

FEBRUARY 2021

The dance CALENDAR

In this Issue...

ON THE TECHNIQUE

Forward and Backward Walks - Pg 4

ASK THE DANCE DOCTOR

Dance Advice - Pg 6

MIKE'S LESSON

My Personal Epiphany - Pg 9

ABOUT THE BALLROOM

KINDNESS MATTERS - Especially Now... - Pg 11

RIGHT FOOT FORWARD

My Shoes Don't Fit - Pg 12

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Class Schedule 2021 (Every week)

Tuesdays

4-5:30pm Beg. Rumba, Chachacha / 6-7:30pm Int/Adv. Rumba, Chachacha

Thursdays

4-5:30 pm Beg. Chacha, Jive / 6-7:30pm Int/Adv. Jive, Paso Doble

Fridays

7pm-9pm Beg. Latin class and Social!

Saturdays

3-4:30pm Beg. Rumba, Chachacha 4-5:30pm Int/Adv. Chachacha, Jive

7pm-10pm Tango class and Mix Music Social!

Sat., February 13th - Valentine's Day Social Dance Party!

Sundays

4-6:30pm Latin Samba Beg/Adv

The Year of
the Ox



**Chinese New Year Celebration
Sunday, February 7th, 2021**

Come join us at our Queens location!
132-01 Roosevelt Ave, Flushing, NY 11354

Wednesday Afternoon Social

Check Dance Synergy, Inc
on Facebook for updates

Formerly The Dance Corner ... 33 years and still going!

186 Jericho Turnpike Mineola, NY

Info: Dee Kanevsky at 917-754-8957

**Must call to
reserve!**

Call Dee Kanevsky at
917-754-8957

**Hosts Gail
& Louise**

Wednesdays, February 3, 10, 17 & 24

**12:30-2:30pm Social gathering. \$15pp admission includes:
line dance instruction, coffee, cakes and snacks.**

All measures taken are for your safety and to allow staff to work free of incidents.
The Knights of Columbus has doubled our rent. We will have a 3 week trial period.
In order to stay in business, our Admission Fee is now \$15pp.

According to the CDC guidelines, in order to reopen during C-19 Dance Synergy will be
instituting the following procedures for the Wednesday Afternoon Social:

**PRIOR: Must Call Fri-Sun, 10am-1pm, to Reserve
Reservations a MUST, no walk-ins. Call: 917-754-8957
Couples Only. Limit: 48 people (24 couples)**

UPON ARRIVAL: Wear masks, at all times, even when seated, unless eating or drinking.*

Take temperatures - Sanitize hands - Leave contact info.
Social distance (ONLY 2 couples per table, seated on opposite ends)

*Anyone not covering their noses or wearing a mask will be asked to leave, without refund,
and will not be allowed to return in the future.

Refreshments (No buffet/ prepackaged only) - Patrons will receive a bag of snacks
that may include: Bottled water, fruit cup, pudding, pound cake, mini muffins, cookies.
On the table will be: To go hot cups with coffee and lid, prepackaged creamer and sugar.
Table clothes: paper and will not be reused.



Loren Finkelstein



Welcome 2021... We've been waiting for you! With every ending comes a new beginning and, like many of you, the new year couldn't come soon enough.

Over the past several months, dance classes have been running successfully with studios and private instructors diligently following safety guidelines. Protecting students and staff alike has been their utmost priority. In the coming months, you'll begin to see even more class offerings once vaccinations accelerate and statistics improve.

Meanwhile, please continue to support the wonderful dance instructors in our community by scheduling a lesson in February. A private lesson is the perfect Valentine's Day gift! Most importantly, please continue to stay safe and healthy. Keep moving, keep smiling, and, of course, keep dancing!

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*Group classes at Hollis Hills Bayside Jewish Center,
Fitness Loft, and Tropical Fitness are on hold until further notice.*

**We'll see you again at our
Monthly Dance Social in 2021!**

*The Polish American Cultural Association
5 Pulaski Place, Port Washington, NY 11050
Ballroom/Latin/WCS/Hustle/Country 2 Step*



Donna DeSimone's February Dance Schedule

IN-CLASS GUIDELINES

- Everyone must wear a mask, use hand sanitizer. Temperature check on hand and no changing of partners.
- Must have full disclosure if any student have traveled outside of NY or attended a large gathering.
- Studio provides proper ventilation filters, air purifier and air disinfectant.
- Attendance for contact tracing.
- Our intention is to keep distance between couples which should accommodate the size of dance floor.
- Each class must wait outside of dance room until the class in progress has exited.

Donna's In Person Group Class Dance Schedule

Excalibur Dance Studio, Bank of America Building: Lower Level, 290 Broad Hollow Rd., Melville NY 11747

Monday, February 1, 8, 15 & 22

6pm-7pm Slow Intermediate Hustle

7pm-8pm: Slow Intermediate West Coast Swing

Students must bring a partner or one can be assigned to you if available. In person learning \$15pp.
Please contact me to register for a class. Let me know if you need a partner.

Attitudes in Motion, 756 Old Bethpage Rd. Old Bethpage 11804

Tuesday Feb. 2, 9, 16 & 23

**** Now offering 1 class on Tuesdays ****

7:30pm-8:30pm: Intermediate Hustle

Wednesday Feb. 3, 10, 17 & 24

7:30pm-8:30pm: Advanced Hustle

8:40pm-9:40pm: Inter/Advanced: West Coast Swing

Donna's Private Lessons

Privates lessons available in both locations Monday-Thursday.

Donna: 516.375.8498 • email: dancxchange@yahoo.com

Visit Donna's website for Group class schedule, Privates & Events: www.donnadesimone.us



Forward and Backward Walks

By Richard Fiore

(Licentiate, (LAB, LAR, T) US Imperial Society of Teachers of Dancing)



One of the most misunderstood ballroom dance basics is the concept of forward and backward walking steps. It may seem strange that we may need to re-learn how to walk forward and backward in the context of ballroom dancing.

Traveling smooth dances such as foxtrot, waltz and others require special attention to forward and backward walking steps.

There are several undesirable habits that can hinder one's ability to lead and follow. For example, followers may notice that the leader is taking forward steps that feel unnatural and awkward. The leader may be taking short steps that curve outward rather than straight linear steps that pass directly under the body. This foot action is most likely a result of the lady not moving her foot back far enough to allow her partner to step into the space between her feet. Hence, the man may be concerned about stepping on the lady's feet resulting in short forward steps in an outwardly curved direction. When this occurs, the follower may unknowingly accommodate his feet positioning by continuing to take short steps. In some instances, she may even match her partner more closely by dancing her backward walks in a similar curved fashion. These actions all serve to compound the problem while reinforcing bad habits.

It is important for both partners to take straight linear steps making sure to pass the moving foot directly under the body while brushing past the standing leg for all forward and backward walks. It is also essential to use proper footwork, i.e., the part of the foot that contacts the floor over each step. Forward walks in foxtrot and waltz are normally taken as heel toe. Accordingly, these steps are initiated with the heel and finish with pressure on the toe, known as heel toe footwork. Conversely, the backward walks are typically initiated with the toe and finished on the heel, known as toe heel footwork.



There is an exception in tango. You may notice that experienced dancers typically curve their forward walks to the left. The man's first step is taken with his left foot forward and placed in line with his right foot (CBMP). He then places his right foot forward with the right side of his body leading. The lady follows in natural opposite, stepping back while placing her right foot in line with her left foot (CBMP) followed by left foot back with the left side of her body leading. The body's leading action forms a smooth subtle curve of about 1/8 of a turn to the left. In tango the forward walks are taken with the heel and backward walks are taken as ball heel.

A good way to practice forward and backward walks with a partner is to use an arm-to-arm practice hold in which both partners position themselves slightly to their left while extending their arms forward to hold around each other's arms. The arm-to-arm practice hold creates space between partners with no body contact. The man leads with continuous straight forward walks while the lady follows with straight backward walks. Both partners' feet skim the floor as they move through their steps in waltz, foxtrot and most other smooth dances. In tango the feet are picked up slightly off the floor and then placed on each step. As the man steps forward with his left foot the lady steps back with her right foot. His left foot moves forward in advance of his body before weight is taken onto his other foot. The lady follows by moving her right foot straight back in advance of her body before taking her weight onto her other foot. On the following step, it is especially important that the lady's left foot move far enough back and out of the way of the man's forward moving right foot. In this manner the leader can feel confident about taking a straight step of normal stride forward in the space between her feet. In this exercise both partners become more aware that their feet will alternately occupy the same space at different times.

This can be directly applied on the dance floor with a normal closed dance hold. The exercise can be repeated with the man traveling backward and lady traveling forward. Now the man has to step back far enough to allow the lady to access the space between his feet. All other aspects of the man's and lady's feet positions are the same. Both partners will invariably experience a true sense of improvement over time as they sharpen their spatial perception as well as develop a better sense of timing over the walks.

The key to achieving good forward and backward walks is to take straight forward and corresponding backward linear steps while passing feet directly under the body using proper footwork. This should feel natural and not be forced. It is also important for the ribcage to be maintained directly over the standing leg with straight posture. Fine tuning these techniques for forward and backward walking steps will give you a more polished appearance and enhanced enjoyment on the dance floor.

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All students are required to wear masks. Partner rotation will not be allowed. Enrollment with a partner is recommended.

Please wear comfortable clothes and leather bottom shoes or dance shoes. Sneakers or rubber bottom shoes are not recommended.

Schedule:

Classes meet Fridays 7pm-8:30pm with an option to stay until 9pm for practice.

1/29/21	Foxtrot & Rumba
2/5/21	Foxtrot & Rumba
2/12/21	Foxtrot & Rumba
2/19/21	Waltz & Cha Cha
2/26/21	Waltz & Cha Cha
3/5/21	Waltz & Cha Cha
3/12/21	Swing & Salsa
3/19/21	Swing & Salsa
3/26/21	Swing & Bachata
4/2/21	Bachata & Tango
4/9/21	Tango & Meringue

Instructor:

Richard Fiore - Dual Licentiate, US Imperial Society of Teachers of Dancing. For more information call Richard at (516) 398-6145 or email RF1111@yahoo.com

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A letter from Linda Gilberg, Owner
Stardust Dance Productions, Ltd.



Dear Dancers,

Stardust Dance Productions was created in 1988 for the purpose of dancing together, and for learning from a great national faculty, and for showcasing international dance entertainment, and for its day and night venues, with all styles of DJs, in hotels large enough for formal ballrooms, and yet dining together like friends and family.

Our mission is to concentrate the best of ballroom dance into our weekends and cruises. Our vision is to re-start, even better than you remember. Our values are to put our Stardust family's safety first.

We need a critical mass of dancers to bring you the quality and unique experience you know as Stardust Dance. In the meantime, we hope you can take advantage of scaled down opportunities locally, to keep up your dancing. But we cannot operate Stardust, distanced, at a fraction of normal capacity, since our margins are thin to begin with.

SAVE THE DATES:

2021 Weekends are booked at the Villa Roma Hotel in Callicoon, New York.
April 16-18 • June 18-20 • September 24-26 • November 19-21, 2021

In the meantime, stay safe and we can't wait to see you all on our Stardust Dance Floors!

Warm regards,
Linda S. Gilberg, CEO
Stardust Dance Productions, Ltd.

BARNEY & DEBBIE'S DANCE OBSESSION

New Groups starting February 1st & 2nd

\$60 in advanced - 4 week session. \$20 for one group class.

****All classes are without a partner except Mondays Couple class**

Mondays

6:00 Intermediate Social Bronze (Steps 1-4) w/technique & styling

6:45 Advanced to Bronze Medal (Steps 5-8) w/adv. technique & styling

*7:45 - 8:30 Couples group working on Intermediate Bachata, Salsa & Hustle

Tuesdays

7:00pm Beginners Class for all students and ones just starting out!

"In House" Spring Showcase

Date to be Announced. Limited Performances

We're ready for y'all!

- Temperature check before lesson
- Sanitizing in between each & every lesson!
- Staff are always wearing masks
- Your safety is our TOP priority!!!

Limit of 10 students in each class. Pre-registration required. First come, first served. Masks are Mandatory & Social Distancing. Sorry, no walk ins :(

**Visit www.danceobsession.com
and our FB & Instagram pages:**

"Dance Obsession Ballroom Studio"

for the most up to date information on upcoming groups & socials as the state regulations allow. Stay safe & healthy!



**516-753-2121 • 18 Hempstead Tpke. Farmingdale, NY 11735
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ASK THE DANCE DOCTOR

By Wingo Hom

Certified in West Coast Swing, Hustle, Full Bronze Silver Level in 12 American Ballroom and Rhythm Styles. 12 Time Top Teacher Award Winner!



Q: What are the responsibilities of leading and following in partner dancing?

A. There are many different ingredients to excellent partner dancing. The leaders and followers each have their own responsibilities in making partner dancing magical.

For leaders, those responsibilities include decision making, timing, rhythm, technique, and protecting their partner. Followers need to let go of control, not think, enjoy the ride and be the star! That doesn't necessarily mean the leader is the boss, but they are definitely in charge. The follower is smart enough to feel the lead when they're on the dance floor.

As a leader, it's an awesome rush when your partner does whatever you ask with elegance and poise. A great follower

will enjoy the spontaneous moment. The leader keeps time and suggests through his lead the figures that will be executed in a dance. That means the leader has the job of maintaining the rhythm, knowing the figures of a dance and deciding what figures he's going to lead in addition to leading them.

The follower, through reading the signals of the lead, executes the suggested figures. Connection is extremely important because it is through the connection that the lead is communicated. It is the leader's responsibility to keep the partnership in time with the song that you're dancing to. They pay close attention to the music and develop a strong understanding of the rhythm of each dance.

Floor craft leading involves more than merely guiding one's partner through a sequence. It must be done in such a manner that the dancers conform to the dance floor pattern and maintain the smooth and even flow of movement around the dance floor. Each figure must be started in proper position and direction with each step timed and sized to avoid collision with other couples. Lastly, it's best to avoid giving instructions on the dance floor until you've finished the dance and exited the floor.

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NOTE: Times Vary (NY Time Zone)

Monday **Feb. 1** @ 8:30-9:30pm Taught by Lynne
2-Thursday's **Feb. 11 & 18** @ 6:30-7:45pm Taught by Brandi
Monday **Feb. 22** @ 8:30-9:30pm Taught by Lynne



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My Personal Epiphany



By Michael Ditkoff

Michael Ditkoff has taken ten years of private ballroom, latin, swing and hustle lessons; eight years of private Argentine Tango, Waltz and Milonga lessons; three years of Embodiment Yoga to improve his frame, and six months of Alexander Technique to improve his posture. He was also a dance host on three cruise ships.

Last month, I wrote about my friend who had an epiphany in Buenos Aires. This month, I write about my own.

Even though Joe, my teacher, told me that women aren't interested in figures, I didn't believe him. He suggested I ask women for confirmation. Several confirmed, but I still found it difficult to believe. (More about this in a future article.)

I took all my ballroom, latin, swing and argentine tango lessons when I lived in the Washington, DC Metropolitan Area. (I now live in Yonkers.) I spent federal holiday weekends in New York to figure out where to move when I retired and to dance with strangers. (Once people form an impression about you, it's very difficult to get them to change it. Since I didn't know anybody in New York, the slate was clean.)

Sometimes, I came to New York on a Saturday. I went to the Trian-

gulo's afternoon milonga at Chelsea Market followed by an evening milonga at Sandra Cameron or the All Night Milonga at Stepping Out Studios. I left around 2:30 AM and got on line at Port Authority Bus Terminal for the 3:45 AM bus or to Penn Station for the 3:00 AM train to Washington. (I'm glad those days are behind me.)

At the All Night Milonga, my eyes focused like a laser on one woman. But leaders clung to her like Velcro and it was impossible to get her attention for a tanda. Also, the milonga was practically pitch black. I would have needed a flare gun to get her attention. (That's another article.)

One January, I visited a non-tango friend in Florida over a holiday weekend. I went to evening milongas. One woman taught me the real meaning of tango; connection, passion, and dancing as one. It was an epiphany. What Joe and several women said turned out to be true. What I thought was important (figures) turned out not to be as important to women.

Natasha embraced me so closely, if I was any closer, I'd be behind her. At the last Florida milonga, the host introduced out-of-town dancers. When her name was called, I realized I danced the weekend with the woman I always wanted to dance. I had to travel almost 1,000 miles to dance with her even though New York is only 225 miles from Washington, DC.

The next time I went to New York, we danced - and danced. I hope you have your personal epiphany.

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ABOUT THE BALLROOM

KINDNESS MATTERS - Especially Now...

By Lynne J. Gambone

Reprint from May 2020 issue



We are all vigilant with smart health choices at this crazy time. It's also a good time to reflect on our challenges and realize others have challenges that may be tougher than our own. Helping others with extra kindness is a wonderful choice!

An "inspirational" sign in a trendy store got me thinking about how Kindness Matters in the ballroom. My crazy mind went on a "stream of consciousness" journey.

"You'll always catch more flies with honey than you will with vinegar."

[kahynd-nis] is a noun meaning friendly feeling, liking, the act of kind behavior. Consideration, helpfulness, generosity and high quality humanity are associated with kind people. Positive qualities, right?

Dancing is our [hob-ee] an activity or interest pursued for pleasure or relaxation and not as a main occupation. Therefore, a hobby should be FUN, encouraging, supportive, happy and joyful. In addition, the amount of "work" put into a hobby is a variable personal choice, don't you agree? Kindness & Hobbies share many positive qualities. However, this doesn't always translate to our shared hobby of dancing. At times, both social dancing and lessons go into a "in a slump" and can feel discouraging, stagnant and more like hard work than fun. It's more enjoyable when our dancing encourages the growth of our passion and skills.

"You're never too important to be nice to people." -Jon Batiste

According to Harvard and Dartmouth Universities, KINDNESS IS CONTAGIOUS. The positive effects are experienced in the brain of everyone who witnesses kindness, improving their mood and creating a "pay it forward" mind-set. This means one good deed creates a

domino effect uplifting many! A dose of this "medicine" may help our dance community grow faster and more sustainably. Let's explore the science.

"Kindness can accomplish much. As the sun makes ice melt, kindness causes angst, misunderstanding, mistrust, and hostility to evaporate." -Albert Schweitzer

Kindness is the brain's natural painkiller! Kind people have 23% less cortisol, (the stress hormone) thus aging slower than the average population and having a longer life-expectancy. Acts of kindness release oxytocin, also called "The LOVE HORMONE," and nitric oxide, which dilates blood vessels. This reduces blood pressure and promotes strong healthy hearts. (Go ahead, all you closet "Dr. Strangelove's," let your imagination go to work on "the love hormone" part!) Kindness is scientifically proven to improve mood, make us more attractive and reduce depression and anxiety, quite a powerful combination! We already know that dancing has similar and abundant proven health benefits (see article from January 2019.)

"Kindness is... a manifestation of strength and resolution." -Kahlil Gibran

Science has also proven that KINDNESS IS TEACHABLE, it's like weight training and yields results in 1 day-Wow!. "One of the most difficult things to give away is kindness, it usually comes back to you." -Anonymous

World Kindness Day is an international observance on November 13th. It is always broadcast on the big screens in NYC and around the world. It focuses on the positive power of kindness which binds us, improves us and bridges the divides of race, religion, politics, gender and zip codes. The "Cool to be Kind" Award is coveted by many and culminates this day celebrating humanity. I'd like to earn that one!

"Do your little bit of good where you are; it's those little bits of good put together that overwhelm the world" -Desmond Tutu

So, I learned that "KINDNESS MATTERS." Kindness & dancing really do go hand-in-hand offering amazing wellness benefits. Our dance community here on Long Island is so special and meaningful to me. I promise to infuse it with more active KINDNESS will make it get stronger, happier, safer, more vibrant, more welcoming plus improve its long-term health. Will you I learned that "kindness does wonderful things to a face." -Anonymous

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My Shoes Don't Fit

By Spencer Weisbond, C. Ped.



I was at a dance event recently where I offered people free shoe advice. I heard lots of foot related complaints. I also noticed a lot of similarities in the shoe habits of men and women who had "foot problems". They were squeezing their feet into tiny little shoes. "My big toe joint hurts during or after dancing" was a common complaint. Whether it be the joint of the big toe, the balls of the foot, arch or heel pain, or blisters. The percentage of people I see for foot problems that are caused by misfit shoes is very high.

Since shoe fit affects foot function, the marriage between foot and shoe needs to be a harmonious one. People with foot problems are very often people with shoe problems. Shoes should allow the foot to do its job while still protecting it from the forces of walking 10,000+ steps you take a day. During this daily venture your feet will take on many tasks.

Your feet:

- help propel you;
- allow you to stand up straight;
- hold excess weight;
- take you a distance equivalent to at least 8X around the world during your lifetime;
- take you to places where you can interact with others;
- help you locate furniture in the dark.

Your foot needs to act as a loose, "bag of bones" when it hits the ground to adapt to uneven surfaces. Then, your foot will absorb shock equivalent to 250% of your own body weight, at times. It will then transform itself into a rigid, propulsive lever to move you forward. Your feet perform all these functions in a fraction of a second, thousands of times over. The shoes you wear can allow, or inhibit your feet from doing these functions efficiently.

Orthotic Solutions: Shoes too short

The most common trait of shoe fit that people share is...SHORT SHOES! People are wearing shoes that aren't long enough. There are many reasons why. Wanting to feel the shoe on your foot because of a lack of sensation, not wanting to wear a larger size, as they don't like the number, or believing the shoe will slip off. People's feet elongate as you gain weight. It's only logical that one's shoe size will increase with time, and that one's shoes will become tighter if you don't adjust the size.

How tight shoes affect the foot can be a through a multitude of conditions. Short shoes can bunch up your toes, causing them to curl or "claw" while wearing them, and long term use can permanently affect their shape. This position can develop corns on the tops of the toes, and calluses on the undersides of the toe pads, as well as across the balls of the foot.

Short shoes can actually contribute to bunions. They force the big toe to bend out towards the lesser toes, while at the same time putting pressure on the inside of the foot, on the big toe joint. It does this because short shoes put the widest part of the foot in a slightly narrower portion of the shoe, up towards the front. This is not the only reason why people get bunions, but it's a sure contributor.

Short shoes can also affect how your big toe functions. When your heel lifts from the ground, your big toe rises. This is a moment when your foot must transform itself from a shock absorber, to a rigid propulsive lever. As your big toe lifts, it triggers a mechanism in your foot that raises your arch, locking the joints in the mid-foot, and prepare the foot to become rigid. If your shoe is short, then the big toe joint (which is the hinge that raises the big toe) will not line up with the bending point of the shoe. This can restrict your big toe from raising when it must, and the foot will then not be an effective rigid lever when it needs to be. The result is a foot that stays in its shock absorbing state at a time when it should be rigid. Joints of the mid-



foot are more flexible at this moment and can strain. Muscles, attached to bone via tendons in the lower leg must then work overtime to compensate. Excessive strain of muscles, tendons, or ligaments can only occur for so long and remain pain-free. It's important to have your shoes fit your feet so they can perform as they were designed.

When getting the right size shoe, one should get their feet measured. Our feet actually have two length measurements. From heel to toe, or your "overall length," and from heel to ball, or "arch length." Let's say a person has a size 10 overall length, but measures a size 11 arch length. This person would benefit from wearing a size 11 shoe, even though their overall length is a 10, as the size 11 shoe will bend at the same point as the foot. This will provide an optimal situation for proper toe function. As far as the size 11 shoe then being 1 size bigger than the person's overall length, there are far fewer problems associated with a shoe being too big by one size than too small.

As a fit guideline, you should have enough room in your shoe at the end of your longest toe to fit the width of your index finger.

We can't discuss the length of shoes without discussing width. As a rule, shoes get wider as you go up in size within the same style. So, a size 10B shoe is wider than a 9B, and a 9B is wider than an 8B, and so on. People's feet that are too wide for a particular style of shoes in their size, must buy a longer size to get the width that fits. By this guideline, shoes that are too short can also be too narrow. Narrow shoes cause problems as well. Narrow shoes push the balls of your feet together and pinch nerves in-between the balls of your feet which can cause painful "neuromas" in the forefoot. Neuromas are horribly problematic, and if non-responsive to conservative treatment, require injections, and/or surgery which results in loss of sensation to the affected toes and wrinkles on your face from the pain. Recurrence of neuromas is probable, as people who experience relief from invasive treatment will go right back to wearing the same shoes that caused the condition in the first place. The same is true with bunions.

So, what size shoes do I need? What kind of shoes? What shape?

Orthotic Solutions: Shoes don't fit

When fitting yourself for a new pair of shoes, keep in mind that the size on the box is just a number. A guideline. Shopping online, although very convenient, doesn't give you much choice if the shoes are tighter than you expected. You will most likely go out and suffer. Get yourself to a store. When trying on shoes, you should try on both shoes and walk around. If the shoes are for dancing, do a little dance in the store. If a shoe fits, you should forget you even have it on. Believing a shoe should "break in", only relates to any leather or fabric that needs to soften. This is true with some shoes. But NEVER buy a shoe that you know is constricting, thinking that your foot is going to make a short, narrow shoe fit better over time. You may very well be able to break in a poorly fitting shoe, but your foot pays the piper. When choosing a shoe shape, try to pick something that is shaped more like your foot than pointy. Not all pointy shoes are bad, but many of them do force your big toe outward into a bunion shape. Be aware of that. Your big toe is a hinge joint, designed to only move up and down. When you force it outward, but still demand it function normally, it has long term degenerative effects.

When deciding if a shoe's shape is right for you, take the shoe and put it right next to your foot and compare shapes. Does the shoe look impossibly small? When you put the shoe on, is the leather or fabric around the front of the shoe super tight? It shouldn't be. Have you got toe room? Can the piggies wiggle? They should be able to.

Use these guidelines to find a shoe that fits and functions well. There are shoes out there that can suit many purposes, from work to the dance floor. You'll be surprised what shoes can be found if you just try some on. Many social dancers adopt regular shoes as their weapons of choice, and have them suede to give the adequate amount of slip on the floor. If you suffer, and you feel that your shoes are causing the problem, you're probably right. You need to alter your shoe size and/or style to insure that your time dancing, and walking is a pleasure, and pain-free.

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