



# Larrys Corner

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If you want to read dance stories they are under Headlines or Larrys Corner.

[Http://www.comedancewithus.com](http://www.comedancewithus.com) Or  
<http://www.dancempls.com>

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Do you have any likes or dislikes, stories, or helpful hints for dancing? If so, write it down and give to Larry Ablin or Barb Johnson. We will add it to one of the future News letters.

If you would like to tell us how you became interested in dancing, write it down and give to Larry or Barb, we will add your picture with it and put it in one of the future Newsletters. If you have anything you would like to write about, just write it up and give to Barb or Larry. I enjoy writing something for you.

Come Dance With Us

## Etiquette violators

Lately we have been seeing a lot of people breaking dance etiquette rules. So here is a part of the list that covers most offenders.

**Bulldog:** One who does step or kick, no matter who is in the way.

**Chatter box:** One who is always talking! (Social talk ok but not constantly)

**Crooner:** One who sings or hums with music.

**Debater:** One who talks politics or religion while dancing!

**Iceberg:** Ones with no smile (At least look like you're having fun.)

**Jolly extrovert:** One who is cheerful with surrounding people, but forgets his own partner.

**Quitter:** Suddenly tired 1/2 way through song. (Finish song)

**Wrong way Charlie:** Clockwise traveler. (Against line of dance)

## Questions usually asked

**Arm tension** Arm tension is especially important when executing turns. For simplicity's sake, maintain firm wrist, elbow and shoulder tension for sideward, forward and backward movement. Up and down arm motion should be free from resistance. In other words, keep your arms relaxed when they go up or down, in order to easily lead into a turn. However, once the joined hands pass eyebrow level on a turn, the person performing the turn should begin to provide upward pressure and turn under his or her own bent wrist in order to prevent being clothes lined on their partner's arm. Getting knocked in the head is not the goal!

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Counter balance? Equal pressure all points of contact

Difference in smooth and rhythm posture in dancing? Smooth = body upright, shoulders straight. Latin = shoulders are above balls of the feet.

Follow through? Passing of the feet directly under the body, brushing own feet together

How do you keep dance smooth? Keep body frames in place, don't mush. Lean into steps. Forward lean forward, Back lean back.

How many beats of music in a Slow? 2  
Quick? 1 Triple? 2

L.O.D. line of dance dance counter clockwise around room

Snap turns? On right and left turns, especially in the Swing, you should twist from the base of your rib cage and snap your hips around to increase the momentum of your spin. This will create a sharper and livelier turn as opposed to merely turning with the feet.

### Toes are being stepped on.

Leader fails to lean into step to warn follower to move.

Fail to move on a direct line forward or backward causing feet to spread.

Fail to step sideward close with definite movement.

Fail to shift weight to foot making the closing steps in sideward close which causes start on wrong foot.

Bad lead work hard on that. (Be definite about moves. Forward, back or sideward.)

Step back from the hip, not the knee, that way you can step back farther than partner can step forward.

Follower doesn't step back from hip causing to small of a step.

### Follower doesn't follow leader.

Follower has mush frame. You must keep your body moving as one.

Follower anticipates the next step, and is wrong. Wait to see what is being lead.

Leader is not making definite steps. Forward, Back, Side.

Leader not sure of step he's doing. So doesn't lead it well.

Leader is doing things with a follower that requires more experience such as Triple twinkle.

### 8 Directions for underarm turns

Think of a string between the leader and follower's nose. The direction the leader's hand moves determines direction of turn.

1 Follower's outside turn. = Leaders left hand away from string over follower's head.

2 Follower's inside turn. = Leaders left hand toward string over follower's head.

3 Follower's outside turn. = Leaders right hand away from string over follower's head.

4 Follower's inside turn. = Leaders right hand toward string over follower's head.

5 Leader's outside turn. = Leaders left hand away from string over Leader's head.

6 Leader's inside turn. = Leaders left hand toward string over Leader's head.

7 Leader's outside turn. = Leaders right hand away from string over Leader's head.

8 Leader's inside turn. = Leaders right hand toward string over Leader's head.

### Foot positions.



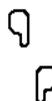
1. TOGETHER  
(STARTING  
POSITION)



2. APART  
(CHASSE)  
SIDE



3. TOE TO INSTE  
(BALANCE POSI)



4. ONE FOOT IN FRONT  
OF THE OTHER  
(WALKING)



5. TOE TO HEEL  
(ROCK STEP)

**Footwork**

Carry your weight more on the ball of your foot than on your heel.

Align your feet so they are parallel to your partner's feet.

Your right foot should be pointed in between your partner's feet.

Take straight steps with your toes pointed straight ahead, either forward or backward.

When stepping backward, the motion should originate from the hip, allowing the leg to swing freely from the joint.

Don't drag your feet. Take definite steps.

If it's a fast song, take shorter steps. If it's a slow song, take longer steps.

When you change directions, you will maintain your balance better if your feet are closer together.

**Points of contact.****Right hand**

Leader's On Follower's back, below shoulder blade. Fingertips on left side of Follower's backbone. Palm on Followers left side

Follower's in Leader's left. Rumba, palm up. Swing, bird on perch (hooked on top of Leaders. Others palm to palm fingers curled over Leader's.

**Left hand**

Leader's Holding Follower's right hand, shoulder of follower high. See Follower's right hand.

Follower's On Leader's right shoulder fingers on top of shoulder, palm on mans arm.

**Elbow, left**

Leader's Held up 45 degrees from body

Follower's Above Leader's right elbow not pressing down

**Elbow, right**

Leader's Held up 45 degrees from body under follower's left elbow.

Follower's Held up 45 degrees from body

**Diaphragm (Hip)**

Leader's Contact in closed positions

Follower's Contact in closed positions

**10 Directions for Rock steps**

1. Forward left
2. Forward right
3. Back left
4. Back right
5. To the left
6. To the right
7. 5<sup>th</sup> position front right
8. 5<sup>th</sup> position front left
9. 5<sup>th</sup> position back right
10. 5<sup>th</sup> position back left

# DANCE FLOOR ETIQUETTE

**DANCERS! ENJOY DANCING TO THE FULLEST!**

**Let's All Practice Dance Floor Etiquette!**

**MANY DANCERS AND MANY STYLES OF DANCING CAN BE ACCOMODATED ON THE FLOOR AT THE SAME TIME, IF TRADITIONAL DANCE FLOOR ETIQUETTE IS FOLLOWED. LETS ALWAYS BE COURTEOUS, AND WE'LL ALL HAVE A GREAT TIME DANCING!**

