

South Florida Swing Dance Society Newsletter

November 2011

Winter



President's Corner

Hi All,

The Board of Directors have been very busy in the last quarter! Knowing that our presence at the German-American Club prevented us from growing with the dance community, we decided to relocate to another facility.

We searched throughout Broward County and with a little help from some of our friends, came upon the Hollywood Moose Lodge. With so much potential for the future we decided to think outside the box...we searched for a way to have a larger dance floor and capitalize on our connections within the community. Our prayers were answered through several of our members believing in our dream and collectively lending us the money to help us build the beautiful floor that we get to dance on. It's been an amazing journey for us to be able to accomplish this in less than a few weeks.

I'm not sure that everyone knew that we were practically working 18 - 24 hour days trying to accomplish a new venue, new and larger dance floor, work our normal jobs and try to deliver what we promised in such a short period of time.

Since our Inaugural dance we have made more improvements to the Lodge and for our membership with the opportunity to have more room on the dance floor, a HUGE Membership Appreciation Dance, Lessons on Wednesday nights, a 1st Sunday Afternoon Birthday Dance and now...a Joint New Year's Eve party with the Hollywood Moose Lodge!

In the upcoming months we will be working diligently with the HML to complete the list of improvements that are desperately needed. We also have so many events to plan and have in the next 12 months.

Also, we also have a need for additional Board Members! In order to make the the club thrive through 2012, we need your help and expertise!

I'm excited for all the possibilities that we would like to share with all of you.

Susan McMahon Marks



Look who's coming next month!



About Trose Bio of Terry Roseborough. I started dancing when I was about 5. My father always brought out his 45's and would play them until very late. I enjoyed it a lot but I was so young I couldn't stay awake. Break dancing was really my first dance that I took on. My Uncle Keith would take me to our neighbor's house and we would dance for them. We would do the latest dances called Popping, Locking, and the famous Robot!

I then became more serious about my dancing when I saw Michael Jackson perform live on American Bandstand. My Aunt Patricia is a good dancer and did all the latest dances, so she would teach me and I would dance at school and impress all the girls. That's when I noticed that I had something over the jocks that the girls liked.

When I was eighteen a friend of mine, Tina Miles, taught me the basic step to country 2-Step and took me out to a country club. I then noticed a lot of guys were dancing around the floor and the girls were smiling really big. That's when I decided that wanted to dance. I was on a mission to get all the girls to dance with me and be the best on the floor. So I studied all the dancers and picked up all their moves until there was nothing new that I saw.

I met three girls who wanted to learn and one of them introduced me to West Coast Swing and I went to a lesson at a man's house named John Swartz. I picked it up and joined the Tulsa Swing Club. I went through all the group classes in a very short time and then I met Darren Cagle. While still doing country and winning local bar contests, I became more serious with West Coast Swing. Darren took me under his wing in both dances. I got the chance to compete with his girlfriend at that time named Margo Goodall, who was quite lovely.

I also met a man named Doug Moriss who was a champion already. He and his partner at the time were the 1st people to teach me about syncopation. What an awesome experience! I entered my

first West Coast Swing contest in 1986 in a J&J contest at our club and then in 1988 after putting a routine together with the help of my friend Skip Teel and dancing with his girlfriend as my partner, We won our first time out and it felt good because I did most of the choreography myself.

I checked out videotapes from our club library and watched them for hours and hours until I had checked them all out. I saw two guys who I liked to watch right off the bat, Mario Robau and Barry Jones. I noticed that Mario had smoothness and was funky. That was right up my alley. I liked Barry's dancing; he had flare and is still so very good. I met Mario Robau in 1986 in St. Louis and we hit it off. In 1989 he asked me to move to Houston. I did and my dancing from then on changed for the better. Before I moved I met Lori Hayner and we became dance partners. We decided to do Dallas D.A.N.C.E. So I decided I would stop in Dallas and compete and then go to Houston after the weekend was over. Lori and I won our division and I moved on to Houston. My dancing went up from there. I paid attention to everything Mario did and learned from one of the best in the country and in 1992 I turned Professional and have had so much fun competing with the top pros in the business! I moved to Wichita, KS where I was born and taught some 2-step and West Coast Swing.

I went to work for Boeing Aircraft for 2 1/2 years. While there I auditioned for the 1993 miss USA pageant. A friend of mine saw the ad in the paper and thought I should do it. I'm glad I did! 51 women in one room and only 11guys was a dream. The choreographer found out I was a teacher and asked me to assist in the choreography. It was a great experience I'll always remember.

After that I moved back home and that's where I met a very dear friend very special to and will be forever..Nikki Main who now lives in Vegas owning her own Studio. We competed in the Marlboro Country Dance contest held in our local Country Western Club and won doing a 2-step. She moved and met lady that helped me so much as a person and a dancer.. Suzanne Mckown. She was my only partner in the UCWDC circuit competing in the country western tour. I have been dancing other styles of Swing such as: East Coast Swing, Push, Whip, and Single Time Swing. Other dances I have learned are: Ballroom and Latin dances like, waltz, Cha-Cha, Meringue, Rumba, and Salsa.

I have had the opportunity to travel and teach at many places from the West coast to the east coast and in between. I thank Skip Teel for helping me with my first swing routine in 1987 and I danced with his girlfriend at the time as well and we won! I owe a great deal of appreciation to those who has helped my dancing and me as a person and those who have changed my dancing. They are Mario Robau Jr., Darren Cagle, Skip Teel and Doug Morris.



**Our NEW 1st Sunday
December 4, 2011
Afternoon Birthday Dance**

The Hollywood Moose Lodge
2907 Taylor Street in
Hollywood 33020

Admission ~ everyone \$10

Open dancing ~ 2 - 6pm

**Our 3rd Saturday of the month
dance, December 17, 2011**

Dance with us on
Fridays...

Dance Moves (Lauderdale-By-The-
Sea Center for the Arts)
220 East Commercial Blvd, 2nd
Floor, Lauderdale-By-The-Sea 33308

Current SFSDS Members -

Admission - Members \$10; Non-
Members \$15 (Membership
rate applies to members of other
swing clubs - must show

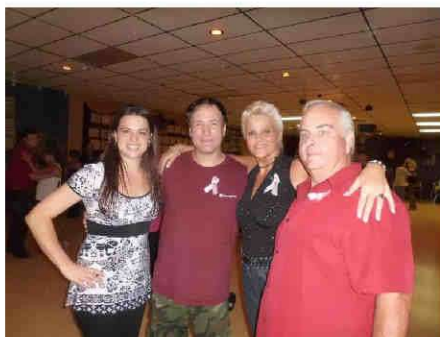
December is the SFSDS Toys 4 Tots Drive - Please bring the Toys to any of our dances.. and **THANK YOU!!!!**

It's also our Membership Appreciation Month. We're having a special treat. We're bringing in Terry Roseborough in for that weekend and having workshops and dancing **FUN!**

(see more info to the right and his bio above)

The Hollywood Moose Lodge 2907 Taylor Street
Hollywood 33020

Admission - Members \$5; Non-Members \$17 plus the cost of the pay workshops (Membership rate applies to members of other swing clubs - must show your membership card) Renew your membership at this dance (\$30), and be paid up through December 31, 2012!



Social partner dance principles

For the Lead and Follow to interact with each other, communication needs to occur between the dance couple. Since it's not practical to discuss moves, physical contact is the most effective means. More advanced dancers will take many cues from each other through this connection, with the Follow using it to communicate feedback to the

Free snacks & cake; cash bar

Membership Appreciation Workshops with Terry Roseborough on Friday, December 16

Footwork & Styling

7:30 - 8:15

(\$5)

Musicality at 8:15 - 9p

FREE

and then on Saturday,
December 17

Extending Patterns

7:30 - 8:15

(\$10)

Cool Moves at 8:15 - 9p

FREE

Joint New Years' Eve Party at the Hollywood Moose Lodge

Dancing, buffet, midnight champagne toast & more to come \$40/person

Advance reservations are being taken...

We're also having a **STAG** table for those who want to come and have a lot of fun!

sfsdsDance@aol.com

Center point of balance

Together with the center of gravity

membership card) Renew your membership now (\$30), get in free the night you pay & be paid up through December 31, 2012! bring 3 new people to any Fri and get in for **FREE!**

Connection

A means of communication between dancers in the couple.

Physical and **visual** types of connection are distinguished. Sometimes referred to as resistance or tone, it involves slightly tensing the upper-body muscles, often in the context of a **frame**, thus enabling leader to communicate intentions to follower.

Weight transfer

For partner dancers, using **weight transfers** is a way for a Lead to communicate a 'lead' for a dance step to a Follow.

For example, when a couple is physically in contact each other, for a Lead to have their Follow walk forwards, they may simply begin by walking backwards themselves. As their arms/points of contact move away from each other, they develop tension, which the follow may either break by dropping their arms or breaking the hold, or 'follow' by moving.

A more experienced Lead may realize (if only on an unconscious level) that the most effective execution of even this "simple" step is achieved by preparing for movement before the step begins. The Lead-Follow connection facilitates this. The principles of Leading and Following are explored to their most extreme limits in **contact improvisation** of **modern dance**, though they are as ancient a process as a parent carrying a child.

Advanced **swing** dancers do this to enhance their dance connection and to add more fun into the dance. Another way of "breaking the routine" of the

Lead just as the Lead uses it to suggest moves to their partner. The most accomplished dancers use connection as a line of communication which allows the lead to incorporate the follow's ideas, abilities, and creative suggestions into their own styling and selection of moves.

In many partner dances, the lead's steps differ from the follow's. In face-to-face positions, the follow generally "mirrors" the lead's footwork. For example, if the lead begins on their left foot, the follow will begin on their right foot. In choreographed pieces and other situations where the follow is in a tandem position or shadow position, the lead and follow will use the same footwork. Usually both partners move together as a unit, but in some dances the partners move in opposite directions - together and apart again.

In partner dancing, dancers seek to work together to create synchronized or complementary movements. The lead is largely responsible for *initiating* movement, whereas the follow's role is to *maintain* this movement (though they may choose not to). Many dancers describe this process as involving the initiation of momentum or 'energy' (by the lead) and then the subsequent maintenance, exaggeration, decreasing or dissolving of this momentum by both partners. This momentum or energy may be manifested as movement (in its most obvious form), or in a range of more complex interactions between partners:

- **Compression** (where each partner 'compress' the energy by bending joints and moving towards or 'into' their partner, to varying degrees);
- **Leverage** (where one partner - usually the lead - exploits the development of compression or connection to shift their follow's weight or

(COG), *center point of balance* (**CPB**) helps the dancer to better understand and control his movements. CPB differs from the two other centers in two respects. The exact location of the COG is always well-defined, however it significantly depends on the shape the body assumes. In contrast, the CPB during normal dancing (heads up, feet down on the floor) is always at the same place of the dancer body, although defined in a loose way: it is said that the CPB is in the general area of the **solar plexus** for the gentlemen, and navel for the women. The reason to distinguish this point lies in the following simple observation. If you put your feet together, you may move your head or your hips pretty far away from your area of support without losing your balance. But if you move your CPB just 2-3 inches away from the equilibrium position, you will feel a strong urge to step in this direction. Therefore awareness of your CPB, both consciously and instinctively, gives you a better control of the overall dance movement and connection with your partner.

dance is **syncopation** (the second meaning, making more steps than required by the standard description of the dance pattern). Syncopations are easier for the lead to cope with, since the lead does not have to change the intended dance figure, although experienced dancers try and match the fancy footwork of the partner, at least in rhythm. So, in a sense, syncopation may be perceived as mild hijacking. This is not as difficult as it might seem, since good dancers match their footwork to musical accents.



Lead and follow

From Wikipedia, the free encyclopedia

In partner dancing, the two dance partners are never equal. One must be the **Lead** and the other will be the **Follow**.

The Lead (conventionally the male in a mixed sex couple) is responsible for choosing appropriate steps to suit the music (if it is an improvised dance), and *leading* the Follow by hand pressure and signals to complete the chosen steps smoothly and safely. If the dance is a set (pre-choreographed) routine, the Lead is still responsible for initiating each move, which ensures smooth coordination between the two dancers.

**We'd like to thank
our sponsors for 2011...**

to 'ground' (develop 'compression' downwards, with the contact their feet make with the floor) themselves more thoroughly before initiating movement);

- **Tension** (is the opposite of compression - partners moving away from each other but still in contact)



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**Happy
Holidays
from the
SFSDS!**



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