

50 YEARS

Roundtable

celebrates

2026

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Syllabus

ROUNDALAB CONVENTION 2026

Table of Contents

Advanced Merengue (Herr)	1
Cha Cha Teaching Progression (Gotta)	3
Characteristics Of Rhythms (Finch)	5
Choreographic Flow (Weisensel Chavey)	11
Classics Voting (Wintrow)	13
Does Your Mic Really Make A Difference (Parker)	15
Finger Tip to Finger Tip (Eum)	19
Green Door (Dodge)	21
Green Door Cue Sheet	23
History Of RAL (Connelly, B)	25
Intermediate West Coast Swing (Voelkl)	27
Introduction To Rounds (Oren)	29
Introduction To West Coast Swing (Townsend-Manning).....	31
Latin Flourishes (Hilton).....	35
Leading Is Respectful Connection With Intent to Move Harmoniously (Caves/West).....	37
Left Turning Figures (Davenport)	41
Moving On With Kiss (Kurczewski)	47
Patricia Cue Sheet	49
Picture Figures, In the Phases (Callahan)	51
Protecting Your Voice (Connelly, P).....	67
Street Fair (Tulloch).....	71
Street Fair Cue Sheet	74
Swinging Through Advanced (Nolen).....	77
Tampa Jive (Mee)	79
Tampa Jive Cue Sheet.....	80
Tele Figures (Gomez)	87
Turn And Step Or Step And Turn (Preskitt).....	89
Working With Partners (Panel).....	91

Advance Merengue

Advanced Figures

Presented by John & Karen Herr

Characteristics – Reminders: When we close, we use a strong Cuban motion, which is an essential defining element of the dance. Here is a very technical description of the Merengue movement.

It results from a combination of rolling the foot from the inside edge of the ball of foot to the flat of the foot, delaying the full weight change, and the alternate bending and straightening of the knees. As full weight is taken on the supporting foot, the knee straightens and that hip is pushed up and out while at the same time the knee of the free leg bends and the hip drops. The rolling action of the foot ensures the hip arrives after weight is taken over the new standing foot. Forward and back steps should be taken with forward poise and toes turn out. All steps are fairly small.

In Round Dancing, we typically use those speeds of 28-32 MPM, while outside of Round Dancing they can dance quite a bit faster. This slower RD speed lends itself for the more sensual styling.

RD Merengue does not use a lot of technique like in Waltz, Foxtrot, Tango, Rumba, etc. One needs only to learn a couple of movements to master the basics. Here is a less detailed description for the man.

Another Technique Description (easier)

First, picture yourself doing a "Side and Close". The following is how the "Side" and the "Close" are done in Merengue.

- 1) Step left onto the inside edge of the left foot
- 2) Moving the body to the left, roll from the inside edge of the left foot onto the full soul of the foot.
- 3) The left movement will cause the right foot to draw toward the left foot in preparation for the "close" action
- 4) As you take weight onto the right foot take the weight onto the inside edge of the right foot.

5) Then roll onto the full soul of the right foot, which causes the left foot onto the inside edge in preparation for stepping side to the left to start over again.

Hip action

The stepping to the left onto the inside edge of the left foot one should relax the left side of the body which causes the right hip to move to the right.

When you move to left causing you to step onto the inside edge of the right foot, the left side of the body is relaxed, and the left hip moves to the left.

This is opposite of hip action in Rumba, so it takes a little practice to get used to it.

About Figures in our Session

Our session will be focusing on a few of the more difficult Merengue figures. Hopefully we will be able to show you how to teach them. We will be covering the following figures, probably in the following order, due to their levels of difficulty (easier to not-so-easy).

Wraparound

Snake

Roll In/Out

Additional Reference

rounddancing.net/dance/figures/merengue.html#top

This will give you a list of some figures that are not included in the Roundalab Phase Manuals. It is authored by Harold & Meredith Sears of Colorado.

Cha-Cha Teaching Progression

Presented by Roy & Betsy Gotta

The Teaching Progression committee has been around for many years working on developing teaching progressions to help teachers understand what figures build off of each other. This moderated interactive session will work to revamp the Cha-Cha teaching progression. You will have a direct say in what future teachers use.

Attached are the current suggested teaching order and my own teaching order. The current order was created decades ago by one person. Over time, figures have been added, teaching philosophies have changed, definitions have been modified, and technology has made communication easier. While our phase manuals and other resources have been constantly evaluated and updated, the teaching progressions have seen little attention. I have included my teaching order, not as what I think the new order should be, but as an example of how one person's ideas differ from the resource. Call it a starting point. I encourage everyone to bring their own teaching order preferences, and be ready for a spirited, yet courteous, discussion. If we do not come up with a completed new order, at least we can come away with the beginnings of one. Everyone's input is welcomed. Keep in mind, we are creating a suggested teaching order. It is a starting point for teachers, when teaching a rhythm for the first time.

Suggested	Order	of	Figure	Introduction
1. Walk			17. Break (to a Position)	
2. Circle Away & Together			18. Chase	
3. Forward Basic			19. Chase Peek-A-Boo	
4. Back Basic			20. Chase Peek-A-Boo Double	
5. Cucaracha			21. Underarm Turn	
6. Sliding Door			22. Reverse Underarm Turn	
7. Basic (Half Basic & Back Half Basic)			23. Chase With Underarm Pass	
9. Sand Step			24. Spot Turn	
10. Crab Walks	11. Side Walks		25. Lariat	
12. Fence Line			26. Open Break	
13. New Yorker			27.	Whip
14. Shoulder to Shoulder				
15. Time Step				
16. Hand to Hand				

Roy's	Teaching	Order
1. Basic/Forward & Back Basic	17. Fence Line	
2. New Yorker/New Yorker to Open	18. Crab Walks	
3. Walk	19. Time Step	
4. Circle Away & Together	20. Peek A Boo Chase	
5. Cucaracha	21. Vine 2, Face to Face/Back to Back	
6. Sliding Door	22. Peek A Boo Chase Double	
7. Chase	23. Traveling Door	
8. Shoulder to Shoulder	24. Chase With Underarm Pass	
9. Spot Turn	25. Reverse underarm Turn	
10. Underarm Turn	26. Side Walks	
11. Lariat	27. Triple Chas	
12. Sand Step	28. Fan	
13. Hand to Hand	29. Hockey Stick	
14. Alemana		
15. Open Break		
16. Whip		

Characteristics of Rhythms

My Music Is Counted Four Beats to the Measure But What Is It?

Presented by Dan & Sandi Finch

Almost every rhythm we dance is written in 4/4 timing, so how do you know whether to do a Foxtrot or a Bolero to a song? What makes a Merengue different from a Tango?

Each of those rhythms has four beats in each measure of music. Some we dance *Slow Quick Quick*. Some we dance *Quick Quick Slow*. Merengue is generally all *Quicks*. Some call for hip action, most don't.

Each rhythm has unique characteristics and a "feel" found in the music. That uniqueness starts with the elements that make up music: Timing, tempo, rhythm pattern and character.

- Timing is also called the time signature, shown as a fraction that we recognize as 4/4, 3/4, or 6/8, for example. The top number indicates how many beats to count in each measure. The bottom number signifies that a quarter note receives one beat. In 4/4 timing, that means you are counting four quarter notes in a measure.
- Tempo (Italian for time) is the speed of the music, reported as measures per minute (mpm). Quickstep just wouldn't be the same if played at the same tempo as Waltz.
- Rhythm pattern is how the beats are organized, as in the syncopation typical of Cha Cha (1,2,3&4).
- The elusive quality called character is the inspiration for dancing. Rumba, we all know, is called the dance of love, but so is Bolero. Rumba is also called the dance of lust because it is more sultry sounding; Bolero is referred to as "the other dance of love" that reflects bigger heart-felt emotions (hence the big sweeping actions). Incorporating the story makes dancing more art than exercise.

We don't have a problem recognizing a Waltz because it is just about the only rhythm we dance in $\frac{3}{4}$ timing, meaning three beats in every measure of music. If it sounds slow enough, it is Waltz. Too fast, and we can call it Viennese Waltz (and you may recognize it as $\frac{6}{8}$ timing).

You can recognize a smooth rhythm dance from a Latin when you see it—Waltz, Foxtrot and other smooth rhythms focus on flowing movements around the floor. The Latins such as Cha Cha and Rumba emphasize story-telling and more in-place movement to the beat.

Once you feel what the music is suggesting, you can find out about its characteristics in the Manual of Standards. A paragraph called “Characteristics” precedes each phase section of each rhythm in the Manual. There you will find anything important for your understanding of how to dance that rhythm. Sometimes the history or where it originated makes an important difference. We begin a class on a new rhythm with students listening to the music, making sure they hear the beat, while working in a history lesson.

You can also find characteristic details in the Glossary part of the Manual of Standards, under Rhythms.

Delving a bit more into the Roundalab web site, you will find under Member Resources, a gold mine of material:

1. The *Teaching Progression Manuals*. Each is preceded by a long paragraph about each rhythm and what makes it different. For example, the Bolero section details its form of rise and fall and how that differs from Rumba.

2. The *Reference Manual*. This is filled with material on understanding music, writing choreography, teaching, cueing, running your dance business and just about any related topic you can imagine.

3. And, look for *READ*. That section includes random articles and syllabus material from past convention presentations on virtually all the rhythms.

For this seminar, we want you to hear music and identify what rhythm you feel it is and/or what dance style you would write to it. Here is a simplified breakdown of various rhythms and their characteristics to help you.

Waltz

Its difference starts with the timing (3 beats in a measure). Its undulating form of rise and fall is what makes waltz a waltz. The mantra—begin rise at the end of count 1, continue rise through count three, lower at end of three, closing the feet to begin again. Like the rolling of an ocean wave.

Foxtrot

Smooth sophistication. Floating across the floor. Passing steps give that gliding look. Hear “boom tic boom tic” in the music that makes you want to travel. If it makes you want to bounce, it is probably Jive. Its rise and fall is different from Waltz; here, rise at the end of the first step and stay at that level to lower on count four, usually without closing the feet. Body should move effortlessly, like a swan on the lake, feet moving but with a quietness in the body.

Quickstep

Speed, lightness, agility. The most dynamic of our dances. Doing the quarter turn progressive chasse should feel like a carriage ride through the park. Wind in your hair. The speed requires a lightness from being on the balls of the feet.

Tango

After Waltz and Cha Cha, Tango is probably the most recognizable of the rhythms. We dance three forms of the Tango, all originating from the same place, the streets of Buenos Aires. Political upheaval in South America drove ex-patriots to Europe in the early 1900s, and they took their Tango with them, where it became the rage of Paris society. Hollywood stylized it for the movies of the 1920s, and the competitive ballroom dance world officially standardized it for competition in 1922. Each group added its own interpretation, such that today we have the very different variations known as Argentine Tango, International Tango and American Tango, with its own distinct set of characteristics.

Our Glossary defines the three styles and explains a bit about the differences. You can spot Argentine Tango immediately. The embrace, the relationship between the partners, and the footwork—all are different from the other forms. Some figures have Spanish names. In the ballroom world, Argentine Tango is considered a “latin” dance because steps are taken onto the ball of the foot, while its American and International cousins emphasize heel leads, staccato action and are considered “smooth” dances.

Argentine Tango music is generally melancholy, defined by the sound of the bandoneón, a type of accordion first made in Germany and taken to South America by immigrants. The lyrics talk of lost love, a yearning for homeland, a wasted life.

The late Eddie Palmquist likened the differences among the three styles to a Lady's temperament. In Argentine Tango, she dances seductively, almost cuddled to her partner, as though "yes" would be her answer to any request from partner. In the very English International style, Lady is aloof, and the head tics and sharp turns into and out of closed position indicate her answer would be a definite "no." In the more playful American style, her answer would be "maybe."

Similarly, you can think of the forms of Tango like the stages of a marriage, as suggested in a 1993 Smithsonian Magazine article. American Tango is like dating when partners are flirty and on their best behavior. Argentine is when you're in the heat of things and emotions—passion and even anger—are flying. International is like the end of the marriage when you're staying together for the sake of the children.

Slow Two Step

This rhythm shares the same timing and almost the same tempo as Foxtrot and Bolero, but it has a strong back beat defining the third step and a melody that encourages gliding on the balls of your feet. It should feel like skating. The count is technically SQQ, but you may hear it more as SS&.

Jive

Fast-paced, bouncy steps. Joyous spontaneity. This is one of the swing rhythms. The characteristic that separates Jive from the other swings is the bounce. You should hear it in the timing: 1,2,3a,4, the "a" being a shorter sound than an "&" count. When you dance, this becomes a bounce. It has a characteristic way of moving the feet in the side/close, side steps, unlike how you dance that pattern in Two Step, partly because of the speed as well as the bounce.

West Coast Swing

Another of the "swing" rhythms. It differs from Jive in being slower, more "down and dirty" and there should be no bounce. That's why the timing uses "&" counts instead of "a." It was once called sophisticated swing. The signature characteristic is dancing in a slot. One historical reference says this started because directors shooting movies wanted actors dancing in straight lines so their profiles would always show.



Rumba

Romantic, sultry, a story of longing and romance, focus on each other. Use eye contact to tell the story—and the lead. While any popular music in 4/4 timing could be used for a Rumba, traditionally Rumbas are danced to music using instruments common to the Caribbean, where the rhythm originated. You will recognize the sounds of sticks clicking together or a rasp pulling across a gourd.

Bolero

Dreamy, romantic, the steps reflect big emotions—like yelling from the rooftop about how you feel. It will be slower than Rumba, requiring more controlled execution with strong expression. Also native to Cuba, this rhythm traditionally goes best with sounds of Latin orchestras.

Cha Cha

Playful, energetic. You can't miss hearing the sound of the chasse in the count 1,2,3&4. Upbeat, fun. One dancer described it as pretending you are still 20 and wear size 4.

Merengue

Its basic 1,2,3,4 timing encourages you to step on each beat. It gets a staccato look from the way steps are taken—side onto the inside edge of the foot, roll onto it as the other foot closes. A strong hip action should result. A purist will hear in the music a güire, a sheet of metal with bumps played with a stiff brush on the downbeat, and other Caribbean instruments.

Mambo

This is a fast Rumba, using many of the same figures and timing as Rumba (QQS). To do them fast enough, the steps have to be smaller, with the last one being a signature type of hold. This gives it a staccato feel. It was the Mother of Cha Cha, originating in Cuba, so shares much of the energetic playful energy of Cha Cha.

Samba

Celebration of life. Festive, with a signature bounce. Hear “boom-chicka-boom” in the music for the bounce, and count 1a23a4. Upbeat, rolling hips, think Rio de Janeiro, Mardi Gras and Carnivál. It has more timing variations than other rhythms, giving us figures also counted as SQQ, SS, 12&, 1a2a3a4, 123&4.

Paso Doble

This is the most theatrical of the rhythms. You need to get into the story line or you may feel a bit silly doing the steps. The rhythm depicts the drama of the Spanish bullfight, as envired by the French in the 1920s. Man dances with a commanding air as the matador. Lady is the cape, sometimes the bull, a flamenco dancer, even the horse of the picadors. The music is stirring, traditionally capturing the story of a bull fight, from the matador entering the ring, taunting the bull and in the end, showing off after his win.

Hustle

The Disco era, music of the 1970s. Fast, steady, unrelenting. It is a new rhythm in round dancing, as yet unphased in 2026. We are dancing it as 1,2,3,4, a step on every beat, consistently throughout. No rests, no slows. You should envision John Travolta in Saturday Night Live. It can be danced faster, if you hear the syncopations in the music. In that case, the timing becomes &123, still one step on each count.

So, let the manuals be your guide if you are unsure, but otherwise, rely on what you hear and feel. Says Peter Perzhu, Russian-born American Rhythm champion, “The music is in charge.”

Making Choreography Smooth to Dance

Presented by Peggy Weisensel Chavey

Do your dancers seem to regularly sit out certain dances? More informative, do they let you know those dances are uncomfortable? When creating a new choreography, how can you keep dancers moving on the dance floor comfortably? Learn ways to review your choreography for smooth dancing and body flow. Let's identify choreographic connections / sequences that could challenge the dancers' ability to move smoothly.

It's not straightforward to separate out and examine a single component of the choreographic process. They all impact and depend on each other. So, although I will focus specifically on flow in dance choreography, the discussion will bring in other facets of the choreographic process.

Old adage: Always teach one level below your learning and performance level. Does this apply to choreographers as well? Are book definitions enough to determine how figures can flow from one to another?

Old adage: When producing something for public consumption, know your clients. For round dance choreographers, this means we need to know what type of dancer we are creating the choreography for. What are their dance expectations? What skill level do they most likely possess? Am I choreographing this dance for the general Phase whatever population or for this specific group that I'm teaching right now? Does my choreography simply challenge or does it reach beyond?

Old adage: Just because it flows for the leader, doesn't mean it flows for the follower – and vice versa.

Does that Crab Walk 1/2 really flow into a Circle Chase for both dancers? What about that Cucaracha Cross into a Basic? Is dancing both parts solo good enough to find these gotchas?

What other flow type questions should we be asking ourselves as we create our lovely choreographies?

Sequences found in published dances:

1. [RB] {hc} Fence Line; Side Walks;; Underarm Turn;
{fp} Fence Line; Side Walk Ending; Side Walk 1/2; Underarm Turn;
2. [FT] Reverse Turn;; Hover; In & Out Runs;;
3. [RB] New Yorker; Crab Walk 1/2; Basic;;
4. [TS] Box;; Hitch Fwd; Scissors Thru;
5. [WZ] Hover; Wing; Cross Hover 3x;;;
6. [FT] Telemark to BJO; Natural Hover Cross;; 3-step;

References:

- Roundalab Choreographers Discussion Panel by Mary Townsend-Manning ~ 2020 RAL Convention
- Writing A Dance by Debbie & Paul Taylor ~ 2015 RAL Convention
- Choreography – How We Might Write a Dance Round Robin ~ 2015 RAL Convention
Panel Members: TJ & Bruce Chadd, Randy & Rose Wulf, Bob Ensten, Peg & John Kincaid
- Choreography Session Lesson Plan by Denis Crapo ~ 2008 RAL Convention
- Choreography, Let’s Talk by Casey & Sharon Parker ~ 2016 RAL Convention
- How Can I Make Successful Choreography from a Dancer’s Point of View?
by Steve Gibson ~ 2018 RAL Convention
- Choreography – the Basics & Let’s Do It! ~ 2010 RAL Convention
Let’s Choreograph A Dance by Ron & Georgine Woolcock
The Science of the Art of Body Flow by Susan Healea
- *The Art and Technique of Ballroom Dancing* by Rudi Trautz 2019
ISBN 978-3-9821003-0-2
- *The Ballroom Technique*
ISTD DANCE Examinations Board 1994
- *Teach Like a Pro The Ultimate Guide For Ballroom Dance Instructors*
by Diane Jarmolow with Brandee Selck 2011
ISBN 978-0-9835261-0-0

Classic Voting: How Does It Work?

Presented by Elaine Wintrow

Every year we are asked to vote on the classics, but do you understand how the process works? How does a dance become a classic or a golden classic? When does a dance become eligible? Come learn how it all works and the important role that you play in the process.

If you are glancing at this paper prior to the session time and want to have some background beforehand, you can check out the RAL Operating Procedure 3.01.01 to see the different sections pertaining to Classics and Golden Classics.

Classics/Golden Classics are determined by Roundalab members exercising voting privileges. Golden Classics Rounds of the Quarter are likewise determined by the voting membership. Your vote is important!

Many members have expressed that they don't understand how Classics are determined. There are a number of requirements.

- When does voting for Classics normally occur?
- How old does a dance have to be to be first eligible for voting?
- How many dances from the previous year's ballot can be included in the next year's ballot? Can other dances be added?
- When is a dance no longer eligible to be on a voting list? Can a Classic eventually lose the ability to become Golden Classic?
- How many dances from each Phase level are allowed to become Classics per year? How are ties determined?
- How many times does a dance have to be voted to "Classic" before becoming a "Golden Classic"?
- Is there a Runner-Up Status? Is that the same as Classic?
- How is the "Most Popular Dances" list determined from this voting procedure?

- How many dances can you vote for under Classics? How many can you vote for under Golden Classic Rounds of the Quarter?
- How is the Golden Classic Rounds of the Quarter voting list determined?
- How important is it to be sure that you are voting for the dance with the exact choreographer/rhythm/phase **that You** are using?
- What types of reports are required to be presented to Convention members?
- And what types of reports must be kept for tracking the history of the Golden Classics as well as the results of the voting tallies?

Hopefully, you will find the answers to these questions by attending the session.

Does Your Mic Really Make a Difference?

Presented by Sharon & Casey Parker

There are many things that affect the way our voices reach our dancers' ears. These things range from the hall acoustics, extraneous noises, equipment quality and setup, vocal presentation and qualities. Our session in 2025 was about many of these and can be revisited in the ROUNDALAB convention syllabus article "What Did I Really Hear". During the 2025 session there were a couple of items that attendees wanted to hear more about. One was what we can do to improve the quality of your vocal sound, and the second was picking a microphone that best suits our voice.

This session is going to deal with analyzing your voice type, cueing style, and picking a hand mic that best suits your voice and cueing style. There are also wireless microphones. Many of the concepts we will address in our session (and below in this article) apply to wireless mics also. There are many types of wireless mics and each one of us has a preference for types of wireless mic (head worn, ear worn, lapel mic, battery pack, no battery pack, and more). Make sure you adjust the placement of the mic portion of your unit close to your mouth and nose but not in front of your mouth to avoid bursts of air and sound on the plosive articulation.

In looking at the vocal qualities we naturally have, you need to determine if your speaking voice is the same as the voice you use when speaking on the microphone. Sometimes our speaking voice has qualities that are not pleasant to listen to or that make it more difficult to understand the speech. There can also be vocal inflections (pleasant or unpleasant) that may be heard in your speaking voice, your cueing voice, or even both.

To analyze your speaking versus cueing voice you need to find two or three people whom you can enlist to assist you with an analysis and comparison. It is best to make sure that you are open to comments and critique, and that these people are willing to be brutally honest with their evaluations. Evaluations need to be done over time when the cuer is unaware the evaluation is occurring. Below are some of the items the evaluator should listen for:

- Identify the qualities of the natural speaking voice, both good and distracting.(ex: naturally loud or soft, nasal or clear, overly sing-song or drone, etc.)
- Is the cueing voice presenting the same qualities as their speaking voice? If not, how are they different?
- What is the distance the cuer is holding the microphone in relation to their mouth and nose?
- What angle is the microphone in relation to their mouth and nose?
- Does the microphone remain at a consistent distance/angle with the mouth and nose or does it change positions throughout the performance process?

- Does the tonal quality stay the same throughout the entire evening? (tired or overworked vocal chords may change the way the voice sounds as the evening progresses)

When listening to a cuer, there can be many things that distract from understanding the cues. Many of the items we have referenced in the questions shown above for the evaluation of your voice. But, there are items other than vocal qualities that can make it difficult for the dancers to understand. You should also have your evaluators listen to see if you have any of these qualities in your cueing. Below is a list of items that can be distracting to those listening. Many of these can be helped with thorough awareness of the issue and practice of issue resolution. Some of these are:

- Sing-Song The vocal presentation goes back and forth from a higher pitch to a lower pitch
- Up Swing The vocal presentation upsweeps at the end of words or phrases
- Nasal This vocal type has a much harder time as this is usually their speaking voice also. If this person does not speak with nasal qualities, then there is a better chance of being able to make changes to their cueing voice.
- Monotone The voice here will remain on the same tone all the time.
- Speed Talker There can be two causes of this issue. This cuer could be waiting too long to start cueing the amount of words needed to fit in, they could be trying to fit too many words into the time for the cues or, they just talk fast.
- Singer This cuer will at times cue while singing the pitches of the song melody. This can be perceived as positive or negative by the dancers.
- Accents We all have some type of accent related to where we learned our first language. This may or may not be a distraction, but it is something we need to be very aware of. If you have a heavy accent that makes it harder for the dancers to understand your cueing, I recommend finding a speech therapist who can assist you in reshaping the tonal shape of the words that are difficult for the dancers understanding.
- Tonal Inflection This may or not be a distraction. The effect seems to happen naturally by specific cuers. The cues from this cuer may be presented in harmony with the chords in the song (not the melody as in a Singer) or with vocal pitches that are in dissonance with the chords in the song. When this is done, I have found the easier sections of the dance are harmonized and the harder sections of the dance are in dissonance. This seems to bring the attention of the dancers focus into the more difficult cue.

The type of microphone you use will suggest what portion of the head of the microphone is best to accept the vocal vibrations. Specific areas of microphones are better at picking up the vibrations of your voice. Types of mics and terms you will find in searching for a mic: Omnidirectional, Bidirectional, Cardioid, Hypercardioid, Unidirectional, Supercardioid, condenser mic, dynamic mic, ribbon mic, bright-sounding mic, dark-sounding mic.

The graphs below show the area around the head of the mic that pick up the sound best. The graph on the right is the most common way to show the polar pattern. The graph on the left is a 3-dimensional version of the polar pattern. The polar pattern is a pickup pattern that defines the sensitivity of a microphone to the sound waves arriving from different angles. This graph maps the directional characteristics of the sound entering the microphone.



SUPERCARDIOID



CARDIOID



OMNIDIRECTIONAL

When holding the microphone, the angle of the microphone head is important. Most of the hand microphones used in our dance activity should be held with the flat top of the screen facing your mouth (and nose) area. This placement allows for the microphone to best pick up the vibrations from your voice.

The flat portion of the microphone screen should be held about an inch away from the upper mouth (and nose) area and not touching any part of the face, chin, or lips. This distance helps to control the volume of sound that reaches the microphone. As the microphone distance increases, the volume that reaches the microphone is cut dramatically. If your microphone distance is changing while you cue, the sound that reaches the dancers will also change making some cues much softer or louder than other cues. The volume changes at about 4 times the volume per inch of distance.

When dealing with vocal projection into the microphone, it is best not to push the sound exiting your vocal cords too much. If you speak softer and utilize the equipment to project the sound of your voice your vocal cords will not tire out as rapidly and not begin to sound strained. This approach will also make the vocal sound produced more relaxed, and in many cases help to lower the pitch of your voice. This concept is important for many women cuers whose voice is in a higher pitched range. If you are a male with a much lower voice, then you will need to play with how relaxed to make your voice or specifically locate a microphone that does not emphasize the lower sounds.

Once you have some information about your vocal qualities, you can begin to look for and select a microphone. There are many types of microphones, and you should try out as many different microphones as possible. Testing your voice with these microphones should be done with equipment you are familiar with and with someone again evaluating for you the difference in the sound of each microphone. It is preferential to use the same microphone cord and setting levels on the equipment. If possible, use the same song to cue, and the same speaking phrase so the person listening can better compare the sound being produced by each microphone.

Dancers need to clearly hear what we cue and teach in order to dance smoothly. Even with clear enunciation of your words, your microphone might be working against you. Everyone's voice is unique and finding the proper microphone for your voice and usage is essential in helping our dancers find success.

Come learn about voice types and what to look for in a microphone, so it works for you and your dancers! This evaluation process is what we will work through during our session at this convention.

Fingertip to Fingertip: Using Your Arms to Dance

Presented by Christina Eum

#1: Straight arms aren't actually straight!

- To the eye, "straight" arms are forward and slightly curved.
- Perfectly straight arms look robotic and a bit unnatural, which is great with certain kinds of music. But with most music, in most dances, the arms should be slightly curved.

#2: Everything is connected!

- At the end of each arm is a hand with fingers. Above that, each forearm connects to the upper part of the arm through the elbow. The upper part of each arm is connected to the shoulders, which connect to each other. AND the shoulders are the top of the trunk of the body. Movement in any one of these sections ought to both be affected by and affect the others.
- Movement in the arms frequently follows and finishes what started in the hips or trunk and is expressed in the shoulders. This is part of why getting the body shape of your dance position helps get your frame in the correct position and vice versa.
- Movement through the arms does not have to start at the shoulders. It can also start with the elbows or wrists...maybe even the fingers!
- Like legs, arms rotate inwards and outwards.
- Arm circles combine rotation with a movement that translates throughout the structures of the arms.
- Let movement happen; don't stop it arbitrarily! My arms often surprise me because I started something and let it flow, and it didn't necessarily end up in the "normal" place.

#3: Your hands finish your arms; do something with them!

- Preferably not flopping downward like a dead fish.

#4: Differing musical styles requires different movement styles.

- Do what feels right with the music. Typically, flowing, rounded, gliding movements work best with flowing, smooth music, while sharp, staccato, angular movements work well with bouncier and edgier music. Examples:
 - Smooth Waltzes and Foxtrots = smooth, flowing movements (think ballet)
 - More Contemporary Chas = sharper, more staccato movements (think jazz or hip hop)
- Same for fingers: smooth, flowing music=elegant fingers; edgy music may need straight fingers
- One thing I learned in jazz dance: the energy surge

#5: Sometimes practicality reigns.

- If you need your arm for a turn or something, get it there! And then see where it goes after that.
- Be aware of where your partner is and keep elbows in when possible. In other words, try not to whack your partner. If it happens, recognize that dancing is a contact sport and accidents happen.
- Keep your arms out and available, as a rule.
- But...Arms don't always need to move. Sometimes you just tuck them away somewhere until you need them.

#6: Tips for Optimizing the Presence or Absence of a Partner

- When dancing with a partner, arm movement should usually mirror or complement your partner's arms. Typically, this will fall to the leader to set. Leads will often be visual rather than kinetic.
- When dancing in TANDEM or SHADOW, the partner in front sets the movement, regardless of lead or follow. This is just practical reality—the partner in back can see the partner in front.
- When dancing on your own, you have a lot more freedom. I find it best to keep proper body position for a frame, and then let the arms either take frame or move past it, depending on my mood and level of exhaustion.

Teaching Green Door Swing

Presented by Doug & Leslie Dodge

When preparing to teach a dance, the first thing that I do is read the cue sheet. Most of the time this is fairly easy, just reading the head cues. Sometimes things are not real obvious and it means reading the fine print – and there are times when reading the fine print does not help. That is when I go looking for a video (on YouTube or at “Dance Demos”) to see what they really intended but failed to put in writing (not uncommon).

In the instance of Green Door, the original cues were interesting to decipher, especially when I was new to the game 40+ years ago. The original cues differ from Roundalab’s recommended cues; and they differ from the cues that I would use (why say “quick balance L & R” when we have a standard cue “chasse L & R” already????). Another quick question – is this a phase 2 two-step, or a phase 3 due to the jive?

Sometimes, if I’m not sure of how a figure is done, I’ll do more study, including reading the Roundalab Standards Manual, watching the Roundalab figure video, and even asking for help (I recently taught a dance where I was still confused after reading the manual and looking at the video, so I asked two other teachers about the figure). I definitely want to teach the figure correctly – foot placement, body rotation, starting and ending position, how to lead it, what the follower needs to know, etc.

And somewhere in there, I listen to the music and then follow along cueing the dance to the music, ensuring that I understand the timing and any nuances that I can pick up. This brings up another problem – what happens when your music and the cue sheet don’t match up? Or the music is no longer available? With Green Door, you can find a copy of the Belco record (B-259) on eBay for \$4-5; and the original music (Jim Lowe) on Amazon. However, there is not a digitized version of the Belco recording (which is different than Jim Lowe’s version) that we could find. I also have an instrumental version (no vocal).

Teaching this particular dance – Green Door – is a particular problem for me. The last time that I taught it was October 1, 1987 – and I used a record, not a computer. I remember the date because my wife went into labor that night after our teach and the next day our oldest daughter was born. So, I will dig out my record (Belco), play it on my turntable, and record it as an MP3 (plus writing up the cue sheet again).

When actually teaching, I typically start with potential problem areas. (When teaching “Shivers” I walked people through the hustle part first, then used some hustle music to practice.) With this dance, I walk folks through the “Green Door Swing” portion of the dance so they know what it is and how to do it.

I then proceed to either work around the swing portion and how to get in and out of it a bit; or I’ll just head to the beginning of the dance and work my way forward. When I get to the swing portion, it takes very little to slide right into it and then on to the rest of the dance.

So, if you can find the music and figure out the cues – enjoy – it’s a nice dance.

ROUNDALAB PREFERRED CLASSIC HEAD CUES

GREEN DOOR

RELEASED: 1964

CHOREOGRAPHER: Charlie & Bettye Procter, 5255 Williams Dr., Paris, TX 75462

RECORD: Belco B-259, B-207

ARTIST: Belco Rhythm Boys

FOOTWORK: Opposite

TIME @ RPM: 2:24 @ 45

RHYTHM: One Step/Jive

RAL PHASE: II

SEQUENCE: INTRO A B A B A ENDING

MEAS:

INTRODUCTION

1-4 OP-FCG WAIT 2 MEAS ;; APT PT ; TOG SCP [TCH] ;

PART A

1-12 WLK 2 ; HTCH 4 ; WLK & FC ; VIN 4 & PVT 2 [BJO] ;;
FWD LK TWICE ; WLK & FC ; SD CL TWICE [SCP] ;
WLK 2 ; HTCH 4 ; WLK & FC ; VIN 4 ;

PART B

1-12 [QK] BAL L & R ; RK APT REC CHG SDS 3 ;
FC LOD 3 ROLL ACRS 2 ; BAL AWY & TOG BFLY ;
BAL L & R ; RK APT REC CHG SDS 3 ; FC LOD 3 ROLL ACRS 2 ;
BAL AWY & TOG ;
SD CL LOP RLOD FWD/LK FWD ; VIN 2 SCP BK/LK BK ;
DIP BK MANUV ; QK PVT 2 TWRL 2 SCP ;

REPEAT PART A + B + A [BELCO B-207 GOES THRU 3 TIMES]

ENDING

1-2 TWRL W TWICE M LIMP ; APT PT ;

Notes: The choreographer for this dance may not agree with each of the ROUNDALAB preferred cues provided in these Head Cues. Supplementary information is shown in [brackets].

4/22/2002

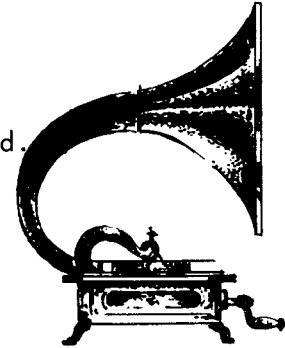


ROUND DANCER MAGAZINE

1250 W GARNETTE, TUCSON, ARIZONA 85705

GREEN DOOR

(CLASSIC REPRINT)



Composers--Charlie & Bettye Procter - Dallas, Texas
Record - BELCO #B-259-B #2 -- Second band Cued by Charlie Procter
Position--INTRO: Open-Facing, M's bk twd COH, M's R & W's L hands joined.
DANCE: SCP facing LOD.
Footwork - Opposite throughout, steps described are for the M.

MEASURES

INTRODUCTION

1---4 WAIT; WAIT; APART,-, POINT,-; TOGETHER(to SCP),-, TOUCH,-;

1-2.... In Open-Facing pos wait 2 measures;;

3..... Step bwd away from ptr twd COH on L,-, point R toe twd floor & ptr,-;

4..... Step fwd on R twd ptr & wall into SCP facing LOD,-, tch L toe beside R ft,-;

DANCE - PART - A

1---4 (Slow) WALK,-,2,-; (Hitch) FWD,CLOSE,BK,CLOSE; (Slow) WALK,-,2,-; VINE,2,3,4;

1..... In SCP start L ft & do a slow walk fwd,-,2,-;

2..... Start L ft do a 4 ct hitch-step stepping L twd LOD, close R to L, bk L, close R to L;

3..... Repeat action of Meas 1 turning to face ptr on last beat to LOOSE-CP;

4..... Start L ft do a 4 step grapevine down LOD stepping side L, R XIB (W XIB), side L, XRIF of L to end in CP M's bk to COH;

5---8 (Slow) PIVOT,-,2,- (to "Snug Bjo"); FWD,LOCK,FWD,LOCK;

WALK,-,2,-; (Face In CP) SIDE,CLOSE,SIDE,CLOSE;

5..... In CP do 3/4 RF couple pivot stepping L,-,R,- to end M facing LOD in Bjo-Pos a little tighter than normal;

6..... M steps fwd LOD L, step R lock in bk of L (W locks in front), M steps fwd LOD L, Lock R in bk of L (during this action of this meas M turns slightly diag to LOD & wall);

7..... Adjusting to normal Bjo do a slow walk fwd LOD L,-,R,-;

8..... Face ptr & wall in CP step side LOD on L, close R to L, side L, close R to end in CP M facing wall;

9--12 REPEAT MEAS 1-4 -- Adjusting to SCP on first beat, Repeat Meas 1-4 exactly.

PART - B

13-16 SIDE/STEP,STEP,SIDE/STEP,STEP; APART,TOG,CHANGE SIDES/2,3;

TO L-OPEN 2/3,ROLL,2; TO OPEN/STEP,STEP,FACE/STEP,STEP;

13..... In CP M's bk to COH take small steps swd LOD side L/R,L, repeat to RLOD side R/L,R;

14..... Breaking CP leaving M's L & W's R hands joined step apart L, together R, change sides /2,3; (Note: M passing R shoulders & LOD side of W to face COH L/R,L and W turns 1/2 LF under joined M's L & W's R hands to face ptr & wall)

15..... Stepping R/L,R M turns 1/4 RF (W 1/4 LF) to face LOD in L-OP with M on outside of circle, M's L & W's R hands still joined roll bk twd COH LF 3/4 turn (W 3/4 RF XIF of M) in 2 steps L,R to face ptr & wall; (Note: release joined hands after 1st roll step and join M's R & W's L at end of 2nd roll step)

16..... Stepping L/R,L M turns LF (W RF) slightly more than 1/4 into partial Bk-To-Bk pos, step R/L,R to face ptr & wall in Bfly-Pos;

17-20 REPEAT MEAS 13-16 -- except start in Bfly-Pos rather than CP for Meas 17.

21-24 SIDE,CLOSE,FWD/LOCK,FWD; VINE,2,BK/CUT,BK; DIP,-,REC,-; PIVOT,2,TWIRL,-;

21..... From Bfly-Pos step side LOD L, close R to L turning to face RLOD in L-OP, step fwd RLOD on L/lock R in bk, fwd L;

22..... Turning to face ptr & wall in Loose-CP step side R (RLOD), XLIB of R (W XIB also), blending to SCP step bwd twd RLOD on R/cut L in front of R, step bwd R;

23..... Staying in SCP dip bk L,-,recover R,- ending in SCP;

24..... Turning to face ptr & wall in CP step L,R to do a 3/4 pivot (RF), M walks fwd LOD L,R (as W does RF twirl under joined M's L & W's R hands)

ENDING: TWIRL,2,3,4; ACKNOWLEDGE

W does 2 full RF twirls stepping R,L,R,L as M steps side, behind, side, behind (L,R,L,R); Step apart (ML & WR) & Acknowledge.

DANCE GOES THRU 2 TIMES & FIRST 12 MEAS A THIRD TIME PLUS ENDING

Roundalab - A Bit of History

Presented by Barbara Connelly

It's always important to know where you have come from and how you got to the present day. Take some time to read "ROUNDALAB – the First 50 Years." We have come a long way from the Legacy III meeting 1977 to today's convention in Waco, TX. The following questions will be answered in this session.

1. ROUNDALAB's first convention was here.
2. This was adopted in 1978 as the first Rating system.
3. It took 5 years to establish this committee for honoring members.
4. Set up in 1984 to help members attend conventions or Round Dance schools.
5. 1986 saw the reproduction of these education tools.
6. Rhythms introduced in 1987 and placed in Phases IV, V and VI. (3 answers)
7. New figures in these 2 rhythms were added in 1990.
8. Legal issues caused the addition of these licenses in 1991.
9. 1993 saw this rhythm added with just 2 figures & considered "experimental".
10. This rhythm was added in 1994-similar to rumba with new timing.
11. DC & DW were replaced in 1998 with?
12. 1999 saw this new rhythm added.
13. Toll free phone number to get information on where to learn Round Dancing.

14. The convention package was increased to include this event.
15. 2005 saw this first fun event.
16. This was moved from Jive to its own standard in 2007.
17. Jive added a new section in 2008 called?
18. Another new rhythm was added in 2009.
19. In 2012, this was permitted during convention for one's personal use only.
20. Convention discussion of standards was greatly reduced due to this activity.
21. This change in Phase IV Foxtrot and Waltz occurred in 2017
22. In 2019 this teaching tool became available online.
23. 2020 saw the first convention of this type.
24. Balloting for bylaws, budget, classics were done this way in 2021.
25. The first of these scholarships were awarded in 2024.

Intermediate Workshop on West Coast Swing

Presented by Klaus Volkl and Evi Kuhn

West Coast Swing is a modern dance from the Swing family. It originated in the USA, specifically California, and developed from Lindy Hop in the 1930s and 1940s, evolving from Lindy Hop, particularly the so-called "Hollywood Style."

The dance emerged as a space-saving, linear variant ("Slot") on the West Coast, significantly influenced by dancers like Dean Collins, who adapted the style to the film needs of Hollywood. West Coast Swing is characterized by its flexibility and improvisation.

After World War II, US soldiers brought East Coast music and dance styles to the West, further shaping the regional development of West Coast Swing. Characteristics of West Coast Swing are characterized by flowing, gliding movements along an imaginary "dance line" or "slot." The dancer moves back and forth, while the partner, through deliberate leading, initiates turns, changes of position, and accents. Unlike many other dances, West Coast Swing (WC) doesn't follow rigid step sequences but is based on collaborative improvisation, with the leader setting the direction and the follower adding their own accents.

Music and Style WCS is extremely versatile and can be danced to almost any genre of music, including pop, blues, R&B, hip hop, soul, rock, and swing. In Munich I joined a WC-Workshop with the world champion and he was dancing West Coast Swing to a Waltz music. That was really weird.

This flexibility allows dancers to interpret the music individually and incorporate creative variations. Basic Steps and Figures The foundation of West Coast Swing is the 6-count basic step, which is divided into three parts:

Steps 1 & 2: Back Step – two small steps back

Steps 3 & 4: Triple Step – a quick triple step forward or to the side

Steps 5 & 6: Triple Step – return to the starting position

Typical figures for beginners include the sugar push, the left side pass, and the underarm turn. The technique emphasizes smooth impulses, clear signals, and a harmonious connection between partners.

Special Features:

Slot Principle: Dancers move along an imaginary line, allowing for fluid transitions

Improvisation:

Room for individual variations and creative interpretation

Flexibility:

Adapts to different musical styles and personal expressions

Elegance and Control:

Focus on flowing movements rather than frantic jumps West Coast Swing is thus a modern, dynamic dance that combines tradition and innovation, offering ample room for creativity for both beginners and experienced dancers.

We will try to explain three families of West Coast Swing.

Family of Sugar figurines:

Cheek to Cheek, Tuck & Twirl, Tuck and spin

Family of Triple or Passes figures

Man's Underarm Turn, Push break, Left side pass Right Side Pass and Underarm turn

Family of Whip figures: Straight whip, Wrapped Whip, Tummy Whip

Other Figures: (not included to families)

Coaster Step, Anchor Step, Sugar Toe Heel Crosses, Throwout and French Cross

Intro to Rounds:
This is What I Do; What Do You Do?

Presented by Bev Oren

You have been assigned to conduct a one-hour session on "Introduction to Rounds." How will you approach this task? Will you focus on teaching a specific rhythm, or will you introduce figures from various rhythms to provide participants with an understanding of different rhythmic styles?

I have found that I prefer to teach Merengue because it allows participants to learn several figures within an hour. The primary reason for this preference is that Merengue features a straightforward rhythm, making it accessible for beginners. Unlike dances such as Rumba or Two Step, which require detailed explanations of rhythm patterns like "Quick, Quick, Slow," or Cha-Cha with its "123&4" count, Merengue only necessitates understanding a simple "1234" pattern, where movement occurs on each beat of the measure.

Which method do you typically employ during an introductory session, and what are the guiding principles behind your approach? We welcome you to attend this presentation and encourage your involvement. Be ready to share your strategies and experiences so we can all learn from one another.



Introduction to West Coast Swing

Presented by Mary & Bob Townsend-Manning

When introducing West Coast Swing to your students, be patient and take it slow. It is very different from other rhythms that they may know. And technique is required right from the beginning. In other rhythms, we will teach footwork at one level and then add technique at the higher level. That will not work with West Coast Swing. In this session, we will cover introductory material, beginning Sugar figures, and beginning passes. Whips will not be addressed now.

Introductory Material: Positions, Characteristics, Timing, Styling, Anchor Step

The most used positions used in West Coast Swing are Left Open Facing Line of Dance (LOP-FCG LOD) and Left Open Facing Reverse Line of Dance (LOP-FCG RLOD), cued as Left Open Facing Line and Left Open Facing Reverse. Some cuers may shorten this to Left Open Line and Left Open Reverse. Although these are incorrect cues, West Coast Swing dancers generally know what the cuer intends. In addition, the normal West Coast Swing starting and ending position for most figures is a modified left open facing position with the man angled slightly to his right and the lady angled slightly to her left.

The styling and character of West Coast Swing are different than Jive. Where Jive motion is up and down with bounce, West Coast Swing is low and smooth, with soft knees. Many older dancers will migrate to West Coast Swing over Jive since it is gentler on the knees. West Coast Swing is sexy and sultry. Partners should have eye contact and a flirting attitude. West Coast Swing is a “slot” dance with the lady owning the slot, with the man moving out and back into the slot to allow the woman to pass. In the case of Sugar figures, the man blocks the slot.

West Coast Swing figures will have three separate timings. Sugar figures will have a timing of 1,2,3,4; 1&,2, with a touch or press done on count 3, so there is no weight taken on that count. Passes have timing of 1,2,3&,4; 1&,2, while Whips have timing of 1,2,3&,4; 1,2,3&,4; The Sugar figures and passes require one and a half measures, and the Whips take 2 measures. Cuers should be comfortable with cueing split measures. Stacking cues may work with beginning Jive, but for West Coast Swing, Quickstep and Tango, the dancers need their cues individually with the same delay between cue and execution for each figure.

The Anchor step should be the first figure taught. It is the ending half measure of most West Coast Swing Figures. Drill the Anchor step with your students to the point where they are comfortable and can do it without thinking.

The most important advice for teachers of West Coast Swing is that you need to be patient with your students and caution your students to be patient with each other. The leader in West Coast Swing has more responsibilities than in other phase III rhythms. The footwork for the man on the passes is more difficult than the lady's footwork.

Sugar Figures

The first two steps in Sugar figures are always the same. The man takes a larger back step with his lead foot to lead the woman to move towards him. Then he takes a smaller back step allowing the woman to approach him. The woman takes two forward steps. These two steps can be combined with other figures by adding "Sugar" to the beginning of the figure name. For example, Sugar Vine 4 would mean to do a vine 4 (sd, Xib, sd, Xif) after taking the two "Sugar" steps to close up with the partner)

Sugar Push – After the Sugar steps, the lady touches while gazing at her partner. The man presses on his third step, also looking at partner. During the fourth step, the man takes weight on the pressed foot which leads the woman to step back on her fourth step. Steps 5-7 are the Anchor Step, done by both.

Tuck and Spin – After the Sugar steps, the lady touches tucking her foot slightly to her left while the man presses. On the fourth step the man takes weight while the woman turns 1/2 right face and then spins another 1/2 right face to face partner. Both partners then anchor.

Tuck and Twirl – Tuck and Twirl is not standardized in Roundalab, but it is used commonly. It is a Tuck and Spin with lead hands held.

Passes

French Cross – The French Cross is done as part of the woman's footwork for all passes. Some dancers may prefer to substitute 3 small steps in lieu of the French Cross. The French Cross uses 1&2, timing stepping on the right turning left face then crossing left in front of right continuing to turn left face then back right. In total the French Cross will turn 1/2 left face. For the woman all the beginning passes are two Sugar steps, a French Cross and the Anchor Step.

The footwork for the man is different for each of the beginning passes we will work on, so we need to be patient. The man's role in West Coast Swing is vital. We need to give the men enough practice so that they feel confident and comfortable.

Underarm Turn – For an underarm turn the man moves out of the slot toward his left side allowing the woman to pass on his right side. Lead hands are held throughout, the lady traveling under the joined hands. The first step for the man is back to get the lady moving towards him. The second step crosses right in front of left starting a right face turn. The next steps are a triple (sd/cl,sd&fwd) continuing with a right face turn to face partner. The figure then ends with an Anchor Step and the couple is now facing the opposite direction.

Left Side Pass – For the Left Side Pass the man moves out of the slot toward his right side. His first step is the back step leading the woman to move towards him. The second step is a back step turning left face out of the slot. The middle triple (sd/cl,fwd trn) continues to turn left face back into the slot. The last triple is the Anchor. The couple has turned one half and now faces the opposite direction.

Right Side Pass – The Right Side Pass starts in a right handshake with partners in an L-position, lady facing Reverse Line of Dance (or LOD) and the man facing Center of Hall (or WALL). The man's first step in this case is a forward step while turning left face leading the lady to move forward and pass. The second step is a back step continuing to turn left face. The middle triple (fwd trn/cl/fwd) finishes the left turn. The figure ends with an Anchor Step and changes the facing direction of the couple by one half. The Right Side Pass ends with lead hands joined.

Bonus Material – if time permits

Extension and Fillers – Because many West Coast Swing figures use split measures choreographers will use extensions to make the figures into two measure figures. Examples are Extended Left Side Pass which adds 2 extra steps between the triples, and Sugar Push with Rock 2 which adds a rock recover before step 4. Choreographers will also use short fillers between figures like Kick Ball Change or Walk Back 2.

Passing Tuck and Spin – A Passing Tuck and Spin combines a Left Side Pass with a Tuck and Spin. The First two steps are done as a Left Side Pass, but then the figure finishes with the touch spin then Anchor.

Final Reminder

Remember to be patient, and to encourage your students to be patient with each other. Learning West Coast Swing takes time and practice, but it is well worth it.

Latin Flourishes

Presented by Pat and Joe Hilton

The intent of this session is to provide dancers with ideas about how to add flourishes to their Latin Rhythm dances. The idea is to better connect with your partner while providing a better show for those who may be watching you dance. Since each couple adds their own styling as they dance, this session will provide concepts for dancers to consider for adding flourishes to incorporate into their Latin dances.

THE DEFINITION OF FLOURISHES

To begin, consider one of the basics of dancing is that dancing is expressing the musical composition in bodily movements. In the case of Round Dancing, it usually means selecting or creating a set of figures that allows a couple to move in consonance with the chosen piece of music. When choreographers write a dance, they are providing their interpretation of that specific piece of music. This interpretation is usually a set of standard figures that provides the basic framework for the dance. Individual dancers may then add any extra movements that demonstrate their own interpretation of the music and enhance the choreographer's basic framework. These additions are called "flourishes."

These flourishes are additional, embellishing, or improvised movements performed by dancers. They enhance the style, musicality, or flair of a dance by adding a momentary, dramatic, or "showy" touch to standard movements. Typical examples of flourishes might include facial expressions, twirls, exaggerated arm styling, or extra spins. They allow the dancer to add a personal, creative, or artistic touch to a dance, allowing the dancer to express their own style.

BASIC REQUIREMENTS FOR SUCCESSFUL FLOURISHES

While they add flair, good flourishes must allow dancers to remain on time with the music while not interfering with the other dancers in the circle. While flourishes may involve extra twirls, dips, or more elaborate movements during a standard figure, they should remain within the structure of that figure. Flourishes should not be dangerous nor make it difficult for other, less experienced dancers to perform the basic steps. Finally, a specific flourish attempts to match the energy or tempo of the music, adding a dramatic, sweeping, or graceful movement to the dance.

LATIN RHYTHM FLOURISHES

Slower Rhythms (Rumba, Bolero, Etc.)

The tempo and general nature of the music affect type of flourishes associated with Latin rhythms. The slower tempos associated with Rumba and Bolero for example, usually call for more fluid, continuous type movements. The music tends to be related to more romantic themes which should entice the dancers to form stronger connections with their partners. Therefore, seductive arm movements, swaying body movements, and enhanced eye contact are ideal ways to add flourishes to these rhythms.

Faster Rhythms (Cha-Cha, Mambo, Etc.)

The faster tempos associated with Cha-Cha and Mambo for example, usually call for more staccato, dramatic movements, which may introduce flourishes that punctuate a specific beat or call attention to a dancer's partner. The music tends to be related to high energy themes which should encourage the dancers to be more playful in their approach to each other. Therefore, sharp pointing steps, added spins, and actions that challenge a partner to respond are typical ways to add flourishes to these rhythms.

Some Flourishes Seen on Today's Dance Floors

Combing One's Hair

Caressing Movements

Exaggerated Looks (Increasing focus on the partner)

Looking Back When Moving Away From Partner

Pointing at Partner

Extra Kicks or Flicks

Be bold start adding those flourishes to make a dance more personal, creative, and engaging. Just be sure to do it in a controlled manner, to add flair and personal expression to the standard steps.

Leading Is Respectful Connection with Intent to Move Harmoniously

Presented by Larry Caves and Kaye West

HELPFUL UNDERSTANDINGS

Two Paradigms of Leading

1. Often taught to, or believed by, new dancers: forceful insistence by **Lead** to a passive or uneducated **Follow** with focus often only on arms
2. We recommend: Respectful connection/communication inviting an **educated, active partner** to move harmoniously, which is often counter-intuitive, but is globally applicable

Learning Habits to Apply Universally to Create an Effective Connection

Effective leading

- Is *communication via body language* (readable, timely signals) to *invite* the partner to move in an intended way by positioning the *whole body* to facilitate her movement.
- Requires awareness of *entire body* plus knowing what the partner can/should/might do.
- Needs mutual “*tone*” in arms/body shape. Tone is intentional *stability* in joints: shoulder, elbows, wrist, fingers.
- Includes both **Lead** and **Follow** understanding their roles.
- Involves first *understanding* and *experiencing* what is involved and then practicing the implementation of techniques, which requires time.

Leading is done in coordination with the music

- Understanding how music is counted is essential.
- Music is the *conductor* informing the coordination of both dancers.
- The *sound* (the beat) is instantaneous; but the *count of that beat* includes the interval (space) until the next sound.
- A step typically is measured by *when the foot hits the floor* which is *simultaneous with hearing the beat of music*. (**How** the body is positioned as the foot hits the floor depends upon of the rhythm being danced.)

- Movement is *continuous* and occurs during the *space (interval) both before and after taking weight*. Movement of the whole body is what constitutes dancing (not just the feet).
- Since the *movement* (of the body and legs) to take a step occurs *prior* to the beat (the sound when the foot hits the floor), the *signal* (“lead”) must occur in coordination with the *beginning of the movement* for the step, which means *after taking weight* on the *previous step*. One must start early enough to arrive on time!

EXPERIENCING CONNECTIONS and LEADING

• **How much pressure is needed to lead?**

Feeling that only slight connected pressure is needed

• **How to assure Follow is on the desired foot**

Place partner on foot by shifting weight

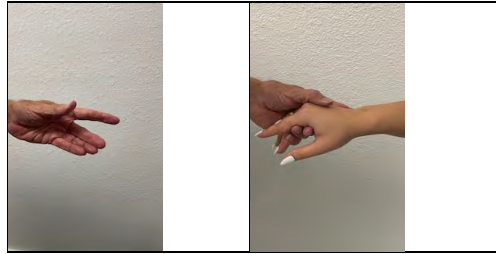
- When side by side
- When facing partner

• **How to “open the door” to initiate partner’s movement in the desired direction**

- In Closed Position (standard /smooth rhythms)
- Shape body
- Release partner’s foot so she points it and it is ready to *begin* accepting weight (foot always moves *ahead of the beat* to be prepared for the foot to “hit the floor”).
- In Rumba and Cha Cha
- Shape body
- Release partner’s foot so she points it, ready to accept weight (foot always moves *ahead of the beat* to be ready for the foot to “hit the floor” and *take weight*).

• **Recommended handholds to teach early on to contribute to effective leading**

- Location and orientation of hands in BUTTERFLY Position
- Harmoniously changing hands from BUTTERFLY Position to LOW BUTTERFLY (aka “Two Handhold,” “Low Double Handhold,” or “Facing with hand/s joined”)
- Both flatten hands and **Lead** rotates joined hands out and down in arcs like large parentheses marks (or *outside* of large ball).
- **Follow’s** hands flatten when **Lead’s** hands do; they slide so fingers are against fingers and swivel against his fingers (moving in an arc as if on the *inside* of a large ball).
- Recommended handhold in LOW BUTTERFLY facilitates turns and push-pull connection.
- Location and orientation of hands In Latin LOW BUTTERFLY (intent is to influence her *hips*).



- Changing from LOW BUTTERFLY Position to BUTTERFLY
- **Leading underarm turns (*Lead's* signal and *Follow's* response) in Rumba and Cha Cha**
 - **Lead** gives signal and opens door – similar in both Underarm Turn and Reverse Turn.
 - **Follow** responds by slanting her upper body like his and pointing her leg where she will step then moving her arm and hand so her hand is directly above her head when she steps beneath it. Their step paths for Rock & Recover are parallel (harmonious).
 - An Underarm Turn (right-face) – **Follow's** *left foot* is free; **Lead** Rocks *back* on *right* foot.
 - A Reverse Underarm Turn (left-face) – **Follow's** *right foot* is free; **Lead** Rocks *forward* on *left*.
- **Lead for a New Yorker or movement in same direction is similar; contrast:**
 - Lead to *stop* forward movement (New Yorker)
 - Lead to *continue* forward movement (e.g., Triple Cha)

Additional information about effective leading, timing, dance positions, and refining dancing is available at <https://home.csulb.edu/~kwest/wido/refine.html>

Left Turning Figures in Smooth Rhythms

A Progressive Teaching Approach

Presented by Bill & Beth Davenport

Introduction

Left turning figures in smooth dances such as waltz and foxtrot present unique challenges for dancers at every level. Teachers frequently observe that students who are comfortable with right-turning figures struggle when asked to turn left. This paper outlines a progressive approach to teaching and executing left turns, beginning with foundational concepts for beginners and layering in additional technique as dancers advance through intermediate and advanced stages.

Our goal is to identify the fundamental technical elements that affect successful turning and to provide instructors and dancers with practical strategies for developing those skills over time. We focus on several key areas that strongly influence turning success:

- Frame
- Poise
- Mechanics of turning
- Partnership
- Common problems and solutions

While each of these components develops gradually, understanding their relationship helps teachers present and dancers execute left turns in a structured and achievable way.

Why Left Turns Are More Difficult

In smooth dancing, the follower generally dances on the leader's right side. This body alignment creates a structural difference between left and right turns. When turning left, the follower must clear space more quickly so that the leader can step forward into the space the follower has vacated. If this clearing action is delayed or insufficient, the couple loses alignment, balance, or connection.

Because of this spatial challenge, left turns often expose weaknesses in frame, timing of rotation, and partner coordination. Teaching dancers how to maintain structure while creating space for their partner is therefore essential.

Frame: The Foundation of Communication

Frame is the primary means through which partners communicate direction, timing, and energy. A well-constructed frame allows dancers to sense:

- Which direction to travel
- How large a step to take
- How much rotation is intended

Without a stable frame, left turns quickly become disconnected, causing dancers to move independently rather than as a unified couple.

Beginner Level (Phase II, early Phase III)

At the beginner level, instruction should focus on understanding and establishing **consistent points of contact** and a **stable frame**.

Students must avoid what many teachers call “spaghetti arms”—arms that collapse or change tension unpredictably. A stable frame and consistent head position allow both partners to sense movement and direction and help maintain balance.

Important beginner concepts include:

- Maintaining consistent contact points
- Reestablishing contact when transitioning from open to closed positions
- Understanding common dance positions such as closed position, semi-closed position, and banjo
- Moving as a single unit rather than as two separate dancers

Balance is also critical. Dancers should learn to remain centered over the weighted foot while turning.

Most beginner-level choreography frequently alternates between open and closed positions, which gives dancers fewer opportunities to practice maintaining a stable frame. We suggest that instructors create simple practice modules that allow dancers to focus on maintaining a stable frame while introducing turning figures.

Helpful exercises at this stage include:

- **Left Turning Box** to introduce progressive turning
- **Two Left Turns** to reinforce rotation while maintaining frame stability

These figures allow students to experience rotation while still maintaining relatively simple movement patterns.

Intermediate Level (Phase III–IV)

At the intermediate level, there is a greater number of left turning figures, which increases the need for coordinated movement and body control. Figures are also danced more frequently on diagonal alignments, requiring dancers to develop a clearer understanding of direction and floor alignment.

Dancers begin to refine their connection, learning how the frame supports rotation without collapsing or distorting. The goal is to maintain the couple's shape while allowing the bodies to rotate together.

Helpful exercises at this stage includes:

- **Telemark to Semi Closed** to introduce faster rotation with follower's heel turn and correct body positioning when finishing in semi-closed position
- **Weave to Banjo** which incorporates transitions between semi-closed, closed, and banjo positions while continuing left turning rotation

These figures allow students to experience rotation while still maintaining relatively simple movement patterns.

Advanced Level (Phase V–VI)

At the advanced level, additional left turning figures require more and faster rotation to accomplish, which makes body alignment and frame even more critical.

At this level, frame is not merely structural—it becomes expressive and dynamic. Dancers must maintain connection while allowing larger movements, stronger swing, and more complex shaping.

Helpful exercises at this stage include:

- **Double Reverse Spin** which uses a follower's heel turn as well as a locking action to accomplish a higher-speed rotation while maintaining balance
- **Reverse Fallaway and Slip** which has left turning rotation in both closed and semi-closed position

Mechanics of Turning

While frame provides the communication between partners, turning mechanics determine how efficiently the couple rotates.

Beginner Level

Beginners should first understand that left turns are **progressive movements**, not spins performed in place. The couple travels while turning.

Key beginner concepts include:

- Turning while progressing down the floor
- Understanding the inside and outside of a turn
- Closing the feet in waltz to finish the turn (to avoid overturning and loss of balance)
- Introducing the basic concept of rise and fall
- Managing head weight to maintain balance and correct alignment

A helpful exercise for maintaining alignment is having the follower position the right arm near the right side of the leader's head while turning. This encourages proper spacing and alignment during rotation.

Intermediate Level

At the intermediate level, dancers begin learning **Contra Body Movement (CBM)**. This principle teaches that body rotation begins **before** the step is taken rather than during or after it.

Students also refine:

- Inside and outside rotation
- Allowing the body to lead the turn while the feet follow
- Controlled rise and fall
- The introduction of sway

A useful training exercise is practicing turns with a **locked hold**, which helps maintain body alignment and prevents the couple from drifting apart during rotation.

Advanced Level

Advanced dancers develop efficiency in turning through **body swing and leg swing**. Instead of forcing rotation, the natural swing of the movement generates the turn.

At this level, greater emphasis is placed on:

- Controlled sway
- Precise orientation
- Accurate amounts of turn

These refinements allow dancers to execute larger, smoother, and more dynamic turning figures.

Common Problems

One common challenge arises when **both partners hear the cue for a figure** and anticipate the movement independently. When this happens, the follower may initiate the turn rather than responding to the leader's movement.

This reduces the need for true lead and follow and often results in:

- weakened frame
- disconnected movement
- inconsistent timing

For effective partnership, the follower must wait for the leader's body movement rather than reacting to the verbal cue alone.

Training Tools and Exercises

Several training exercises can help couples develop better alignment and connection during left turns. These drills emphasize maintaining proper body relationships while rotating.

Useful tools include:

- **Follower's right arm next to the right side of the leader's head**
- Helps maintain proper head alignment and body spacing.
- **Follower's left arm used to "lock" position**
- Helps stabilize the frame and maintain consistent body alignment.
- **Follower's right hand hooked into the leader's belt**
- Encourages connection between the leader's left side and the follower's right side, particularly helpful in figures such as the Double Reverse Spin.

Photographs or visual demonstrations of these exercises can greatly enhance understanding for both teachers and students.

Conclusion

Teaching left turning figures effectively requires a progressive approach. By introducing foundational concepts early and gradually layering additional technique, instructors can help dancers build the skills necessary for successful turning.

Frame, body mechanics, and partnership must develop together. When these elements are taught systematically—from beginner through advanced levels—dancers gain both the technical understanding and the physical control needed to perform left turns smoothly and confidently.

Through structured exercises and clear technical progression, teachers can transform one of the most challenging aspects of smooth dancing into an opportunity for deeper skill development and stronger partnership.

Moving On with "KISS"

Presented by Kay and Bob Kurczewski

In this session we would like to introduce you to some of the tricks we use when introducing an advanced level figure to our students. We will be using figures they should already be comfortable with.

We will take some of the basic figures that your Phase 2-3 dancers are familiar with and show you how add a step, or combine another figure, to create a Phase 4 or even a Phase 5 figure. The idea is to break the figure down to something they already understand and are familiar with.

We will also explain how you can introduce new rhythms to your students thru dance figures.

The basic idea of this session is to show you how to use the "KISS" method ("**Kee**P** **I**t **S**imple **S**tupid") when introducing new figures to your dancers.**

We have a list of figures we would like to breakdown during this session. If you have a certain figure you need help with, let us know ahead of time and we will try and fit it into our presentation.

ROUNDALAB PREFERRED CLASSIC HEAD CUES

PATRICIA

RELEASED: 1975

CHOREOGRAPHER: Charlie Walkinshaw & Sharel Goss, Vancouver B.C., Canada

RECORD: RCA 447-0446

ARTIST: Perez Prado

FOOTWORK: Opposite

TIME @ RPM: 2 :09 @ 45

RHYTHM: Two Step

RAL PHASE: III+1 [Pivot 4]

SEQUENCE: A B A [7-14] ENDING

MEAS:

INTRODUCTION

1-2 CP LOD WAIT 2 MEAS ;;

PART A

1-30 RUN 3 SWING ; BK 2 & BK QK TWO STP ;
SLO DIP BK REC ; SCIS SCAR POINT ; BHD SD FWD BJO ;
FWD LOCK TWICE ;
RUN 3 TWICE ;; RUN 3 SWING ; BK 2 & BK QKTWO STP ;
SLO DIP BK REC ; SCIS SCAR POINT ; BHD SD FWD BJO ;
FWD LOCK TWICE ;
RK SD REC ; X SD X FLARE TO SCP ; RUN 3 ; CUT BK TWICE ;
SLO DIP BK REC FC ; VIN 4 ; [SLO] PVT 4 LOD ;;
RUN 3 TWICE ;; RUN 3 SWING ; BK 2 & BK QK TWO STP ;
SLO DIP BK REC ; SCIS SCAR POINT ; BHD SD FWD BJO ;
FWD LOCK TWICE ;

PART B

1-32 WLK BJO CK ; REC SD X SCAR ; REC SD X BJO ; HTCH 4 ;
WLK BJO CK ; REC SD X SCAR ; REC SD X BJO ; HTCH 4 ;
BAL AWY & TOG TWICE BFLY ;; LUNGE TWST ; BHD SD THRU ;
BAL AWY & TOG TWICE BFLY ;; LUNGE TWST ; BHD SD THRU ;
WLK BJO CK ; REC SD X SCAR ; REC SD X BJO ; HTCH 4 ;
WLK BJO CK ; REC SD X SCAR ; REC SD X BJO ; HTCH 4 ;
WLK FC ; TWSTY VIN 4 ; [SLO] PVT 2 SCP ; WLK 2 ;
FWD HOOK [XIF] ; UNWIND 4; APT PT ; PU LOD TCH ;

REPEAT PART A MEAS [7-14]

ENDING

1-7 RUN 3 TWICE ;; RUN 3 SWING ; BK 2 & BK QK TWO STP ;
SLO DIP BK REC ; SCIS SCAR ; QK TRN RSCP PT ;

Notes: The choreographer for this dance may not agree with each of the ROUNDALAB preferred cues provided in these Head Cues. Supplementary information is shown in [brackets].

4/29/2002



"ROUND DANCER"

Magazine

PATRICIA

MAR - 1975

BOOK - 198

1250 W. Garnette, Tucson, Az. 85705

Composers--Charlie Walkinshaw & Sharel Goss, Vancouver B.C. Canada

Record--R. C. A. VICTOR # 447-0446 Gold Standard -- "Patricia" Perez Prado Orchestra

Position; Closed Pos. M facing LOD

Footwork--Opposite, directions for M except where noted.

NOTE: NO INTRO: First time thru PART A wait 2 meas., start dance on meas 3 (Run, 2, 3, swing;)

MEASURES-----PART - A-----

- 1---4 RUN, 2, 3, -; RUN, 2, 3, -; RUN, 2, 3, SWING; BK, BK, BK/CLOSE, BK;
 - 1-2.... CP run fwd L, R, L, -; R, L, R, -;
 - 3-4.... Fwd L, R, L, swing R fwd; Moving to RLOD bk R, L, R/close L, bk R;
- 5---8 DIP, -, REC, -; SIDE, CLOSE, CROSS, POINT; BEHIND, SIDE, FWD, -; FWD, LOCK, FWD, LOCK;
 - 5-6.... Dip bk L, -, recover R, -; Side L, close R to L, XLIF of R (W XIB) to SCar, point R diag wall LOD (W point bk glancing over L shoulder);
 - 7..... Behind R, side L, fwd R to Bjo Pos, -;
 - 8..... Fwd L, lock R behind L, fwd L, lock R behind L;
- 9---16 REPEAT MEAS 1-8 -- adjusting to CP on first meas.
- 17-20 ROCK SIDE, -, REC, -; FRONT, SIDE, FRONT, FLARE; RUN, 2, 3, -; CUT, BK, CUT, BK;
 - 17..... Turning to face ptr & wall rock side L, -, recover R, -;
 - 18..... (Front limps) XLIF of R, side R, XLIF of R, flare R around & thru to SCP;
 - 19-20.. SCP run fwd R, L, R, -; Cut LIF of R, bk R, cut LIF of R, bk R;
- 21-24 DIP, -, REC, -; VINE, 2, 3, 4; (Slow) PIVOT, -, 2, -; 3, -, 4, -;
 - 21..... SCP dip bk L, -, recover R to face ptr & wall, -;
 - 22..... (Vine) Side L, behind R, side L, in front R (Manuv);
 - 23-24.. (Slow Pivot) L, -, R, -; L, -, R, - end CP facing LOD;
- 25-32 REPEAT MEAS 1-8

-----PART - B-----

- 1---4 WALK, -, CHECK, -; REC, SIDE, CROSS, -; REC, SIDE, CROSS, -; HITCH, 2, 3, 4;
 - 1..... (Bjo Pos) Fwd L, -, check R, -;
 - 2..... Recover L, side R to face ptr, XLIF of R check in SCar, -;
 - 3..... Recover R, side L to face ptr, XRIF of L to Bjo, -;
 - 4..... (Hitch) Fwd L, close R to L, bk L, close R to L;
- 5---8 REPEAT MEAS 1-4
- 9---12 AWAY, STEP/STEP, TOG, STEP/STEP; AWAY, STEP/STEP, TOG, STEP/STEP; LUNGE, -, TWIST, -; BEHIND, SIDE, THRU, -;
 - 9..... M's R & W's L hands joined balance away slightly while prog LOD L, R/L, together to momentary Bfly R, L/R;
 - 10..... Repeat Meas 9 away L, R/L, together R, L/R to Bfly Pos;
 - 11..... Lunge fwd down LOD L, -, twist to look twd RLOD & trailing hands, -;
 - 12..... Behind R, side L, thru R (still in Bfly Pos), -;
- 13-16 REPEAT MEAS 9-12
- 17-24 REPEAT MEAS 1-8
- 25-28 WALK, -, FACE, -; TWISTY VINE, 2, 3, 4; PIVOT, -, 2, -; WALK, -, 2, -;
 - 25..... Fwd L, -, face ptr R, -;
 - 26..... (Twisty Vine) Side L, XRIB of L (W XIF), side L, XRIF of L (W XIB) maneuvering to CP;
 - 27-28.. Pivot L, -, R, - to SCP; Fwd L, -, fwd R, -;
- 29-32 WALK, -, HOOK, -; UNWIND, 2, 3, 4; APART, -, POINT, -; TOG, -, TCH, -;
 - 29..... Fwd L, -, hook R over L, -;
 - 30..... Unwind M LF (W RF), 2, 3, 4 to end facing ptr;
 - 31..... M's R & W's L hands joined step apart L, -, point R twd ptr, -;
 - 32..... Step together R to CP facing LOD, -, tch L to R, -;
- REPEAT MEAS 1-8 of PART A

-----ENDING-----

REPEAT MEAS 1-5 of PART A -- on Meas 6 SIDE L, CLOSE R TO L, XLIF OF R (W XIB TO SCAR), -; Turn W sharply to RSCP both point twd wall on last note & hold.

SEQUENCE: A - B - A 1-8 - ENDING -----

Picture Figures, in the Phases...

Presented by MaryAnn Callahan

Start as early as Phase 2 with movements... as we have been exposed to picture figures, what were commonly thought by most of us to be found at the Phase 4 or 5 level and above...have actually started much earlier.

Below is a list and descriptions of those figures that are picture figures – even though we might not always think of them as such.

Picture figures “show off” the dancer and as such if taught as a picture figure can be executed with flare and added enjoyment – rather than as just another figure where you have arm work or some other action.

Below are provided the Phase these can be found in, whether a movement or an action or a figure. The description from the RAL manual and the different rhythms that the particular picture figure can be found. This is subjective, and while I checked my coach and we agreed on my thoughts of what figures are considered picture figures contained herein, you are welcome to your interpretation of the figures.

The common definitions of Movement in Phase 2 & 3 are available in the RAL website, so I am including Phase 3 Figures here forward...

PHASE 2 MOVEMENT:

Picture Figure: **DIP**

Picture Figure: **LUNGE**

PHASE 3 MOVEMENT:

Picture Figure: **CHAIR**

PHASE 3 FIGURE:

Picture Figure: **New Yorker** (Defined in rhythms: **BO, CH, RB, MB**)

(Bolero) # New Yorker SQQ; SD, -, SLP FWD, BK; MAN OR WOMAN: Side with body rise, -, forward with slipping action lowering and commence turn to side by side position, back commence turn to face partner; NOTE: May begin with either foot. If starting with man’s left, turn is to Open Position. If starting with man’s right, turn is to Left Open Position.

(Cha) # New Yorker 1,2,3&4; SWVL THRU, REC SWVL TO FC, SD/CL, SD; MAN OR WOMAN: Swiveling

on weighted foot bring free foot thru with straight leg to a side by side position, recover swiveling to face partner, side/close, side; NOTE: May begin with either foot. Usually starts and ends with partners facing.



(Rumba) # New Yorker QQS; SWVL THRU, REC SWVL TO FC, SD, -; MAN OR WOMAN: Swiveling on weighted foot bring free foot thru with straight leg to a side by side position, recover swiveling to face partner, side, -; NOTE: May begin with either foot. Usually starts and ends with partners facing.

(Mambo) # New Yorker QQS; SWVL THRU, REC SWVL TO FC, SD, -; MAN OR WOMAN: Swiveling on weighted foot bring free foot thru with straight leg to a side by side position, recover swiveling to face partner, side, -; NOTE: May begin with either foot. Usually starts and ends with partners facing.

PHASE 3 FIGURE:

Picture Figure: **Corte** (Defined in rhythms: RB, TG)

(Rumba) # Corte S BK & SD, -, (FWD & SD, -) MAN: Usually in Closed Position step back and side left using lowering action with supporting leg relaxed. WOMAN: Usually in Closed Position step forward and side right using lowering action with supporting leg relaxed.

(Tango) # Corte S BK & SD, -, (FWD & SD, -) MAN: Usually in Closed Position step back and side on left using lowering action with supporting leg relaxed, -, WOMAN: Usually in Closed Position step forward on right using lowering action with supporting leg relaxed, -,

PHASE 3 FIGURE:

Picture Figure: **Side Corte** (Defined in rhythm: TG)

(Side Corte) # Side Corte S SD CORTE, -, MAN: Step side left flexing supporting knee and turning to Reverse Semi-Closed Position leaving right leg extended with toe pointing to floor, -, WOMAN: Step side right flexing supporting knee and turning to Reverse Semi-Closed Position leaving left leg extended with toe pointing to floor, -,

PHASE 4 ACTION:

Picture Figure: **LEG CRAWL**

Description: # Leg Crawl An action in which woman's left leg with the toe pointed to the floor goes up along the man's right outer thigh as the man straightens his leg from a soft knee. NOTE: Generally commences from a Closed Position and after a man's step back with lead foot

Picture Figure: **RONDE**

Description: # Ronde A movement in which the the free foot moves either forward or backward in an arc. The knee of the supporting leg is relaxed throughout the action. This ronde action may be in the air. [Aerial Ronde] or on the floor [Floor Ronde]

PHASE 4 FIGURE:

Picture Figure: Aida (Defined in rhythms: **BO, CH, MB, ME, RB**)

(Bolero) # Aida SQQ; S SD, -, THRU, SD TRN; BK, -, MAN: Side left to modified slight open "V" shape toward partner, -, thru right, turning right face step side left; continue right face turn back right in Aida Line, WOMAN: Side right to modified slight open "V" shape toward partner, -, thru left, turning left face step side right; continue left face turn back left in Aida Line, NOTE: May be done from Semi-Closed, Butterfly, Open or Open Facing Position. May be done in opposite direction starting with opposite foot.

(Cha) # Aida 1,2,3&4; FWD TRN, SD TRN, BK/LK, BK; MAN: Forward right turning right face, side left continuing right face turn, back right/lock left in front of right, back right; WOMAN: Forward left turning left face, side right continuing left face turn, back left/lock right in front of left, back left; NOTE: May be done from Semi-Closed, Butterfly, Open or Open Facing Positions. When done from Butterfly or Open Facing Positions the first step is thru between partners. Ends in a "V" Back-to-Back Position. May be done in opposite direction starting with opposite foot.

(Mambo) # Aida QQS; FWD TRN, SD TRN, BK, -; MAN: Forward right turning right face, side left continuing right face turn, back right, -; WOMAN: Forward left turning left face, side right continuing left face turn, back left, -; NOTE: May be done from Semi-Closed, Butterfly, Open or Open Facing Positions. If done from Butterfly or Open Facing Positions the first step would be thru between partners for both man and woman. Ends in a "V" Back-to-Back Position. May be done in opposite direction.

(Merengue) # Aida 1,2,3,4; Forward to Aida FWD, FWD TRN, SD TRN, BK; MAN: Forward left toward Line of Progression, forward right turning to face partner, side left continuing turn, back right to "V" Back to Back Position; WOMAN: Forward right toward Line of Progression, forward left turning to face partner, side right continuing turn, back left to "V" Back to Back Position; NOTE: May be done from Semi-Closed or Open Position.

(Rumba) # Aida QQS; FWD TRN, SD TRN, BK, -; MAN: Forward right turning right face, side left continuing right face turn, back right, -; WOMAN: Forward left turning left face, side right continuing left face turn, back left, -; NOTE: May be done from Semi-Closed, Butterfly, Open or Open Facing Positions. If done from Butterfly or Open Facing Positions the first step would be thru between partners for both man and woman. Ends in a "V" Back-to-Back Position. May be done in opposite direction.

PHASE 4 FIGURE:

Picture Figure: **Chair & Slip** (Defined in rhythms: FT, QS, WZ)

(Foxtrot) # Chair and Slip SQQ; LUN THRU, -, REC, SLP BK; (LUN THRU, -, REC, SWVL FWD;) MAN:

From Semi-Closed Position check thru right with lunge action as for Chair [see Phase III], -, recover left [no rise], with slight left face upper body turn slip right behind left continuing turn 1/8 to the left to Closed Position to end facing Diagonal Line of Dance and Center of Hall; WOMAN: From Semi-Closed Position check thru left with lunge action as for Chair [see Phase III], -, recover right [no rise], swivel left face on right and step forward left outside man's right foot to Closed Position;

(Quickstep) # Chair and Slip SQQ; LUN, -, REC, BK; (LUN, -, REC, SLP FWD;) MAN:

From Semi-Closed Position check thru right with lunge action, -, recover left rise & turn left face, small step back on right toe ending in Closed Position; WOMAN: From Semi-Closed Position check thru left with lunge action, -, recover right rise, swivel left face on right and step forward left outside man's right foot to Closed Position; NOTE: Timing may also be SS; S requiring 1 1/2 measures.

(Waltz) # Chair and Slip 1,2,3; LUN THRU, REC, SLP BK; (LUN THRU, REC, SWVL FWD;) MAN: From

Semi-Closed Position check thru right with lunge action as for Chair [see Phase III], recover left [no rise], with slight left face upper body turn slip right behind left continuing turn to end facing Diagonal Line of Dance and Center of Hall; WOMAN: From Semi-Closed Position check thru left with lunge action as for Chair [see Phase III], recover right [no rise], swivel left face on right and step forward left outside man's right foot to Closed Position;

PHASE 4 FIGURE:

Picture Figure: **Develope** (Defined in rhythms: CH, FT, QS, RB, TG, WZ)

(Cha) # Develope 1,2,3,4; FWD CK, -, -, -; (BK, -, FT UP, EXTEND FT;) MAN: Forward left outside partner checking, -, -, -; WOMAN: Back right, -, bring left foot up right leg to inside of right knee, extend left foot forward; NOTE: Figure is executed on ball of foot with body stretched upward on develope but knee remains flexed. May be executed from any position, with either foot and by either or both partners, with or without a swivel.

(Foxtrot) # Develope SS; (SQQ;) FWD CK, -, -, -; Develope (BK, -, FT UP, XTND FT;) MAN: Forward left outside partner checking, -, -, -; WOMAN: Back right, -, bring left foot up right leg to inside of right knee, extend left foot forward; NOTE: Figure is executed on ball of foot with body stretched upward on Develope but knee remains flexed. May be executed from any position, with either foot and by either or both partners, with or without a swivel.

(Quickstep) # Develope SS; FWD CK, -, -, -; (SQQ;) (BK, -, FT UP, XTND FT;) MAN: Forward left outside partner checking, -, -, -; WOMAN: Back right, -, bring left foot up right leg to inside of right knee, extend left foot forward; NOTE: Figure is executed on ball of foot with body stretched upward on Develope but knee remains flexed. May be executed from any position, with either foot and by either or both partners, with or without a swivel.

(Rumba) # Develope SS; FWD CK, -, -, -; (SQQ;) (BK, -, FT UP, EXTEND FT;) MAN: Forward left outside partner checking, -, -, -; WOMAN: Back right, bring left foot up right leg to inside of right knee, extend left foot forward, -; NOTE: Figure is executed on ball of foot with body stretched upward on Develope but knee remains flexed. May be executed from any position, with either foot and by either or both partners, with or without a swivel.

(Tango) # Develope SS; (SQQ;) FWD CK, -, -, -; Develope (BK, -, FT UP, XTND FT;) MAN: Forward left outside partner checking, -, -, -; WOMAN: Back right, -, bring left foot up right leg to inside of right knee, extend left foot forward; NOTE: Figure is executed on ball of foot with body stretched upward on Develope but knee remains flexed. May be executed from any position, with either foot and by either or both partners, with or without a swivel. This figure maintains the characteristics of American Tango but may be danced in other forms of Tango.

(Waltz) # Develope 1,2,3; FWD CK, -, -; (BK, FT UP, XTND FT;) MAN: Forward left outside partner checking, -, -; WOMAN: Back right, bring left foot up right leg to inside of right knee, extend left foot forward; NOTE: Figure is executed on ball of foot with body stretched upward on Develope but knee remains flexed. May be executed from any position, with either foot and by either or both partners, with or without a swivel.

PHASE 4 FIGURE:

Picture Figure: Oversway (Defined in rhythms: FT, TG, WZ)

(Foxtrot) # Oversway S SD SWAY, -, (SD SWAY, -,) MAN: Side left relaxing left knee leaving right leg extended and stretching left side of body, -, WOMAN: Side right relaxing right knee leaving left leg extended and stretching right side looking well to left, -, NOTE: As knee is flexed, there is a slight left face turn similar to a Side Dip or Side Corte.

(Tango) # Oversway S SD SWAY, -, MAN: Side left relaxing left knee leaving right leg extended and stretching left side of body and looking in designated direction, -, WOMAN: Side right relaxing right knee leaving left leg extended and stretching right side looking well to the left, -, NOTE: As knee is flexed there is a slight left face turn similar to a Side Dip or Side Corte. Begins in Closed Position with man's left and woman's right foot free. This figure maintains the characteristics of American Tango but may be danced in other forms of Tango.

(Waltz) # Oversway 1, SD SWAY, MAN: Side left relaxing left knee leaving right leg extended and stretching left side of body and looking in designated direction, WOMAN: Side right relaxing right knee leaving left leg extended and stretching right side looking well to the left, NOTE: As knee is flexed, there is a slight left face turn similar to a Side Dip or Side Corte.

PHASE 4 FIGURE:

Picture Figure: Press Line (Defined in rhythm: PD)

Press Line A step taken straight forward on the toe with pressure but no weight. If the right foot is forward the body and left foot turns approximately 1/8 to left. If the left foot is forward the body and right foot turns approximately 1/8 to right.

PHASE 4 FIGURE:

Picture Figure: Promenade Sway (Defined in rhythms: FT, QS, WZ)

(Foxtrot)

Promenade Sway SS; SD & FWD TRN, -, RELAX KNEE, -; (SD & FWD TRN, -, RELAX KNEE, -;)

MAN: Side and forward left turning to Semi-Closed Position and stretching body upward to look over joined lead hands, -, relax left knee, -; WOMAN: Side and forward right turning to Semi-Closed Position and stretching body upward to look over joined lead hands, -, relax right knee, ;

(Quickstep) # Promenade Sway SS; SD & FWD TRN, -, RELAX KNEE, -; MAN: Side and forward left turning to Semi-Closed Position and stretching body upward to look over joined lead hands, -, relax left knee, -; WOMAN: Side and forward right turning to Semi-Closed Position and stretching body upward to look over joined lead hands, -, relax right knee, -;

(Waltz) # Promenade Sway prom sway Promenade Sway 1,2, SD & FWD TRN, RELAX KNEE, MAN: Side and forward left turning to Semi-Closed Position and stretching left side of body slightly upward to look over joined lead hands, relax left knee, WOMAN: Side and forward right turning to Semi-Closed Position and stretching right side of body slightly upward to look over joined lead hands, relax right knee.

PHASE 4 FIGURE:

Picture Figure: **Right Lunge** (Defined in rhythms: FT, TG, WZ)

(Foxtrot) # Right Lunge S SD & FWD, -, (SD & BK, -) MAN: Flex left knee move side and slightly forward onto right keeping left side in toward partner and as weight is taken on right flex right knee and make slight left face body turn and look at partner, -, WOMAN: Flex right knee move side and slightly back on to left keeping right side in toward partner and as weight is taken on left flex left knee and make slight left face body turn, -, NOTE: Exits may vary. Amount of time varies.



(Tango) # Right Lunge S SD & FWD LUN, -, (SD & BK LUN, -) MAN: Flex left knee move side and slightly forward onto right keeping left side in toward partner and as weight is taken on right flex right knee and make slight body turn to left and look at partner, -, WOMAN: Flex right knee move side and slightly back onto left keeping right side in toward partner and as weight is taken on left flex left knee and make slight body turn to left, -, NOTE: Begins in Closed Position with man's right and woman's

left foot free. The recover step on this figure may be used in combination with the Leg Crawl or the Spanish Drag.

This figure maintains the characteristics of American Tango but may be danced in other forms of Tango.

(Waltz) # Right Lunge 1, SD & FWD, (SD & BK,) MAN: Flex left knee move side and slightly forward onto right keeping left side in toward partner and as weight is taken on right flex right knee and make slight left face body turn and look at partner, WOMAN: Flex right knee move side and slightly back on to left keeping right side

in toward partner and as weight is taken on left flex left knee and make slight left face body turn, NOTE: Exits may vary. Amount of time varies.

PHASE 4 FIGURE:

Picture Figure: **Whiplash** (Defined in rhythms: FT, WZ)

(Foxtrot) # Whiplash SS; THRU, -, PT, -; (THRU, -, PT, -;) MAN: From Semi-Closed Position thru right, -, turning body right face point left hold ending in Closed Position, -; WOMAN: From Semi-Closed Position thru left, -, swivel on left to face partner and point right hold ending in Closed Position, -; **(Waltz)** # Whiplash 1,2,3; THRU, PT, -; MAN: From Semi-Closed Position thru right, turning body right face point left hold ending in Closed Position, -; WOMAN: From Semi-Closed Position thru left, swivel on left to face partner and point right hold ending in Closed Position, -;

*WHIPLASH TO BJO (FT, WZ)

PHASE 5 ACTION:

Picture Figure: **CHANGE OF SWAY**

Description: # Change of Sway chg sway Change of Sway. From any sway position without weight change, change stretch of body and head position to opposite direction [there may be body rotation]. Timing will vary.

PHASE 5 FIGURE:

Picture Figure: **Contra Check (Defined in rhythms: FT, QS, WZ)**

(Foxtrot) # Contra Check S contra ck Contra Check CK FWD, -, (BK, -)



MAN: Commence left face upper body turn flexing knees with strong right side lead check forward left in CBMP, -, WOMAN: Commence left face upper body turn flexing knees with strong left side lead back right in CBMP looking well to left, -,

NOTE: Flexing of knees as upper body rotates left face with man's left and woman's right leg preceding the body to move into the next step is very important. Feet will be diagonally across the Line of Dance, legs will be crossed at the thighs. You should feel that the body moves up to your partner as you roll onto the supporting foot. Exits and timing

varies.

(Quickstep) # Contra Check S contra ck Contra Check CK FWD, -, (BK, -)

MAN: Commence left face upper body turn flexing knees with strong right side lead check forward left in CBMP, -, WOMAN: Commence left face upper body turn flexing knees with strong left side lead back right in CBMP looking well to left, -,

NOTE: Flexing of knees as upper body rotates left face with man's left and woman's right leg preceding the body to move into the next step is very important. Feet will be diagonally across the Line of Dance, legs will be crossed at the thighs. You should feel that the body moves up to your partner as you roll onto the supporting foot. Exits and amount of turn varies.



(Waltz) # Contra Check contra ck Contra Check 1, CK FWD, (BK,)

MAN: Commence left face upper body turn flexing knees with strong right side lead check forward left in CBMP, WOMAN: Commence left face upper body turn flexing knees with strong left side lead back right in CBMP looking well to left,

NOTE: Flexing of knees as upper body rotates left face with man's left and woman's right leg preceding the body to move into the next step is very important. Feet will be diagonally across the Line of Dance, legs will be crossed

at the thighs. You should feel that the body moves up to your partner as you roll onto the supporting foot. Exits and amount of turn varies.

PHASE 5 FIGURE:

Picture Figure: Eros Line (Defined in rhythms: FT, WZ)

(Foxtrot) # Eros Line SS; none Eros Line SD STRETCH, -, HOLD, -; (SD STRETCH, -, SEND R LEG BK, -;)

MAN: Side right between woman's feet with right side stretch commence right face body rotation with both knees flexed, -, continue right side stretch and body rotation as right leg straightens looking at woman and leading woman into strong left side stretch to send her right leg back, -; WOMAN: Side left with left side stretch commence slight right face body rotation, -, continue rotation send right leg back slightly flexing the knee and pointing the toe with strong left side stretch making a body arc from head to toe, -;

NOTE: Woman does not lift the knee but sends it back from the hip. The calf, toe and heel are nearly parallel to the floor. Her head looks up and well to the right as if trying to see the right toe with peripheral vision.

(Waltz) # Eros Line 1,2,3; none Eros Line SD, STRETCH, HOLD; (SD STRETCH, SEND R LEG BK, -;)

MAN: Side right between woman's feet with right side stretch commence right face body rotation with both knees flexed, continue right side stretch and body rotation as right leg straightens looking at woman and leading woman into strong left side stretch to send her right leg back, -; WOMAN: Side left with left side stretch commence slight right face body rotation, continue rotation send right leg back slightly flexing the knee and pointing the toe with strong left side stretch making a body arc from head to toe, -;

NOTE: Woman does not lift the knee but sends it back from the hip. The calf, toe and heel are nearly parallel to the floor. Her head looks up and well to the right as if trying to see the right toe with peripheral vision.

PHASE 5 FIGURE:

Picture Figure: **Hinge (Defined in rhythms: FT, QS, WZ)**

(Foxtrot) # Hinge SS; (SQQ;) none Hinge BK TRN, -, SD & FWD TRN, -; (FWD TRN, -, SD & SWVL, XIB;)

MAN: From Closed Position back right commence to turn left face, -, side and slightly forward left with up to 1/4 turn between steps 1 and 2 commence left side stretch, continue left side stretch leading woman to cross her left foot behind her right keeping left side in to partner relaxing left knee and turning right knee to sway right and look at woman, -; WOMAN: Forward left commence to turn left face, -, side right up to 1/4 turn between steps 1 and 2 commence right side stretch and continue right side stretch swivel left face, cross left in back of right keeping left side in to partner relaxing left knee [head to left with shoulders almost parallel to partner] with no weight on right;

NOTE: If starting in Semi-Closed Position, man's first step is forward.

(Quickstep) #Hinge SS; S Hinge BK TRN, -, SD & FWD, -; TRN, -, (FWD TRN, -, SD & SWVL, -; XIB, -;)

MAN: From Closed Position back right commence to turn left face, -, side and slightly forward left with up to 1/4 turn between steps 1 and 2 commence left side stretch continue left side stretch leading woman to cross her left foot behind her right keeping left side in to partner, -; relaxing left knee and turning right knee to sway right and look at woman, -, WOMAN: Forward left commence to turn left face, -, side right up to 1/4 turn between steps 1 and 2 commence right side stretch continue right side stretch swiveling left face, -; cross left in back of right keeping left side in to partner relaxing left knee [head to left with shoulders almost parallel to partner] with no weight on right, -;

NOTE: If starting in Semi-Closed Position, man's first step is forward.

(Waltz) # Hinge 1,2,3; none Hinge BK TRN, SD & FWD, TRN; (FWD TRN, SD & SWVL, XIB;)

MAN: From Closed Position back right commence to turn left face, side and slightly forward left with up to 1/4 turn between steps 1 and 2 commence left side stretch continue left side stretch leading woman to cross her left foot behind her right keeping left side in to partner, relaxing left knee and turning right knee to sway right to look at woman; WOMAN: Forward left commence to turn left face, side right up to 1/4 turn between steps 1 and 2 commence right side stretch and continue right side stretch swivel left face, cross left in back of right keeping left side in toward partner relaxing left knee [head to left with shoulders almost parallel to partner] with no weight on right;

NOTE: If in Semi-Closed Position, man's first step is forward.

PHASE 5 FIGURE:

Picture Figure: Royal Spin (Defined in rhythms: FT, WZ)

(Foxtrot) # Royal Spin SQQ; royal spn Royal Spin BK TRN, -, FWD TRN, FWD; (FWD TRN, -, SM RONDE & UP CONT TRN, LOWER FT;) MAN: In Banjo Position commence right face body turn toeing in with right side lead back left small step in CBMP [3/8 turn right face on step 1], -, forward right outside partner in CBMP heel to toe continue to turn right face, left foot passes under body with left side lead forward left [5/8 right face turn between steps 2 and 3]; WOMAN: Commence right face body turn with a left side lead staying well into man's right arm forward right in CBMP heel to toe outside partner, -, continue to turn right face as left foot curls in small Ronde clockwise raising left knee to bring left foot to right knee toes pointed down [5/8 right face turn on ball of right foot between steps 1 and 2], continue to turn right face touch left to right [3/8 right face turn on ball of right foot between steps 2 and 3];

(Waltz) # Royal Spin 1,2,3; royal spn Royal Spin BK TRN, FWD TRN, FWD; (FWD, SM RONDE & UP CONT TRN, LOWER FT;) MAN: In Banjo Position commence right face body turn toeing in with right side lead back left small step in CBMP [3/8 turn right face on step 1], forward right outside partner CBMP heel to toe continue to turn right face, left foot passes under body with left side lead forward left to Banjo [5/8 right face turn between steps 2 and 3]; WOMAN: Commence right face body turn with a left side lead staying well into man's right arm forward right in CBMP heel to toe outside partner, continue to turn right face as left foot curls in small Ronde clockwise raising left knee to bring left foot to right knee toes pointed down [5/8 right face turn on ball of right foot between steps 1 and 2], continue to turn right face touch left to right [3/8 right face turn on ball of right foot between steps 2 and 3] ending in Banjo; NOTE: Amount of turn may vary.

PHASE 6 ACTION:

Picture Figure: **BODY RIPPLE**

Description: # Body Ripple bdy ripple
Ripple Bend knees compressing strongly into floor and tilt torso by moving the hips forward then return to a vertical position.

Picture Figure: **OPPOSITION POINTS**

Description: # Opposition Points
opp pts
Opposition Points Both partners lower onto their weighted foot and point free foot to the side.

PHASE 6 MOVEMENT

Picture Figure: **CHALLENGE LINE**

Description: # Challenge Line chal line Challenge Line Side and forward left [woman small step right] with stretching of whole body up and forward with high line attitude and slight body turn right face. Man's left side will slightly dominate without breaking opposite side. Both look upward above lead hands with topline in Semi Closed Position but bodies in Closed Position.

PHASE 6 FIGURE:

Picture Figure: Same Foot Lunge (Defined in rhythm: FT, RB, TG, WZ)



(Foxtrot) # Same Foot Lunge S same ft lun Same Foot Lunge SD & FWD, -, (BK, -)

MAN: Side and slightly forward right looking right [with right side stretch], -, WOMAN: Back right well under body turning body left face and looking well to left, -

NOTE: Timing and exits will vary. Man's and woman's right knees should be well flexed in lunge. Keep hips up and toward partner. Closed Position figure except to start woman will be slightly turned to the right.

(Rumba) # Same Foot Lunge same ft lun Same Foot Lunge 1 Step FWD (BK)

MAN: Side and slightly forward right looking right WOMAN: Back right well under body turning body to left and looking well to left NOTE: Timing and exits will vary. Man and woman's right knees should be well flexed in lunge. Keep hips up and toward partner. Closed Position figure except to start woman will be slightly turned to right.

(Tango) # Same Foot Lunge same ft lun Same Foot Lunge 1 Step FWD (BK) MAN: Side and slightly forward right looking right WOMAN: Back right well under body turning body to left and looking well to left NOTE: Timing and exits will vary. Man and woman's right knees should be well flexed in lunge. Keep hips up and toward partner. Closed Position figure except to start woman will be slightly turned to right.

(Waltz) # Same Foot Lunge same ft lun Same Foot Lunge 1, SD & FWD, (BK,) MAN: Side and slightly forward right looking right [with right side stretch], WOMAN: Back right well under body turning body left face and looking well to left, NOTE: Timing and exits will vary. Man's and woman's right knees should be well flexed in lunge. Keep hips up and toward partner. Closed Position figure staring with the woman slightly turned to the right.

PHASE 6 FIGURE:

Picture Figure: **Throwaway Oversway** (Defined in rhythms: FT, QS, TG, WZ)

(Foxtrot) # Throwaway Oversway S SD & FWD, -, Throwaway Oversway (SD & FWD TRN, -)

MAN: Side and forward left relaxing left knee and allowing right to point side and back while keeping right side in toward woman and looking at her [with left side stretch], -, WOMAN: Side and forward right turning left face while relaxing right knee and sliding left foot back under body past the right foot to point back meanwhile looking well to the left and keeping left side in

toward man, -,

NOTE: May begin in Semi-Closed Position or Closed Position. When done from Closed Position man's first step back and woman's first step forward. There is 1/8 to 1/4 left face turn on first step. Figure ends with hips kept up toward partner. Entries, exits and timing vary.

(Quickstep) # Throwaway Oversway S SD & FWD, -, Throwaway Oversway (SD & FWD TRN, -)

MAN: Side and forward left relaxing left knee and allowing right to point side and back while keeping right side in toward woman and looking at her [with left side stretch], -, WOMAN: Side and forward right turning left face while relaxing right knee and sliding left foot back under body past the right foot to point back meanwhile looking well to the left and keeping left side in toward man, -,

NOTE: May begin in Semi-Closed Position or Closed Position. When done from Closed Position man's first step is back and woman's first step is forward. There is 1/8 to 1/4 left face turn on first step.

Figure ends with hips kept up toward partner. Entries, exits and timing vary.



(Tango) # Throwaway Oversway Throwaway Oversway S SD & FWD, -, (SD & FWD TRN, -)

MAN: Side and forward left relaxing left knee and allowing right to point side and back while keeping right side in toward the woman and looking at her, -, WOMAN: Side and forward right turning left face while relaxing right knee and sliding left foot back under body past the right foot to point back meanwhile looking well to the left and keeping left side in toward the man, -, NOTE: May begin in Semi-Closed Position or Closed Position. When done from Closed Position man's first step is back and woman's first step is forward. There is 1/8 to 1/4 turn to left on first step. Figure ends with hips kept up toward partner. Entry, exits and timing vary.

(Waltz) # Throwaway Oversway thrwy ovrsway Throwaway Oversway 1, SD & FWD, (SD & FWD TRN,) MAN: Side and forward left relaxing left knee and allowing right to point side and back while keeping right side in toward woman and looking at her [with left side stretch], WOMAN: Side and forward right turning left face while relaxing right knee and sliding left foot back under body past the right foot to point back meanwhile looking well to the left and keeping left side in toward man, NOTE: May begin in Semi-Closed Position or Closed Position. When done from Closed Position man's first step back and woman's first step forward. There is 1/8 to 1/4 left face turn on first step. Figure ends with hips kept up toward partner. Entries, exits and timing vary.

PHASE 6 FIGURE:

Picture Figure: **Ballerina Wheel (CH, RB)**

(Cha Cha) # Ballerina Wheel ballerina whl Ballerina Wheel 1,2,3&4; FWD, FWD, FWD/FWD, FWD; 1,2,3&4; FWD, FWD, FWD/FWD, FWD; (HOLD 1, 2, 3, 4; HOLD 1, 2, 3, 4;) MAN: Forward left, right, left/right, left; forward right, left, right/left, right; WOMAN: With weight on left raise right about knee high with foot about 6" in front of left knee with toe pointed down and knee of right leg upward diagonally to right from toe and holding position as man walks woman around in circle; NOTE: Varsouvienne or Shadow Skaters Position throughout, up to 1 full turn to right over entire 2 measures.

(Rumba) # Ballerina Wheel ballerina whl Ballerina Wheel QQS; QQS; FWD, FWD, FWD, -; FWD, FWD, FWD, -; (HOLD, -, -, -; CONT HOLD, -, -, -;) MAN: Forward left, right, left, -; forward right, left, right, -; WOMAN: With weight on left raise right about knee high with foot about 6" in front of left knee with toe pointed down and knee of right leg upward diagonally to right from toe and holding position as man walks woman around in circle;; NOTE: Varsouvienne or Shadow Skaters Position throughout, up to 1 full turn to right over entire 2 measures.

Extra Picture Figures...

Picture Figure: **Women's Storkline**



Picture Figure: **Overtured Hockey Stick to Figure Head position**



Protecting Your Voice

Healthy Voice for Life!

Presented by Paul Connelly

Why is this topic important?

- 35% of public have vocal damage.
- 58% of teachers and other occupational voice users (higher for Dance/Drama/PE) have damage.
- 20% of teachers report missing work due to a voice issue.
- 1 in 10 teachers are forced out of the profession due to voice constraints.
- Even highly trained voice users are at risk.

Identify your Vocal Stresses and Vocal Load

1. How are you using your voice each day? Talking, singing, whispering, calling voice?
2. What register of your voice do you use most often?
3. Do you vary the pitch level of your voice?
4. Are you aware of your breathing habits as you are speaking? Does your breathing contribute to efficient voice function?
5. How many classes are you teaching each day? How long are they?
6. Is there anything in your teaching environment that is causing you to overuse your voice? Blower in a vent, excessive classroom noise, outside noise bleeding in?

Common Vocal Problem Areas & Dysfunction

Upper Respiratory Infection	Inflammation caused by reflux
Growth on vocal folds, such as nodules	Papilloma
Granuloma	Vocal hemorrhage, tear, or bruise
Neurological diseases (dysphonia or vocal paralysis)	

Path to Maintaining a Healthy Voice

Self-Care:

- Hydration – ½ of body weight in ounces (minimum of eight 8-ounce glasses)
- Limit caffeine and alcohol intake – For each glass, drink an extra glass of water
- Nutrition – whole grains, fruits, vegetables, aware of sugar intake, avoid reflux-causing spicy foods
- Exercise – increase stamina, lung function, and muscle tone
- Rest – 7-9 hours of sleep per night
- Know when to rest your voice

Environment:

- 40-60% humidity
- Avoid dry, cold air – more hydration needed when in air conditioning

- Humidifier at night
 - Amplification, if necessary
- Vocal Technique:
- Warm-up before teaching
 - Easy onset of voicing
 - Be mindful of voice clearing
 - Reduce telephone use – especially use of speaker phone or in car Bluetooth
 - Take vocal naps during the day

Surprise Problems

Medications:

- Check medications for vocal side effects – Ask your doctor, they won't necessarily tell you.
- The Center for Voice at Northwestern University
- National Center for Voice & Speech

Lozenges:

- Avoid menthol, eucalyptus, alcohol – can cause irritation if used for extended time
- Use glycerin, pectin, slippery elm – moisteners

Lozenges useful for lubrication		Lozenges that can cause irritation	
Cold-eeze	Luden's Wild Cherry	See MD	Luden's Honey Lemon
Greither's Pastilles	Smith Brothers	Tepacol	N'Ice
Halls <i>Breezers</i>	Thayers	Tapastat	Ricola
Halls <i>Defense</i>	Zand Elderberry Zinc	Fisherman's Friend	Sucrets
Hold DM	Zand Herbalozenge	Hall's <i>Naturals, Plus, etc...</i>	Vicks

This information is provided for educational purposes. It is not an endorsement or criticism of any product, brand, or remedy and is not intended to diagnose or treat any medical condition or disease.

Natural Solutions

Vocal Rest:

- Extended times of silence during the day
- Soothing Drink: (smells bad, but works)

- Hot water
- Lemon (natural juice, not in a tea)
- Honey/Maple Syrup (to taste)

Gargling:

- ½ tsp salt
- ½ tsp baking soda
- ½ tsp honey/maple syrup
- 1 cup warm water
- Gargle silently, do not rinse for 5 minutes

When to Seek Professional Help

- Hoarse or raspy voice that lasts for more than 3 weeks
- Voice loss or severe changes in vocal tone or sound
- Gap in singing range (extended time)
- Pain when speaking or swallowing (extended time, after vocal rest)
- Difficulty swallowing
- Coughing up blood
- Lump in the neck

Professional Help

Seek help from Otolaryngologist or ENT who specializes in **Voice**

Classic Teach - "Street Fair"

Presented by Anne & Les Tulloch

Introduction

Street Fair is a Phase II Two Step written by Paul & Laura Merola of Bridgewater, Massachusetts. A highly popular dance when it came out in May of 1972, so much so it became one of the first Golden Classics in 1988.

Our objective of this session is not only for you to learn the dance but to learn how to teach and cue it to your dancers. The reason for saying this is because you cannot follow modern day standards and terms due to the structure or rhythm of the music. This will be discussed in more detail as the session progresses.

Music & Rhythm

The dance is rated as a Phase 2 Two Step. Whilst the level is correct, the music is structured more as a polka (2/4 time) with similar structure as dances like "Fiddlesteppers Polka" or "Maple Leaf Rag". We played the music to one of our dancers who plays in a band and he could not confirm it was actually 2/4 time music without viewing the sheet music.

However, with this music it is easy to recognize the 2 beats per measure (1,2; 1,2;) making it 2/4 time. Also, each measure sounds the same so you can also count 4 beats. All 4 of the beats are similar in strength, unlike normal Two Step (4/4 time) music which usually has a distinctive downbeat at the start of each 4 beat measure.

What we have found is you need to follow 2/4 time (i.e. 2 beats per measure) otherwise you cannot get through the dance. This changes the timing of the figures as follows:

- The 3 step figures such as the Forward 2 Steps, Turning 2 Steps, Face to Face and Back to Back are all syncopated timing (1a,2;)
- All the other figures, such as Roll, Twirl, Pivot, Forward (Walk), Hitch, Vine etc., are all taken with one step each beat (1,2;)

We have found it makes it easier to keep timing by counting to 4 or 8 as you do the steps. Moreover, cueing is constant throughout with cues being delivered nearly every third beat,

Dance (Part by Part)

Introduction

Cue sheet states 4 measures of music, which is correct for 2/4 timing. The wait is actually 2 measures (4 beats 1,2; 1,2;), then 2 measures (4 beats) to do Roll 2 (1,2;) Fwd 2 (1,2;).

Note that Fwd 2 not Walk 2 as stated on the cue sheet because by current standards walk implies one step for every 2 beats of music when we are actually taking one step every beat.

Part A

Starts with 2 Fwd 2 Steps, 2 Turning Two Steps. According to our standards, this implies timing 1,2,3,-; for each measure, but to fit the music we need to modify the timing to 1a, 2; for each measure.

The rest of Part A are all one step per beat (1,2;).

Fwd 3 & Kick [Turn In LOP RLOD]; Fwd 3 & Kick ; (1,2; 1,2;), in cueing this you will only have time to say Fwd 3 Kick; to RLOD Fwd 3 & Kick;

Note: this will leave you facing RLOD so some modification will be needed into the Twirl 4 with a Manuever.

Also Twirl 4 with a Manuever again all one step each beat of music (1,2; 1,2;). We have used this cue so that dancers know that there are 4 steps including the Manuever,

Pivot 2; Fwd 2; just standard technique required.

Part B

Note: It will feel funny going into part B because there is a slight change of music for 4 beats which by modern day standards should have been a bridge (4 Beats) that is the Fwd 4 to Face, however having said that there were probably no cue sheet writing guidelines then.

All of part B are one step every beat of music (reminder count to 4 or to 8 to help keep time).

Sd Cl; Vine 4;; these 6 steps are very easy to rush through the cues and lose track of timing so we have found the whole sequence Sd Cl; Vine 4;; Heel Toe; count to 8, then the Hitch in 4; count to 4.

Part B repeats within itself but note the second time through there are an additional 4 steps (2 measures) Twirl 2; Fwd 2;

Ending

Again, there are a number of 3 step figures such as Fwd 2 Steps, Turning 2 Steps, Face to Face and Back to Back, all of which have the timing 1a,2.

Tips for Success

- It is definitely not a cue and do dance.
- Dancers will require lots of dance time to get used to it.
- Dance it through yourselves many times before teaching it just so you can get used to the music structure and the running nature of the dance.
- For the one step per beat figures, group the steps into 4 or 8 and get the dancers to count it will help keep them in time.
- Current Standards may not necessarily apply, the 2/4 timing of the music makes everything quicker (ie 1a,2; compared to 1,2,3,-;).
- Practice cueing so interpretation is not required and also due to the constant rate of cueing required.

ROUNDALAB PREFERRED CLASSIC HEAD CUES

STREET FAIR

RELEASED: 1972

CHOREOGRAPHER: Paul & Laura Merola, 55 Bryant Street, W. Bridgewater, MA 02379

RECORD: Grenn 17084

ARTIST: The Magic Organ

FOOTWORK: Opposite

TIME @ RPM: 2:12 @ 45

RHYTHM: Two Step

RAL PHASE: II

SEQUENCE: INTRO A B A B A A ENDING

MEAS.

INTRODUCTION

1-4 [BFLY WALL] WAIT 2 MEAS ;; ROLL 2 [LOD]; WLK 2 SCP ;

PART A

1-16 2 FWD TWO STPS ;; 2 TRNG TWO STPS [OP LOD] ;;
WLK 3 KICK ;; [TRN IN FC RLOD] WLK 3 KICK ;;
TWRL 2 ; SD MANUV ; PVT 2 [SCP] ; WLK 2 ;
2 FWD TWO STPS ;; 2 TRNG TWO STPS [SCP] ;;

PART B

1-18 WLK 3 & FC ;; SD CL ; VIN 4 ;; HEEL TOE ; HTCH 4 ;;
WLK 3 & FC ;; SD CL ; VIN 4 ;; HEEL TOE ; HTCH 4 ;;
TWRL 2 ; WLK 2 [SCP] ;

REPEAT PART A + B

PART A

1-16 2 FWD TWO STPS ;; 2 TRNG TWO STPS [OP LOD] ;;
WLK 3 KICK ;; [TRN IN FC RLOD] WLK 3 KICK ;;
TWRL 2 ; SD MANUV ; PVT 2 [SCP] ; WLK 2 ;
2 FWD TWO STPS ;; 2 TRNG TWO STPS [SCP] ;;

REPEAT PART A

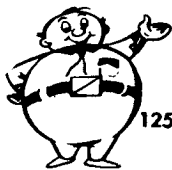
ENDING

1-14 2 FWD TWO STPS ;; 2 TRNG TWO STPS [BFLY] ;;
FC-FC & BK-BK ;; FC-FC & BK-BK ;;
FC-FC & BK-BK ;; FC-FC & BK-BK ;;
TWRL VIN 2 ; APT PT ;

There has been more than one cue sheet written for this dance. These head cues have been created using the 1985 Grenn # 17084 version of the original cue sheet.

Notes: The choreographer for this dance may not agree with each of the ROUNDALAB preferred cues provided in these Head Cues. Supplementary information is shown in [brackets].

6/10/2001



ROUND DANCER MAGAZINE

1250 W GARNETTE, TUCSON, ARIZONA 85705

STREET FAIR

MAY - 1972
BOOK - 167

Composers--Paul & Laura Merola, 55 Bryant St., W. Bridgewater, Ma.02379

Record--RANWOOD #R-916 "Jerry Smith Magic Organ"

Footwork--Opposite, directions for M.

MEASURES ----- INTRODUCTION -----

- 1---4 WAIT; WAIT; ROLL,-,2,-; WALK,-,2,-(to SCP);
 1-2.... In a relaxed Bfly pos M facing wall wait 2 measures;;
 3.....Both roll down LOD (M LF & W RF) L,-,R,- to end SCP facing LOD;
 4.....In SCP both walk fwd LOD L,-,R,-;

----- PART - A -----

- 1---4 FWD TWO-STEP; FWD TWO-STEP; TURN TWO-STEP; TURN TWO-STEP;
 1-2.... SCP do 2 fwd two-steps LOD L,R,L,-; R,L,R,- end CP M facing wall;
 3-4.... Do 2 RF turning two-steps to again end in SCP facing LOD;;
 5---8 (Blend to OP) FWD,2,3,KICK; (Change Hands) FWD,2,3,KICK;
BK,BK (W twirl RF),SIDE,CROSS (W fwd 2); PIVOT,2,FWD,2(SCP);
 5.....Moving fwd to OP join R & L hands M fwd L,R,L, kick R fwd (W kick L);
 6.....Both turn in to face RLOD (M RF & W LF) change hands to L-OP M move RLOD
 R,L,R, kick L fwd (W kick R);
 7.....M raise his L hand high backs up LOD L,R (W twirls under RF LOD R,L), M steps
 side LOD on L turns 1/4 LF to face wall, cross R over L (W steps LOD R,L);
 8.....Do a RF couple pivot LOD L,R to SCP, continue LOD M prog L,R;
 9---12 FWD TWO-STEP; FWD TWO-STEP; TURN TWO-STEP; TURN TWO-STEP;
 9-12... Repeat Meas 1-4 of Part A to end SCP M facing LOD.

----- PART - B -----

- 13-16 FWD,2,3,FACE; SIDE,CLOSE,SIDE,BEHIND; SIDE,FRONT,HEEL,TOE;
(Hitch) FWD,CLOSE,BK,CLOSE;
 13.....SCP M moves LOD L,R,L, turns 1/4 RF on R to face ptr in CP face wall (W 1/4 LF);
 14.....M side LOD on L, close R to L (W close L to R), M vine LOD side L, XRIB of L
 (W XIB also);
 15.....Side on L, XRIF of L (W XIF), M tch L heel to side in LOD (W tch R), M tch L toe
 to instep of R ft (W tch R to instep);
 16.....M fwd twd wall on L, close R to L, bk on L, close R to L (W hitch bk);
 17-21 FWD,2,3,FACE; SIDE,CLOSE,SIDE,BEHIND; SIDE,FRONT,HEEL,TOE;
(Hitch 4) FWD,CLOSE,BK,CLOSE; TWIRL,2,WALK,2 (to SCP);
 17-20.. Repeat action of meas 13 thru 16;;;;
 21.....M raise L hand high as he moves LOD L,R (as W twirls RF LOD R,L), both walk
 fwd to SCP facing LOD M L,R (W R,L);

SEQUENCE: INTRO - AB - AB - AA - ENDING -----

----- ENDING -----

- 1---4 FWD TWO-STEP; FWD TWO-STEP; TURN TWO-STEP; TURN TWO-STEP;
 1-4.... Repeat Meas 1-4 of Part A to end CP M facing wall.
 5---8 FACE-TO-FACE/BK-TO-BK; FACE-TO-FACE/BK-TO-BK; FACE-TO-FACE/BK-TO-BK;
FACE-TO-FACE/BK-TO-BK;
 TAG- SIDE,BEHIND (W Twirl RF),APART,POINT;
 1-4.... Moving from CP out to BFLY POS M side two-step (quickly) "face-to-face" L/R,L,
 swinging joined R hands thru release others M side two-step (quickly) bk-to-bk
 R/L,R; Repeat "face-to-face" "bk-to-bk" three more times down LOD;;;;
 TAG....M raises his L hand high steps side LOD, XRIB of L (W twirl RF LOD under joined
 hands R,L), step apart, point;

Swinging through the Advanced-
A Workshop on West Coast
Phase V-VI & Experimental for Instructors
Presented By Bob & Sally Nolen

This will be a Roundalab Phase V-VI and Experimental Figures workshop on West Coast Swing. We will teach figures in these phases, some history, and technique used both in the past and some more modern techniques. We will primarily work on the figures for the Phase V-VI figure teaches. West coast swing is laid back, improvisational, smooth, and often sultry & dirty member of the swing family.

Figures to be taught and workshopped are:

Phase V

- Alternating Underarm Turn
- Cheek to Cheek
- Face Loop
- Half Whip
- Hook Turn
- Side Whip
- Sugar Bump
- Surprise Whip
- Sugar Toe Heel Crosses
- Sugar Wrap Knee Lift Unwrap
- Surprise Whip
- Tripple Travel with Roll
- Whip Turn

Phase VI

- Cheerleader
- Rock Whip
- Sugar Push Hook Turn
- Traveling Side Pass
- Whip w/Inside Turn
- Whip w/Outside Turn

Experimental Figures

- Whip & Flip
- Cut Off

Tampa Jive

by John & Mary Macuri, Phase V+2+1 Jive
Presented by Dawn Mee

The dance, Tampa Jive, is a Golden Classic and a Hall of Fame dance. It was called "high intermediate" when it came out in 1985, just about the time we started phase-rating dances (it probably was rated under the old Fleck system). It is a Phase V+2+1 today. Tampa Jive was published in the June 1985 issue of "Round Dancer Magazine."



ROUNDALAB PREFERRED CLASSIC HEAD CUES

TAMPA JIVE

RELEASED: 1985

CHOREOGRAPHER: John & Mary Macuci, 7110 Landsdale St., District Heights, MD 20747

RECORD: RCA GB-12370, P6-1191

ARTIST: Ray Stevens

FOOTWORK: Opposite

TIME @ RPM: 2:50 @ 45

RHYTHM: Jive

RAL PHASE: V+2+1 [Rolling Off The Arm,
Turkish Towel] Unphased: [Double Whip Turn]

SEQUENCE: A B C A B B ENDING

MEAS.

INTRODUCTION

1-4 FC PTR & WALL NO HNDS JOINED WAIT 3 BEATS,,, PT ~
SD CL SD PT ~ SD CL SD PT ~ SD CL SD CL [LOP-FCG] ;;;

PART A

1-16 LINK TO WHIP TRN ;; FALLAWAY THRWD ~ CHG L TO R ;;
AMERICAN SPIN ~ LINK RK ;; JIVE WALKS ~ SWVL WALK 4 ~
THRWD ~ CHG HNDS BHD BK ;;;; CHG L TO R [FC COH] ~
AMERICAN SPIN [BFLY COH] ;;;

PART B

1-16 WINDMILL TWICE TO HANDSHAKE ;; CHG L TO R TO TANDEM
[1ST & 2ND X FC COH, 3RD X FC WALL] TO TURKISH TOWEL ENDG ~
(W) SPIN & RT CHASSE [LOD] ;;;; CHASSE ROLL ;; RK BK REC &
CHASSE FC ; CHG R TO L TO HANDSHAKE ~ ROLLING OFF THE
ARM ~ LINK RK [1ST & 2ND X FC WALL, 3RD X FC COH] ;;;;

PART C

1-10 JIVE WALKS ~ SWIVEL WALK 4 ~ CHASSE MANUV ;;
DBL WHIP TRN ~ FALWD THRWD (W OVRTRN TANDEM) ;;
(W FC HOLD) ; CHICKEN WALK QQS 3X ;;;

REPEAT PART A & B TO BFLY

REPEAT PART B TO FC COH

ENDING

1 RK BK REC PT RLOD FREEZE ;

Notes: The choreographer for this dance may not agree with each of the ROUNDALAB preferred cues provided in these Head Cues. Supplementary information is shown in [brackets].

6/24/2003

EDDIE'S & BOBBIE'S RECORDS

TAMPA JIVE

HI-INTERMEDIATE JIVE

COMPOSERS: John & Mary Macuci, 7110 Lansdale Street, District Heights, MD 20747
(301)735-4253
RECORD : RCA Gold GB 12370 - You're Never Goin' to Tampa with Me
SEQUENCE : ABC ABB Ending

REEVES RECORDS INC.
EDDIE'S & BOBBIE'S RECORDS
1835 SO. BUCKNER
P. O. BOX 17668
DALLAS, TEXAS 75217

INTRO

1 FCG PTR & WALL NO HNDS JND WAIT 3 BEATS, POINT LEFT on 4;
2 - 4 SIDE, CL, SIDE, PT; SIDE, CL, SIDE, PT; SIDE, CL, SIDE, CL TO OP;

- 1 Wait 3 beats Point L Side on 4 at same time pt both hnds to Left;
- 2 Side L, Cl R to L, Side L, Pt R to Side at same time pt both hnds to Right
- ;
- 3 Side R, Cl L to R, Side R Pt L to the Side at same time point both hnds to Left;
- 4 Side L, Cl R to L, Side L, Cl R to L join M's L & W' R hnds;

A

1 - 5 LINK; WHIP TURN; FALLAWAY THROWAWAY - CHG PL L TO R;;;

- 1 (Link) Rk apt L, Rec R to CP, strtg to turn RF Chasse Side L/R,L;
- 2 (Whip Trn) still trng XRIBL, Side L, Chasse Side R/L,R fc wall;
- 3 (Fallaway Throwaway) Rk Bk L to SCP, Rec R, Chasse Side L/R,L twds LOD trng W LF lowering jnd hnds & lean slightly to Left;(W Rk Bk R to SCP, Rec L, Chasse Side R/L,R trng LF;)
- 4 Chasse Fwd R/L,R lead W to move awy & release R hnd hold fc LOD,(W con't trng LF Chasse Bk L/R,L to fc M & RLOD,) (Chg Plcs) Rk Apt L, Rec R;
- 5 Chasse Fwd L/R,L trng RF & leading W to trn LF under jnd hnds, Chasse Fwd R/L,R twds wall;(W Chasse Fwd R/L,R trng LF under jnd hnds, continue LF trn Chasse Bk L/R,L to fc M & COH) end in OP M Fcg ptr & wall;)

6 - 8 AMERICAN SPIN - LINK ROCK;;;

- 6 Rk Apt L, Rec R, Chasse in Place L/R,L leading W Fwd bracing L arm & lead W to trn RF releasing hnd hold;(W Rk Apt R, Rec L, Chasse Fwd R/L,R lean slightly against M's arm & spin RF on R;)
- 7 Chasse R/L,R in place catching W's R hnd in M's L,(W cont trng RF Chasse L/R,L end fcg M & COH) (Link Rk)Rk Apt R, Rec L;
- 8 Chasse Fwd L/R,L leading W Fwd, Chasse Side R/L,R to CP;(W Chasse Fwd R/L,R, Chasse Side L/R,L to Cp;)

9 -16 JIVE WALKS - THROWAWAY - CHG HNDS BEH BK - CHG PL L TO R - AMER SPIN

- 9 Rk Bk L SCP, Rec R, Chasse Diag Fwd L/R,L trng W to Left;(W Rk Bk R SCP, Rec L, Chasse Side R/L,R trng 1/4 to Left;)
- 10 Chasse Fwd R/L,R trng W RF, Diag Fwd L Trng W to Left, Fwd R Trng W to Right; (W Chasse Fwd L/R,L trng 1/4 RF, trng 1/4 LF Side R, trng 1/4 RF Fwd L SCP;)
- 11 L Diag Fwd trng W LF, R Fwd trng W RF, (W trng 1/4 LF step Side R, trng 1/4 RF Fwd L,(Throwaway) Chasse Side L/R,L trng W LF lower jnd hnds & lean slightly to Left;(W trng LF Chasse Side R/L,R OP fcg M & RLOD;)
- 12 Chasse Fwd R/L,R leading W to move awy & releasing R hnd hold, (W Chasse Bk L/R,L OP fcg ptr & RLOD,) (Chg hnds beh Bk) Rk Apt L, Rec R;
- 13 Place R hnd over W's R hnd & releasing hold with L hnd Chasse Fwd L/R,L strtg LF trn & lead W Fwd to M's R side, Chg W's R hnd into M's L hnd beh his back while cont. trng LF Chasse R/L,R end OP fcg RLOD; (W Chasse Fwd R/L,R moving to M's R Side & strtg RF trn, cont. RF trn & Chasse L/R,L to OP fcg M & LOD;)

Tampa Jive cont.

- 14 (Chg Pl) Rk Apt L, Rec R, Chasse L/R,L trng 1/4 RF fc COH leading W to trn LF under raised arms;(W Rk Apt R, Rec L, Chasse R/L,R trng LF;)
- 15 Chasse Fwd R/L,R lower jnd hnds after W completes trn, end OP fcg COH, (W cont. trng LF Chasse Bk L/R, L,) (Amer Spin) Rk Apt L, Rec R;
- 16 Chasse in pl L/R,L lead W Fwd bracing L arm allowing W to trn RF release hnd hold, Chasse in pl R/L,R end in dbl hnd hold; (Chasse Fwd R/L,R lean slightly against M's arm trng RF on R, cont. trng Chasse L/R,L to Two hnd hold;)

B

1 - 8 WINDMILL TWICE;;; LF UNDER ARM TRN TO TURKISH TOWEL - W SPIN - CHASSE RT

- 1 - 3 Rk Apt L, Rec R strtg LF trn, Chasse Fwd L/R,L with arms outstretched from elbows trng 1/4 LF incline body slightly to Left; still trng Chasse Side & slightly Fwd R/L,R end fcg Wall,(W Rk Apt R,Rec L strtg LF trn,Chasse diag Fwd R/L,R incline body slightly to R; Chasse Bk L/R,L,

REPEAT ABOVE TO END IN HANDSHAKE HOLD FCG COH

- 4 (Under Arm Trn)Rk Apt L, Rec R, Chasse Fwd L/R,L leading W twds M's Right Side to trn LF under jnd R/R hnds (W Rk Apt R, Rec L, Chasse Fwd R/L,R trng LF under jnd R/R hnds;
 - 5 (Turk Towel) Chasse Side R/L,R,(W Chasse Fwd L/R,L beh M's back end on his L side M take W's L hnd in his L hnd both fcg COH, Rk Bk L, Rec R; (W Rk Fwd R, Rec L,)
 - 6 Chasse Side L/R,L leading W to Chasse Side R/L,R beh M's back end on his Right Side, Rk Bk R, Rec L; (W Rk Fwd L, Rec R;
 - 7 ~~Chasse Side R/L,R leading W to Chasse Side L/R,L beh M's back end on his Left Side, Rk Bk L, Rec R (W Fwd R strtg RF trn, Fwd L fc ptr;~~
 - 8 Chasse L/R,L in pl, Chasse Side R/L,R to SCP; (W Cont. 1 comp. RF trn R/L,R fc ptr, Chasse Side L/R,L to SCP;)
- 9 - 16 FALLAWAY ROCK; TO CHASSE BK TO BK; FC TO FC; FALLAWAY RK; CHG PL R TO L ROLLING OFF THE ARM - LINK RK

- 9 Rk Bk L,Rec R strtg RF trn,Chasse Side L/R,L trng 1/2 RF on L release hnd hold end bk to bk fcg Wall;(W Rk Bk R,Rec L strtg LF trn,Chasse R/L,R trng 1/2 LF on R end bk to bk fcg COH;)
- 10 Chasse Side R/L,R trn 1/2 RF on R to fc ptr & COH,(W Chasse Side L/R,L trng 1/2 LF on L to fc ptr & Wall,) Chasse Side L/R,L trng RF on L fc LOD in 1/2 OP;(W Chasse Side R/L,R trng LF;)
- 11 Rk Bk R, Rec L strtg LF trn, still trng LF Chasse Side R/L,R to SCP fcg RLOD;(W Chasse Side L/R,L trng RF to SCP;)
- 12 (Chg Plcs)Rk Bk L, Rec R, Chasse L/R,L lead W to trn RF under jnd hnds; (W Rk Bk R, Rec L,Chasse Side R/L,R strt RF trn;)
- 13 Chasse Fwd R/L,R lead W to complete trn lower jnd hnds at end of W's trn end fcg RLOD in hndshke hold, (W cont. RF trn and Chasse L/R,L end fcg ptr & LOD,) (Rolling Off Arm) Rk Apt L, Rec R;
- 14 Chasse L/R,L trng 1/4 RF lead W to trn LF end on R Side R arm arnd W's waist L arm extended out fcg COH, Wheel Fwd R,L;(W Chasse Fwd R/L,R trng 1/4 LF end on M's Right Side, Wheel Bk L,R strtg solo RF trn on R;)
- 15 Still trng RF Chasse Fwd R/L,R trng W RF to OP fcg wall, (W cont. RF trn chasse Bk L/R,L to OP fcg ptr & COH,) (Link Rk) Rk Apt L, Rec R;
- 16 Chasse tog L/R,L, Chasse Side R/L,R to CP;

C

1 - 10 JIVE WALKS - CHASSE FWD - DBL WHIP TRN - FALLWY THROWAWY - CHICKEN WALKS

- 1 (Jive Walks 2 tripples & 4 Singles) Rk Bk L SCP, Rec R, Chasse Diag Fwd L/R,L trng W to Left; (W Rk Bk R SCP, Rec L, Chasse Side R/L,R trng 1/4 to Left;)
- 2 Chasse Fwd R/L,R trng W to Right, Diag Fwd L trng W to Left, Fwd R trng W to Right;(W Chasse Fwd L/R,L trng 1/4 RF, trng 1/4 LF Side R, Fwd L trng 1/4 RF;)
- 3 L Diag Fwd trng W LF, R Fwd trng W RF, (W trng 1/4 LF step Side R, trng 1/4 RF Fwd L,) (FWD Chasse) Chasse Fwd L/R,L trng RF in front of W fc RLOD; (W Chasse Fwd R/L,R;)
- 4 (Dbl Whip Trn) still trng RF XRIBL toe trnd out cont.trng Side L, XRIBL, Side L;(W trng RF Fwd L,R,L,R;)
- 5 Chasse Side L/R,L end fcg Wall,(W still trng RF Chasse Side R/L,R, (Fallaway Throwaway) Rk Bk L SCP, Rec R;
- 6 Chasse Side L/R,L releasing R hnd hold leading W to overtrn LF by trng his hnd to the Right from the wrist until the palm is turned out; Chasse Fwd R/L,R lead W to move away;(W trng LF Chasse Side R/L,R to fc LOD her R hnd beh her bk, Chasse Fwd L/R,L;)

7 -10 (Chicken Walks Variation) Trng W RF Bk up L small step,-, hold,-; cont. backing up R,L,R-;L,R,L,-; R,L,R,- leading W twds M on last step; (W swivel RF on Left Ft step Fwd R,-,hold,-;swivel LF on R step Fwd L, swivel RF on L step Fwd R, swivel LF on R step Fwd L,-; repeat swivel action Fwd R,L,R,-;L,R,L,-; stepping closer to Man on last Step;)

REPEAT A - NOTE:THE 2ND TIME "A" STARTS M IS FCG LOD SO THE LINK MAKES 1/4 TRN TO THE RIGHT INTO THE WHIP TRN TO FC WALL.

REPEAT B TO FC WALL - REPEAT B TO FC COH,

ENDING

CP FCG COH RK BK L SCP FCG RLOD, REC R TO CP, PT L FT, L ARM EXTENDED FWD, (W OPPOSITE) FREEZE

HEAD CUES

INTRO - POINT - REC, CL, SIDE, PT; REC, CL, SIDE, PT; REC, CL, SIDE, CL;

A - LINK - WHIP TRN - FALLAWAY THROWAWAY - CHG PL L TO R - AMER SPIN - LINK RK - JIVE WALKS - THROWAWAY - CHG HNDS BEH BK - CHG PL L TO R - AMER SPIN

B - WINDMILL TWICE - LF UNDER ARM TRN TO TURKISH TOWEL W SPIN CHASSE RT FALLAWAY ROCK - TO CHASSE BK TO BK - FC TO FC - FALLAWAY ROCK - CH PL R TO L - ROLLING OFF THE ARM - LINK ROCK

C - JIVE WALKS - CHASSE FWD - DBL WHIP TRN - FALLAWAY THROWAWAY - CHICKEN WALKS

REPEAT A B B

ENDING - RK BK, REC, PT, FREEZE;

TAMPA JIVE

Composer: John & Mary Macuci, 7110 Lansdale St., District Heights, MD. 20747
Record: RCA Gold GB 12370 (You're Never Going To Tampa with Me)
Rhythm/Phase: Jive/V
Footwork: Opposite throughout, directions for M unless otherwise stated
Sequence: INTRO, A, B, C, A, B, B, ENDING.

INTRO

- 1-4** **(OP FCG M FC WALL NO HNDJND)WAIT 3 BEATS, PNT LEFT on 4; SD, CL, SD, PT; SD, CL, SD, PNT; SD, CL, SD, CL(LOP FCG);**
1-2 Wait 3 beats pnt L sd on 4th at same time pnt both hnds to left; sd L, cl R, sd L, pt R to sd at same time pnt both hnds to right;
3-4 Sd R, cl L, sd R pnt L to sd & pnt both hnds to left; sd L, cl R, sd L, cl R join M's L & W's R hnds;

PART A

- 1-5** **LINK; WHIP TURN; FALLAWAY THROWAWAY - CHANGE PLC L TO R;;;**
1-2 Rk apt L, rec R to CP, start to trn RF chasse sd L/R, L; **Still** trng XRIB L, sd L, chasse sd R/L, R to fc wall;
3-5 Rk bk L to SCP, rec R, chasse sd L/R, L LOD trng W LF lower jnd hnds & lean slightly to L(W Rk bk R to SCP, rec L, chasse sd R/L.P. trn LF); **Chasse** fwd R/L, R lead W to move away & release R hnd hold fc LOD (W cont trng LF chasse bk L/R, L to fc M & RLOD), (Chng Plc)rk apt L, rec R; **Chasse** fwd L/R, L trng RF & lead W to trn LF under jnd hnds, chasse fwd R/L, R to wall(W chasse fwd R/L, R trng LF under jnd hnds, cont LF trn chasse bk L/R, L to fc M & COH)end OP M fcg ptr & wall);
6-8 **AMERICAN SPIN - LINK ROCK;;;**
6-7 Rk apt L, rec R, chasse in plc L/R, L lead W fwd bracing L arm & lead W to trn RF releasing hnd hold(W Rk apt R, rec L, chasse fwd R/L, R lean slightly against M's arm & spin RF on R); **Chasse** R/L, R in plc catch W's R hnd
hnd
in M's L(W cont trng RF chasse L/R, L end fcg M & COH), (link Rk)rk apt L, rec R;
8 Chasse fwd L/R, L lead W fwd, chasse sd R/L, R to CP(W chasse fwd R/L, R, chasse sd L/R, L to CP);
9-16 **JIVE WALKS - THROWAWAY - CHNG HNDJ BHND BK - CHNG PLC L TO R - AMER SPIN;,,,,,;**
9- Rk bk L SCP, rec R, chasse diag fwd L/R, L trn W to left(W rk bk R SCP, rec L, chasse sd R/L, R trng ¼LF);
10- Chasse fwd R/L, R trng W RF, diag fwd L trng W to left, fwd R trng W R(W chasse fwd L/R, L trng ¼RF, trng ¼LF sd R, trng ¼RF fwd L SCP);
11- L diag fwd trng W LF, R diag fwd trng W RF(W trng ¼LF sd R, trng ¼RF fwd L),(Throwaway) chasse sd L/R, L
trng W LF lower jnd hnds & lean slightly to L(W trng LF chasse sd R/L, R OP fcg M & RLOD);
12- Chasse fwd R/L, R lead W to move away & release R hnd hold(W chasse bk L/R, L OP fcg ptr & RLOD), rk apt L, rec R;
13- Plc R hnd over W's R hnd & release hold with L hnd chasse fwd L/R, L start LF trn & lead W fwd to M's R sd, chng W's R hnd into M's L bhnd his back while cont trng LF chasse R/L, R end OP fcg LOD(W chasse fwd R/L, R moving to M's R sd & start RF trn, cont RF trn chasse L/R, L to OP fcg M & COH);
14- Rk apt L, rec R, chasse L/R, L trng ¼RF fc COH lead W to trn LF under raised arms(W rk apt R, rec L, chasse R/L, R trng LF);
15- Chasse fwd R/L, R lower jnd hnds after W completes trn end OP fc COH (W cont trng LF chasse bk L/R, L), (Amer Spin)Rk apt, rec;
16- Chasse in plc L/R, L lead W fwd bracing L arm allow W to trn RF release hnd hold, chasse in plc R/L, R end
dble
hnd hold(W chasse fwd R/L, R lean slightly against M's arm trng RF on R, trn R chasse L/R, L to 2 hand hold);

PART B

- 1-8** **WINDMILL TWICE;;; LF UNDER ARM TRN TO TURKISH TOWEL - W SPIN - CHASSE R;,,,,;**
1-3 Rk apt L, rec R trng LF, chasse fwd L/R, L with arms outstretched from elbows trn ¼LF incline body slightly to L; **Still** trng chasse sd & slightly fwd R/L, R end fcg wall(W rk apt R, rec L trng LF chasse diag fwd R/L, R incline body to R; **Chasse** bk L/R, L, Repeat above to end HANDSHAKE HOLD FCG COH;
4- (Under am trn) Rk apt L, rec R, chasse fwd L/R, L lead W twd M's R sd to trn LF under jnd R/R hnds(W Rk apt R, rec L, chasse fwd R/L, R trng LF under jnd R/R hnds);
5- (Turk Towel)Chasse sd R/L, R(W chasse sd L/R, L bhnd M's bk end on L sd)M take W's L hnd in his L hnd both fcg COH, rk bk L, rec R(W fwd R, rec L);
6- Chasse sd L/R, L lead W to chasse sd R/L, R bhnd M's bk end on his R, rk bk R, rec L(W rk fwd L, rec R);
7- Chasse sd R/L, R lead W to chasse sd L/R, L bhnd M's bk end on his L, rk bk L, rec R(W fwd R trng RF, fwd L to fc ptr);
8- Chasse L/R, L in plc, chasse sd R/L, R to SCP(W cont comp RF trn R/L, R fc M, chasse sd L/R, L to SCP);

Continued

TAMPA JIVE(Continued)

- 9-16** **FALLAWAY ROCK; TO CHASSE BK TO BK; FC TO FC; FALLAWAY RK; CHNG PLC R TO L ROLLING OFF THE ARM - LINK RK;:::**
- 9- Rk bk L, rec R trng RF, chasse sd L/R, L trn ½RF on L release hnds to bk to bk fcg wall(W rk bk R, rec L trng LF, chasse R/L, R trn ½LF);
 - 10- Chasse sd R/L, R trn ½RF on R to fc ptr & COH(W chasse sd L/R, L trn ½LF on L fc M & wall),chasse sd L/R, L on L fc LOD ½OP(W chasse sd R/L, R trng LF);
 - 11- Rk bk R, rec L trng LF, chasse sd R/L, R to SCP/RLOD(W sd L/R, L trn RF);
 - 12- Rk bk L, rec R, chasse L/R, L lead W to trn RF under jnd hnds(W rk bk R, rec L, chasse sd R/L, R start RF trn);
 - 13- Chasse fwd R/L, R lead W to complete trn lower jnd hnds at end of W's trn end fcg RLOD in handshake(W cont RF trn & chasse L/R, L end fcg M)(Rolling off Arm)Rk apt L, rec R;
 - 14- Chasse L/R, L trng ¼RF lead W to trn LF end on R sd R arm arnd W's waist L arm ext out fcg COH, wheel fwd R, L(W chasse fwd R/L, R trng ¼LF end on M's R sd, wheel bk L, R start solo RF trn on R);
 - 15-16 Still trng RF chasse fwd R/L, R trn W RF to OP fcg wall (W cont RF trn chasse bk L/R, L to OP fcg M & COH),(Link Rk) rk apt L, rec R; **Chasse** tog L/R, L, chasse sd R/L, R to CP;

PART C

- 1-10** **JIVE WALKS - CHASSE FWD - DBLE WHIP TRN - FALLAWAY THROWAWAY - CHICKEN WALK;:::**
- 1-2 Rk bk L SCP, rec R, chasse diag fwd L/R, L trn W to L(W rk bk R SCP, rec L, chasse sd R/L, R trng ¼LF); **Chasse** fwd R/L, R trn W to R, diag fwd L trn W to L, fwd R trn W to R(W chasse fwd L/R, L trng ¼RF, trn ¼LF sd R, fwd L trn ¼RF);
 - 3- L diag fwd trn W LF,R fwd trn W RF(W trn ¼LF sd R, trn ¼RF fwd L), chasse fwd L/R,L trng RF in front of W fc RLOD(W fwd R/L, R);
 - 4-5 Still trng RF XRIB L toe out cont trng sd L, XRIB L, sd L(W trn RF fwd L, R, L, R); **Chasse** sd R/L, R end fcg wall(W trng RF chasse sd L/R, L),
 - 6- Rk bk L SCP, rec R; **Chasse** sd L/R, L release R hnd hold lead W to over trn LF by trng M's hnd to R from wrist until the palm is turned out; **Chasse** fwd R/L, R lead W to move away(W trng LF chasse sd R/L,R fc LOD her R hnd bhnd her bk, chasse fwd L/R,L);
 - 7-10 Chicken Walk Vari trng W RF bk up L small step, -, hold, -; **Cont** bk R, L, R, -; L, R, L, -; R, L, R lead W twd M
on last step(W swiv RF on L step fwd R, -, hold, -; **Swiv** LF on R fwd L, swiv RF on L fwd R, swiv LF on R fwd L, -; Repeat swiv action fwd R,L,R,-; L,R,L,-; step closer to M on last step);

NOTES:

- REPEAT A** 2ND TIME "A" STARTS M IS FCG LOD SO LINK MAKES ¼ TRN TO R INTO THE WHIP TRN TO FC WALL
- REPEAT B** TO FC WALL,
- REPEAT B** TO FC COH.

ENDING

CP COH RK BK L SCP RLOD, REC R TO CP, PNT L FT L ARM EXTENDED RLOD (W OPP) FREEZE

The Tele Figures

Presented by Peter & Chama Gomez

The Tele figures are typically danced in the Waltz, Foxtrot, and Tango rhythms. The figures can feel like an Open Telemark action followed by a reverse turning movement.

The key point is the Lady's Heel Turn and the body movement. We'll discuss the Hover Telemark, the Open Telemark, and the Telespin.

The Hover Telemark is an elegant, progressive figure that creates a rising movement with a seemingly floating sensation by combining a forward-leading action from the Man with a dramatic rise and turning movement.

The Telemark is a foundational progressive turn designed to transition from a closed position into a promenade/semi-closed position to create a smooth, left-turning action.

The Telespin is a beautiful and advanced, high-momentum figure used in many Waltz, Foxtrot, and Tango advanced-level choreography. The Telespin offers a reverse turn action while moving smoothly between patterns and generating the possibility of strong turn or rotation. This figure is often described as an Open Telemark variation combined with a quick spin.

Turn & Step vs. Step & Turn

Presented by Randy & Marie Preskitt

Round dancing is full of rotational movements at all levels and in all rhythms. Understanding the difference as well as the process involved in rotations or turns can be a big step in making your dancing smoother and easier. One of the questions often brought up on rotations and turns is: should I turn and then step or step and then turn. Both of these concepts are perfectly acceptable processes depending on the turn that is being made.

Let's first give a broad definition of each concept.

Turn & Step – This is defined as rotating on a standing foot in preparation for taking the next step.

An example would be a New Yorker in Rumba. You would turn sharply 1/4 before taking the first step. You would then step forward on step one with no turn.

Step & Turn – This is defined as taking a step and then turning as a finishing action of the step. The turn would not be part of the next step being taken. An example of this is a Rumba chase. You would take the first step forward on the left and sharply turn right face 1/2 as a conclusion of the step.

One important point must be made regardless of which process is being used. Turn is always accomplished while on a standing foot. Never attempt to turn while in the process of moving to the next step. Turning, as you step, is not what you want to do in dancing. This can lead to making you dizzy as you would tend to constantly turn through the figure.

Many decisions regarding step & turn vs. turn & step could easily be based upon the rhythm being danced. Both examples listed above were based on Rumba which have clearly defined turning actions. Waltz is a smooth dance that very often blends turns from one step to the next.

Many figures in dancing may also use both actions to accomplish the entire move. An example of this would be a rumba spot turn. Before taking the first step you must rotate $\frac{1}{4}$ on the standing foot. This is the preparation. Then after taking the first step forward, you would then turn $\frac{1}{2}$ to complete the step. In this case, to accomplish one step you would both turn & step and then step and turn.

Another part of dancing which must be considered when starting a turning move is rotation. This is when you turn the upper body and hips without turning the feet. This is very common in waltz as part of left and right turns.

You should always try to include the idea of step & turn or turn & step in your teaching process when teaching a move to dancers that might not already understand the difference between the two ideas or don't know which process to use.

Working with Your Teaching Partner

A Panel Discussion with

Tom Feneis, Bev Oren, Susan Snider, Dennis Viscanti,

How do you and your teaching partner interact when you are getting ready or setting up for a dance or teaching session? Does the partner set up equipment or move furniture while the cuer or teacher interacts with the dancers? Who does the teaching? Have you determined what role each of the team will have? Is it the cuer who has the primary task of teaching on the microphone or does the cuers partner do the teaching? Are both in the partnership wearing microphones or just the primary teacher? There are many aspects of teaching that must be settled before your teaching can be effective. Oftentimes it can be apparent that either some of these decisions have not been discussed or didn't turn out as planned.

We have all attended dances and teaches where we came away thinking how great these two people worked together and that you might want to consider using their techniques. On the other hand, perhaps you thought that this partnership was not effective and won't use any of their techniques.

What about the teacher who doesn't have a "regular" partner or someone who has their regular partner unavailable for one reason or another. I feel that the primary teacher must be able to articulate the definition of each figure and may need to execute each one. You may find that your best option for a partner is of the same sex. Would you be able to step into either role?

We have a panel of cuers and teachers who function in different ways and who will give their thoughts on the answers to many of your questions.

