photos: Michael Ponte
 Co-editor: Joe Macera Writer ,Columnist: Esther Scittarelli, Rita Polce **May 2001**

[interview](#) [links](#)
[bioGraphy](#) [reviews](#)



As I write this article about what the Diamond Rodeo has meant to me, I am flooded with a million memories. I started taking country dance lessons at a local ballroom dance studio eight years ago. I went to a showcase and saw Some Professional county dance performers and I was hooked.

For the last eight years, I have been bouncing between ballroom and county dancing. I taught county line and partner dancing at mustangs on Friday nights for about a year. It was a hoot!

I would search the Internet for new and innovative lessons to bring to my Students. Brian of 98.1 was doing the DJ'n. What separates the Diamond Rodeo from all the other dubs is the Small intimate environment and the People. The Rodeo is always full with old friends and new comers as well. We also can't forget Paul's expert management. The Diamond Rodeo will always hold a warm spot in my heart. I want to say hi to all

my friends. Do you recognize any names? Al, Tim, Rose, Joe, Bobby, Sue, and Dave. I hope you dance forever Linda Succi

WHAT ABOUT ROCCO!?

"Yeah," one might ask. "What about him!?" Well, let's spotlight on this distinguished patron who can be seen nightly positioned at the Diamond's ringside. Yes, one who has long since committed to being a dance regular, contributing his social time out..dancmg along with the rest of us. One might suggest that in the realm of country dance, he's a veteran of sorts..but it doesn't stop there..since as true fact



would have it..he is..and in more ways than one! Word has it he's a veteran army military officer, a veteran at ballroom dancing, country dancing and the like. Yes, this patron is noticeably notable in that once on the dance floor he can be..in a word..boldly energetic. He can truly drive a hearty two-step in that he has stamina and a strong lead bred from early ballroom flavor..from

which he could certainly teach some of us a few solid tips. Due to his ballroom background, his dance expertise is noticeably not lacking nor is he lacking for a partner or two or even more. On many levels this man of distinction is well respected as a Solomon of sorts. Adventurous, spirited and athletic as well, when he is not in motion in the Diamond's dance arena..this winter enthusiast can be found, more often than not on the lofty northern ski slopes, while summers often beckon him to drive his fast and fancy red sports car down to the marina where he docks his luxury boat. Always on the move, this one is indeed well traveled as well having traveled abroad and then some on impulse. It goes without saying that this man of distinction has seen a lot of dance floors and there's something to be said of his gusto cause this one doesn't peter out! When it comes dance know how..without a doubt..this man is respected and looked up to on many levels and rightfully so!

---written by Esther Scittarelli



A Man to Deal With
 I am a member of the front row reserved seat set at the Diamond Rodeo. To my left is the stately prancing Stallion and as I look to my right, a few seats down, a very distinguished looking gentleman

with gray hair and twinkling eyes looks intently at the dance floor. He has the air of Jerry Springer, with his judging gaze, and the poise of Johnny Cash.

He has the reputation of being very territorial. Don't take his reserved seat or you might get an angry look from those twinkling eyes. He's also quite the dancer. He spins and executes intricate steps to the dance Cowboy Aerobics and puts many a younger dancer to shame. Sometimes he gets bored and if you look real quick you can catch his twinkling eyes slightly closing until he hears the music for the dance Dizzy and he gets on the hardwood and displays his knowledge of line dancing to perfection.

What would the Diamond Rodeo be without Rocco? Everyone is pleased to have him as part of their dancing night out at the club. So Rocco stay as you are and we promise we won't take your reserved seat. Don't hesitate to go up to Rocco and say "Hi". Just like you and I, one of his favorite places is the Diamond Rodeo.

Rita Polce

I've Gone Country

If anyone had told me last June that this certified, hard core Rock & Roller would be taking Country Western line dancing lessons before the end of the summer, I would have never believed them. When my niece Tammy married Al several years ago, they had a Country Western Wedding. I made fun of all the "Yee-Hahs" dancing in a circle or a line that day and I never stopped. I made fun of her constantly. She invited me to join her and Al at the Diamond Rodeo on many occasions but I would never dream of being caught dead in such a

place. Heck, I was at Woodstock. The only thing I knew or liked about Country Western music was Garth Brooks, maybe Patsy Cline, but that was it. Then, the unexpected happened. An off-the-cuff answer of "I was taking a county western line dancing lesson" to an old boyfriend's question of "Where are you coming from?" Snowballed. I have no idea why I came up with that but I guess everything happens for a reason. Suddenly he wanted to join me next time and I was on the spot. A desperate phone call to Tammy had me in her living room a few days later for a private lesson. After many frustrating lessons, I finally learned the Tush Push. The old boyfriend never followed through but I did. After many lessons from Tammy, I had a few dances under my belt and went to the Diamond Rodeo with Tammy and Al for the first time. I had an unexpectedly good time but didn't dance much, I only knew 2 dances. I didn't think I would ever reach the point where I could do more than the Tush Push and the Watermelon Crawl, but I kept coming back, I was hooked. I was having fun!

Everyone has been so nice and friendly, encouraging me to get out on the dance floor and teaching me, it's been great. I've learned quite a few line dances, some couple dances, met a lot of really nice people and now I'm taking 2 step lessons. Al's daughter Tina joins us regularly now and she and I are going to Fanfare in June. Who would have thought? I've taken some ribbing from my rock & roll friends, and even some from my family. I don't think they'll ever let me live down the fact that I've become a convert. Just a few weeks ago, sitting at "our" table, Tammy, Tina and I were sing-

ing along with the Dixie Chicks when Al leaned over and said "I guess you're officially a Yee-Hah now." He's right, I am or at least I'm working on it and I'm having a great time doing it. I never knew what I was missing, now I do and I've gone Country!

Karen Briggs

The Diamond Rodeo A Memory of a Future Place and Time

Sometimes I think about how many experiences I am having now that will again be an experience in the future. How many places I've seen or how many people I've met. Life really is a circle of events. I can remember driving South on Route 5, returning home from visiting my brothers in Johnston or running errands, the many times I passed a place called "Mustang Sally's." When riding by, the words to the song, "Mustang Sally" would come into my head. "Mustang Sally.... ride Sally ride." All I knew was that it was a nightclub of some sort. A nightclub where friends would meet friends. All that time, I didn't think that there would be a time for me to enter this place called "Mustangs".



Ten years or so later, the memory of a past sight and place which had never before been part of me, I came to know of "Mustang Sally's", which is now "Mardi Gras, the

Diamond Rodeo". Located on the Warwick & Route 5 Cranston line, home of the Friday Night Dance Party, as the radio personality will tell you.

About 2 years ago, I finally entered the past sight and sound of "Mardri Gras, a place called the Diamond Rodeo. Every Saturday and Sunday night, I am there, at that past place I used to see when heading home on Rt. 5. I am dancing to the country music.

Sometimes when I meet a person, or notice a place or thing, I wonder when in the future it will be.

Janice Saucó

HORSEPOWER

He's eleven and he hates you. He puts in six tough hours every day at school learning how to fail. He has a good instructor - himself. He can't draw a picture, add numbers, or write a story ... Never could. And he knows it. Everybody he has ever met made it clear to him that he was beneath him or her, a loser. Even changing schools didn't help. In the text books he is described as "learning disabled," an "academic underachiever," or "hyperactive," "manic or even just "trouble."

This fall, he met the first gentleman in his whole life that didn't pass immediate judgment on him. He was a short, fuzzy fellow with large brown eyes and the kindness not to frighten an eleven-year old boy. So the boy slapped him. Then, he pushed him around and tried to hurt him, dealing with the pony the same way he dealt with everybody. But the pony's kind eyes and patience had seen it all before.

The pony gave the boy his first "over achievement." his



Where Friends Meet

It's Friday night and my friend Ilda and I are on our way to our usual "Friday night out" at the Diamond Rodeo in the Mardi Gras Complex. As we walk through the door of the Diamond Rodeo our first glance is at the prancing Stallions, which add to the country look of the club.

Special people who have the same love of country music and country dancing greet us. David is always there to welcome us with a hug and of course he saves our "reserved" seats. He always remembers to place pretzels on the rail in front of us. We love him for that. His wife Lynn, a great lover of country dancing, is always there with a smile, which really makes you feel welcome. Maryann and Richard, who rarely miss a night to show off their dancing style, greet us with the same friendly hello.

I sit in the front row next to the Stallions and gaze at the many familiar faces and also many new faces who want to join us in the rhythm of the Friday night dance lessons. Gail is a great teacher and before you know it everyone is performing the steps of the new dance of the

evening. Even the new dancers have a feeling of accomplishment when the lesson is over.

From the DJ booth the voice of Joe De Sio can be heard asking everyone if they are having a good time. The answer is an overwhelming "yes". Greeted with cheers are the "boys" from radio station 98.1. Brian, Tad and Sam are an always-welcome site with their games and prizes. Let me tell you those ski lift tickets were a welcome item in my family. We also get an excellent imitation of Elvis, which proves he's not dead; he's living at the Diamond Rodeo.

Friday is a really special up-beat night at the Complex. All the rooms are busy and bubbling over with people and good music. Many from the other rooms find their way into the Diamond Rodeo and before you know it they are so fascinated with the dances they get on the floor and try to mimic the steps. Not a night goes by when someone new doesn't ask me how he or she can learn to country-dance. This is a complement for the many regulars and the wonderful dance teachers who

show us how to do these intricate steps.

We can't forget Peter who takes any one willing to learn under his wing and teaches them some dance steps. Neither can we forget his interpretation of the "Lombarda" with his very sexy moves. The sweat really pores when Peter dances. Our own Billy keeps us all happy by bringing in his "glowing sticks" which everyone wears wherever they feel comfortable. From head to toe he lights up the night. Is there anyone who doesn't know Rocco? He makes sure he's where the action is, in the front row. He'll always be your friend just don't take his "reserved" seat. Russell and his entourage have a friendly card game going on at table #1 but dancing is the most important thing on their agenda.

The night is fleeing by and Ilda makes her way to the DJ booth with a special request. Joe never refuses to fill our requests so before

you know it we're out on the hardwood to get in a last dance before we leave. We bid everyone good-bye and head for the door which is not an easy venture. There are wall-to-wall people who, like us, are there to forget the problems of the week and just enjoy a great Friday night out with friends. Our night is over but who knows, there's always Saturday and there's still the same great fun to be had.

Rita Polce May 2001



Our friend Ron Hill has been in a hospital in Boston for the past month. I spoke with him today (5/1) and he is home and in good spirits. If you would like to send an email, you can reach him at: ronhill69@netzero.net

Mike Ponte



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Extra Photos For May 2001



first turn at bat where he was doomed to success, and his first indestructible friendship. The pony also gave him his first completed story good enough to be read aloud by the teacher ... It was even illustrated.



I'm going to tell you about a program I just got involved in that has touched me in so many ways. It's called Horse Power... I'm sure you're guessing this has something to do with cars, racing, or something of that nature, but you'd be surprised. Horse Power is just that. The therapeutic "power" of horses. That story was the first experience I had with Horse Power.

Horse Power is a therapeutic riding and learning experience for people with special emotional needs, physical challenges or learning disabilities. This program is a wonderful experience for everyone involved... just think, who would you rather go to for therapy? A crabby therapist with old books that he's probably never read, or a big fuzzy friend that has nothing but a warm harm heart, patients, and an open mind? I got involved with Horse Power when I transferred to a small town college in Rindge, NH. I have been riding for ~a little over 11 years and thought I knew just about everything I needed to know

about horses. Then I met the volunteers and horses of Horse Power. I learned horses are not just for shows and prizes but also for fun and learning. The specific objectives of Horse Power vary with each rider's needs. For some, goals include increased balance and coordination, along with gains in stamina or muscle tone. For others, the focus is on self-esteem, trust building, and the increased ability to listen, follow instructions, and learn. All riders improve skills such as working in a group, building positive relationships with adults, accepting responsibility, and tolerating constructive criticism. Riders are referred to Horse Power by doctors, school guidance counselors, physical or occupational therapists, teachers, parents and community leaders. Some riders live at home with their families; others are in treatment in a hospital or rehabilitation center, or in a sheltered group environment. Magic exists between people and horses. The trained and trusted horses and ponies at horse power bring confidence, smiles, and laughter, as well as tangible therapeutic results, no matter what the disability of the rider. Since 1989, Horse Power has served over 1,500 riders facing physical, cognitive, emotional, behavioral and learning challenges. Their challenges encompass head injuries, developmental delays, cerebral palsy, blindness, deafness, and Down syndrome. Horse Power is recognized nationally for its proactive intervention and treatment programs for youths dealing with physical and sexual abuse, divorce, suicide, bereavement, or substance abuse. Horse Power has also

developed a model program designed to work with schools serving students with attention deficit disorders or learning problems and who may be "at risk" of running away, dropping out of school, or developing patterns of juvenile delinquency. Horse Power is one of the largest professional therapeutic riding programs in New England. It is a fully accredited member of the North American Riding for the Handicapped Association, which establishes program standards, provides insurance, and trains and certifies instructors. Boo McDaniel, Horse Power's founder and Executive Director, is a NARHA Certified Master Instructor. She was a founder and co-President of EFMHA, the Equine Facilitated Mental Health Association, a specialty section of NARHA. Both the riders and volunteers of Horse Power come from all walks of life. From the elementary school kids with learning disabilities to adults that have to start life over with a new vision of the world from a wheel chair. Well that's my story about the lives you can touch and hearts you can open. If you want to get involved in this wonderful and life saving program please visit the Horse Power web page at www.horsepower.org. Donations are always accepted from anyone. There are summer and volunteer programs and stable tours. I hope everyone takes a moment of their time to check out Horse Power and realize what an unbelievable program is really is.

Greg Gosselin



How About Sundays?

What do YOU do on Sunday nights? Watch TV - do laundry? Why not come to see and hear the talents of the people you usually see here every week on the dance floor. Country Karaoke is just what we needed (and wanted) to wrap up the week-end of fun we've had. I never thought of going out on a Sunday night because of work the next day, but this is so much fun. From the first night it started, it's been getting better and better. The crowd is growing from the usual 25 to about 75 now. Jimmy "Blaze" Carello is a great entertainer and host for the night, not to mention he is great looking! Joe Macera and the others that help out are great also. Each week, more and more people have the guts to sign up to sing their favorite song. (I could never get up there, unless I inhaled helium first, and then you would never know how bad I really sound.) Some people dance and really get into their songs. It's just so much fun to watch.

So, instead of watching TV or



Lynda Lombardi

doing your laundry on a Sunday night, come on - get up - get out of the house, and make the best of your week-end!

Lynda Lombardi

The Change of Country
By: Maria Tarvis

In the last decade, Country Music has changed dramatically. It has become so popular that some country artists are crossing over into Pop Music. Tight leather pants and midribs are some of the "new" types of styles that you see country stars wearing now. On VH1's "Behind the Music" a few weeks ago, there was a story on Shania Twain: what was her background like and what did she bring into the Country scene. The world was shocked when she wore midribs and tight pants. At that time, it was forbidden. No Country artist had ever worn something like that. She broke all the rules. More and more Country stars are now following in her footsteps.

Country music has become so popular. Within a song, a story is being told. Maybe it's a story of someone's life, a broken home, love, being a farmer, or raising a family. These songs help us all cope with life, mending a broken heart, and family. Within these songs, there are life lessons to be learned, a warning, or a hopeful message. They let us know that we are not the only ones feeling like the world is tumbling down on our shoulders or the man/woman of our dreams gives us 100% love. With rain pouring down from the dark clouds, the Heavens open up and a beautiful rainbow full of unimaginable colors fill up the sky. When the thunder crash upon us like the waves from the stormy sea, music fills the air, and you are at peace. When a love one suddenly dies, God is there to assure you that an angel is there to watch over your sad-den heart. When darkness

fills your days and you can no longer go on, fall to the ground and hum a song that guides you to a safe place. This is what Country Music does. It helps, it guides, it prepares, it loves, it's melancholy, it's power from within. Someone takes an idea, puts it on paper, creates something magical and then, everything seems so right. Life is like a musical performance. That's what the songs try to tell us. You make music with everything you do. You rise and fall like singers do. There are moments that sound like a high soprano note, then there are low deep bass notes. The Diamond Rodeo has become a home to many people. We are a family, gathered together for some two stepping or getting down and dirty with a few line dances. There are people there that will watch over you, hold you when you're in pain, give you a shoulder to cry on when your tears fall down, lend you a hand to guide you when a line dance seems impossible and joke with when you need a laugh. It's strictly country, pure country. To me, the Diamond Rodeo is a place where the cowboys and corgirls go when feeding the animals and tending to chores and the crops are set for the day. It's a home away from home.



"Poor Wally. He was hanging upside down from a tree when a sweet young thing walked by and he tried to wag his tail."

Jimmy "Blaze" Carello

Jimmy "Blaze" Carello is a singer/songwriter from Providence, RI. Ever since he was a young boy, he had a dream of becoming an entertainer. He loves all types of music from heavy metal to classical. On New Years Day back in 1992, he was listening to the radio in his car and came upon a song called "Unanswered Prayers" sung by a man named Garth Brooks. The song just blew him away. The station he was listening to was a local country station WCTK 98.1. He wasn't a real big fan of country music at the time but it would all soon change. He continued to listen to a count down of the top 100 country songs for the year. He could not believe this was country music, they were all singers he had never heard of before and all the songs were great. His impression of what he thought country music was about was wrong. He was hooked, country music was virtually all he listened to from then on. He would watch and listen to country music videos for hours and sing and play them.



Jimmy "Blaze" Carello

In early October that same year, Blaze and his sister Kathy went to Nashville TN. during CMA week. The first night there he was able to get into the ASCAP music awards and met Pat Alger who wrote the song "Unanswered Prayers" which helped him

win songwriter of the year award that night. "One of these days I hope to be right where you are tonight" Blaze told Pat. The following day was even more bizarre when Blaze and his sister were able to sneak into the rehearsal for the biggest awards show in country music, the CMA's, where he eventually found himself standing on the sacred Grand Old Opry Stage. This was the same stage where anyone who plays country music dreams of performing on.

The rest of the story as told by Blaze goes like this. "I walked backstage and saw country star after country star, Dolly Parton, Reba McEntire, Vince Gill, Hal Ketchum, just to name a few. They were all there. I was in a daze. A security guard asked me where my backstage pass was and of course I did not have one so he escorted me out the back door. I'm walking around the parking lot where all the tour buses were parked when all of a sudden a football comes flying towards me. I reached up to catch the football and couldn't believe it was Garth Brooks himself who threw it. I threw it back and ended up playing football in my boots for the next 45 minutes with the #1 entertainer in the world. I caught everything that was thrown to me, I had to impress him. I'll never forget Garth saying "We've got a ringer" which meant he thought I was pretty good. Later on I ended up talking with him for a bit and was surprised to see how humble and down to earth he was. He had to get ready for the show so I shook his hand wished him well and left. It was an omen, I knew then and there that I belonged in country music. I went back to the hotel and watched the

awards on TV. As for my sister Kathy, she ended up watching the awards show from inside the Grand Ole Opry."

Blaze and his sister went back to RI a couple days later. Blaze packed his bags, grabbed his guitar and moved to Nashville, to pursue his new found passion for country music. While in Nashville, he frequented and played some of the most famous clubs for songwriters in the country, the world renown "Blue Bird Cafe" and "Douglas Corner" where many top country artist were discovered. Due to family obligations he had to fly back to RI putting his dream on hold. He is now ready and more determined than ever to resume his music career. Blaze writes his own songs from personal and other people's everyday life experiences, He always puts his heart and soul into his music. He says "Its not about fame or fortune, music is my passion I just want to write, perform and entertain people. It's such a great feeling when someone comes up to me and tells me how much they like my music. That is what its all about for me." Blaze is convinced that he can change the impression many people have of country music in New England. "Country music is not just banjos, fiddles and sad lyrics sung with a twang" says Blaze. He urges people to listen to their local country radio station for a few hours and he believes they will have a different outlook about country music. Blaze just released a new C.D. with 13 original country pop songs which he wrote and performed himself. The Providence Journal recently did an article about him and he did a 45 minute interview on a local radio station,

where he played 3 of his songs live on the air. It's just a matter of time before his dream becomes a reality. Jimmy can be reached at:

blazenmusic@aol.com
800-249-8884

Dance Notes

The lost art of dance courtesy needs reviving. Etiquette has long been a reflection of a person's character. When a man asks a woman to dance, if she accepts, she should lead the man to the floor and pick the spot they start. Once on the floor, the dancers should be aware of others around them, moving around the floor in the line of dance (L.O.D.). Fast dancers get the outside lane. In mixed dancing, spot dances should be done in corners or the center, out of the line of dance (L.O.D.). Spot dances also have a necessary space for performance. To crowd, or walk into a dancer's area is a common breach of etiquette. Show your good taste by being considerate of others so we can all enjoy dancing. Leave bumper car styling at the Amusement Parks. In dancing, a wave-like rhythm of the dancers as a mass occurs when they all begin on the same down-beat. Waltz is the best example to note these waves of movement. Avenues of movement are open to the experienced dancer who can see and use them, but do not impose when you use this technique. Slotted swing has defined movement. To reach a clear spot to start, move through but do not impose by cross-slotting or begin-

ning in someone's area without permission, that's insulting. The mark of a dance club is the way it's members conduct themselves in the performance of their skills, so each member is a reflection on the entire club. Dance accordingly.
by Jerry Crim

Dance Dynamics

The phase of dancing which enables dancers to gracefully enter and exit a step pattern and maintain the balance required is explained through the fundamentals of dance dynamics under two major headings: (1) leverage and (2) counterbalance.

Leverage. Using the weight to take the dancer into a step pattern.

Counterbalance. Using the weight to take the dancer out of the step pattern.

Leverage is noticeable from the first movement when the weight precedes the step. As long as dancers are in motion without changing direction the leverage continues without interruption. When the movement changes direction or stops, the weight of the body shifts to offset that particular motion, thus counterbalancing.

The weight preceding a forward step is leverage; the weight preceding a side step is leverage.

e.g., When the shoulders or weight precedes the step to take us into a chasse to our left, we should shift the shoulders, or our weight, to the right far enough to nullify the motion to the left; or . . . in a balance step when balancing forward, counterbalance shifts back; when balancing backward, counterbalance is forward, when balancing left,

counterbalance is to the right and so on. There are two ways or actions the body implements to execute counterbalance: (1) The shoulders lean in the direction you are going then as the feet come together as you shift weight (counterbalance); (2) Lean to the right as you move to the left so that the lean starts at the beginning of the step and complete counterbalance is achieved when the feet come together.

•Regular body motion on side steps: The shoulders dip in the direction you are going.

•Contrabody motion: The shoulders lift in the direction you are going.

•In basic dancing, lean into or leverage the quicks.

•In advanced dancing lean away or counterbalance, from the quicks. Counterbalance is used for styling and not always for stopping so use the amount of this dynamic accordingly.

by Kelly Gелlette

Timing

To regulate for orderly sequence of movements in dance.

Rhythm

Refers to the accented beats of music which recur regularly and give character to the music.

Phrasing

Listening to a phrase of music which usually consists of 8 bars then matching dance patterns that are complimentary to the musical phrase.

Tempos

The Speed of a piece of music.

Music Interpretation

A dancers ability to listen to music and decide which actions best suit that particular piece.