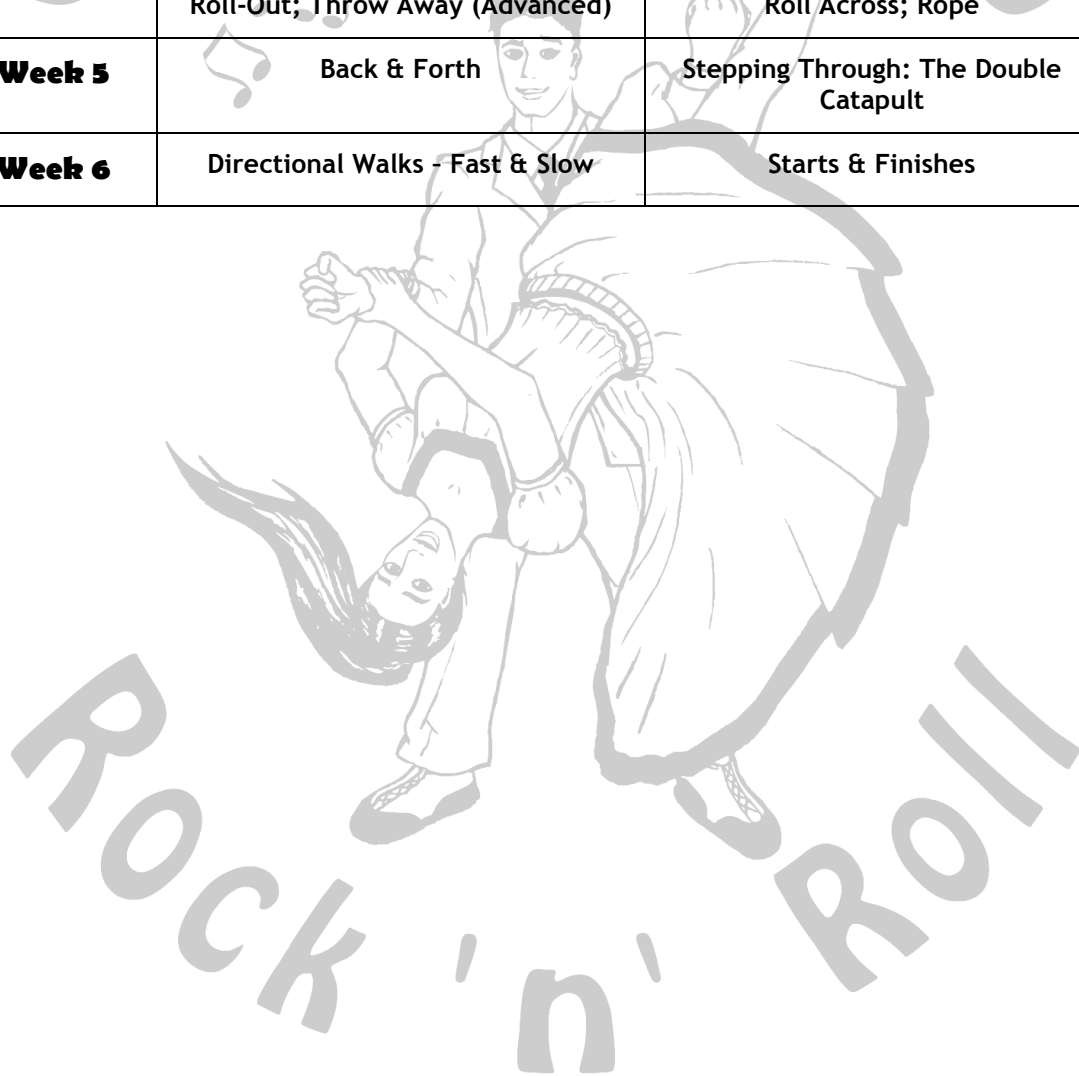


## Basic Triples Rock 'n' Roll - Course Outline

<b>Triples</b>	<b>Tier 1</b>	<b>Tier 2</b>
<b>Week 1</b>	Rules of the Road	Rotation & Halts
<b>Week 2</b>	Basic Spins	Splitting the Arms Splitting the Girls
<b>Week 3</b>	All Together Now! - Tandem, Shadow, Mirror & Play	Co-operation & Individuality: Guys vs. Dolls, Teamwork
<b>Week 4</b>	Exercises in Co-ordination: Cuddle & Roll-Out; Throw Away (Advanced)	Split vs. Combined Movement: Roll Across; Rope
<b>Week 5</b>	Back & Forth	Stepping Through: The Double Catapult
<b>Week 6</b>	Directional Walks - Fast & Slow	Starts & Finishes



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## Week 1:

### Rules of the Road

- Frame
  - Elbows <> Hips - Extension/Tension dynamic
  - Ladies work to the man's shoulders - and each other.
  - Man uses frame and body positioning as much as (or more than) arm and wrist actions to lead. Stay central to the ladies unless you intend to move/lead.
    - Man = Matador; Ladies = The Bull
- Lead/Follows
  - The man gets one arm/hand with which to lead each woman - finger/wrist pressure and body connection is **very** important.
  - Basic action is side to side, reinforced gently by the man's wrist roll and connection into the body.
  - The ladies must wait for the man's lead but cannot expect to be 'taken through' the move - the body must be used to work with the man's lead.
  - The ladies must work to the man and each other.
- Forward / Back
  - Through the 'back-step', initiated by directional pressure as the previous figure completes (i.e. the last kick-step or triple-step).
- Left vs. Right / Inner vs. Outer
  - Each side is different - allow for a different 'feel' on man's left/right hands.
  - Through many movements there is an 'inner' and 'outer' position - arms must stretch and bodies rotate to allow movement past partner(s).
  - *You can't dance like robots from position A to position B* ☺

### Rotation & Halts

- Rotation requires a combination of arm/body pressure and body positioning through frame by the man in order to direct the ladies which way (and with how much energy) they are moving.
  - Anti-clockwise Rotation = man's body taken out of the way, lead into the man's left hip.
  - Clockwise Rotation = man's body brought into position behind the block, lead through the ladies arms into their right hip.
- Rotation requires a differential split in left/right arm distance to partner, which should be brought back to basic frame as the rotation completes.

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- Rotation is very much enhanced with the use of through body movement to enhance the body connection and lead.
- There are a variety of halts that may be used, commonly lead by a downward wrist or palm block in conjunction with back-pressure into the man's body.
  - Quick halts are typically achieved out of the back-step:
    - Stomp (1,2,3\_4)
    - Step Off (1,2,+3\_4)
  - Slow halts are typically achieved through the last kick/triple-step
    - Drag - using a gradual increase in tension through the man's arms to halt movement; often combined with a shift of body rhythm.
    - Slide - using the change of footwork to alter body rhythm and body positioning.

#### *Rotation in practice: Basic Throw-Away*

- Right to left - both ladies finishing in position off the man's left hand
  - 'Right' = 'Left' inside
  - 'Left' = 'Left' outside
- Lady on the outside positions herself after release, relative to the movement of the other woman and the man.

#### *Halts in practice: Man's Rag Doll*

- Basic heels entry
- Jump entry

#### *Rotation & Halts in practice: Body Rocks*

- Man positions deliberately out of frame, slightly to his right.
- Men start to their right, ladies to their left.

## Week 2:

### *Basic Spins/Turns*

- Left/Right Arm Blocks & Leads
  - Left = Back of fingers & knuckles; wrist position critical - no thumbs!
  - Right = Inside of fingers, fingertips & palm; body positioning tends to be more crucial than wrist position.
  - Both = Lead back through the ladies right hip/shoulder - do not push the away or to the side (unless that's where you want the dance to move...).
- Following Left vs Right
  - The left side leads tend to be difficult for the man to master due to: a) less frequent use of the left arm for positioning in 'normal' dancing; b) strong requirement to use the wrist during leading.
  - The lead on one side may not be as strong as the other. Be patient as the man develops consistency between his left and right sides.
  - Do not take over the lead! The man must learn how to balance both women and it does not help to 'take yourself into the spin'. This prevents the man leading the women in unison and can upset timing and the overall dance rhythm (which is important for further leads).
  - Turns should be tight while spins are kept on the spot. 'Drifting' through the spin/turn is a primary offender for loss of frame.
- Basic = Matched Actions
  - Both ladies spin in open/closed positions.
  - Match both arms with the rhythm maintained through the footwork; achieve one constant motion through the whole body.
  - Establish a joint motion/momentum in hold before the spin:
    - Closed spins before open spins
    - Rotation through the dance

### *Splitting the Arms*

- Balance the Arms.
  - Figures on the left/right hand side may need to 'unwind' depending upon the hand catch/hold (e.g. The man's left hand will finish over the top of the woman's hand from the Closed American Spin).
  - To lead a dance in triples (rather than memorise a routine) the man needs to practice alternate spins for each arm.
    - Arm 1: Open Spin      Arm 2: Hold
    - Arm 1: Open Spin      Arm 2: Closed Spin

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- Reverse catches and flick-aways on one side while the other arm leads 'normally' are also helpful.
- It is not uncommon for one arm to be doing nothing while the other works. However, it is good practice to provide a slight emphasis through the arms when returning to 'dual action' (both to re-establish dance rhythm and for visual presentation).
- Split Arms to Position
  - Splitting the arms to keep one woman effectively stationary (i.e. in hold, spin on the spot etc.) while the other arm is used to pull through, push away, or shift to allow body movement/positioning for the man is an important method to prepare/execute many figures.
  - *Following must be active* - don't second guess the lead. Dancing in triples requires several changes to standard leads and falling into 'the usual' pattern of following can prevent the man from positioning the dance effectively to allow figures to be executed.
  - The man must know where his arms are going and what he plans to do next with them!

### **Splitting the Girls**

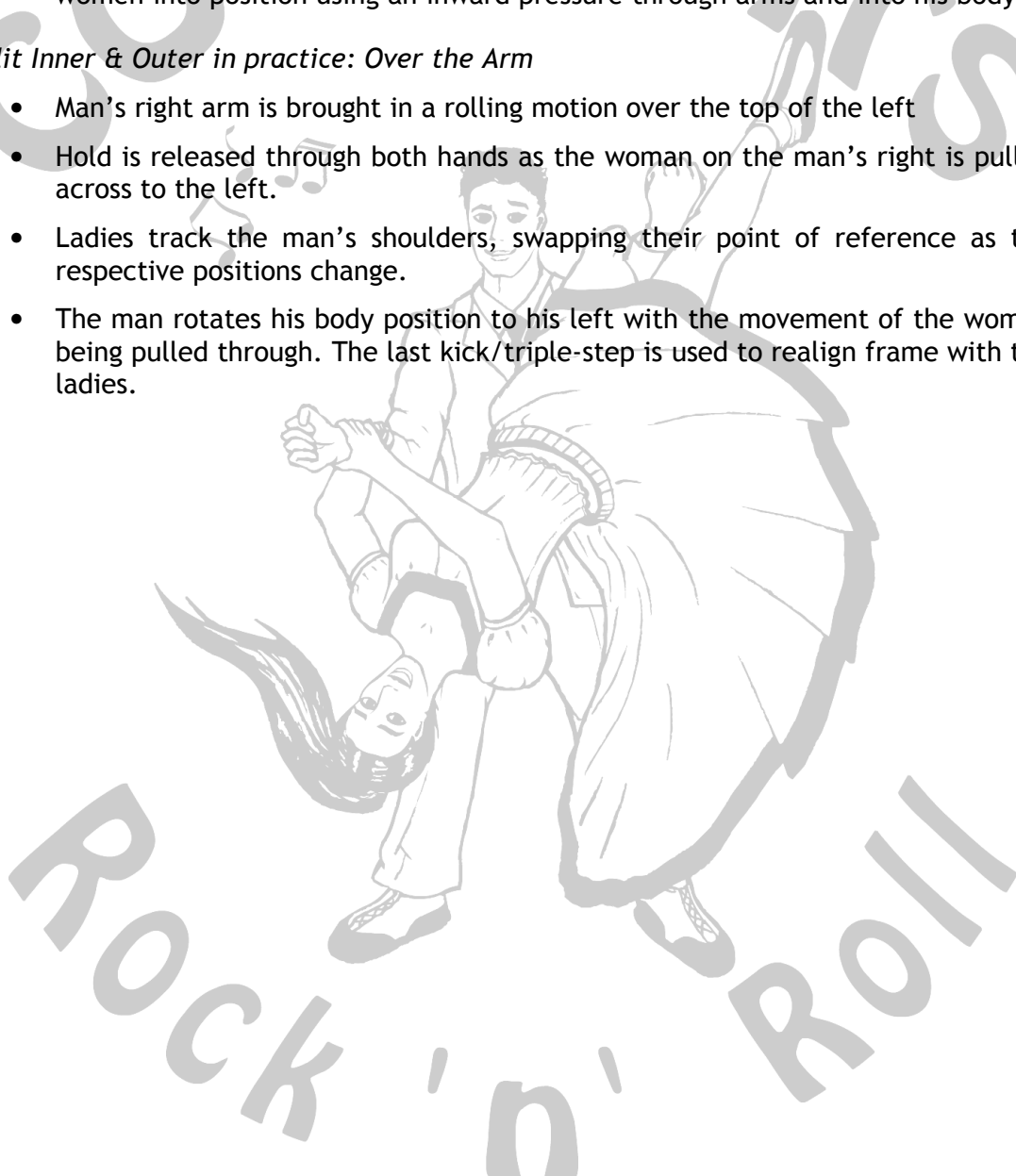
- Split to the Side
  - Pressure is applied through the ladies arms into the hips to generate a separation of partners through the back-step.
  - The additional pressure is used to shift the basic dance frame to place the ladies just outside of the man's shoulders, rather than directly in front.
  - Common preparation for any figures or movement that requires movement of the ladies past either side of the man. (Man through the middle)
- Split Inner & Outer
  - Through the back-step one arm is allowed to extend away from the man's body, while the other arm is held close.
    - Small back-steps! There is generally a need for near full extension, which should not be exacerbated by pulling away through the footwork.
    - The arm held close to the body will often rely strongly on wrist and finger pressure to maintain good connection.
  - Common preparation to bring one woman across or around the man in front of the other woman (Lady through the middle).
  - A common variant is for one arm to release the woman from side by side position with the man (Cuddle, Gate...), while the other woman is kept in hold.

*Split to the Side in practice: Spin Through the Middle*

- Stay close - but not too close!
- The man will spin/turn slightly quicker than the ladies. He must first lead the women before commencing his own spin/turn and then be positioned to catch both ladies as they finish their spins/turns.
- Return to frame through the following back-step; the man encourages the women into position using an inward pressure through arms and into his body.

*Split Inner & Outer in practice: Over the Arm*

- Man's right arm is brought in a rolling motion over the top of the left
- Hold is released through both hands as the woman on the man's right is pulled across to the left.
- Ladies track the man's shoulders, swapping their point of reference as the respective positions change.
- The man rotates his body position to his left with the movement of the woman being pulled through. The last kick/triple-step is used to realign frame with the ladies.



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## Week 3:

### *All Together Now! - Tandem Walks etc.*

- Tandem, Mirror, Shadow...
  - Tandem - Partners in a line, facing front to back.
  - Mirror - Partners are face to face (i.e. mirror image).
  - Shadow - Partners are in a line, positioned side to side.
  - These terms are used to refer to the placement of dancers with respect to their partner. When 3 people are involved, rather than two, the basic lines and directions must be maintained, although positions may need to adjust. For example:
    - Mirror position offset, such as in basic frame.
    - Mirror position in line B-G-G, such as in a drag walk motion.
    - Mirror position in line G-B-G, such as rocks in front/behind.
  - Figures performed in these positions are generally synchronised or complementary in action and momentum. However, some figures such as cabaret/performance pieces or those involving lift-work may require distinct 'roles' from each dancer.
    - Each woman should be familiar with both the left-side and right-side role.
    - While the man is typically the centrepiece of a figure and thus is typically 'balanced' left and right, he should be aware of any left/right side differences for the women to ensure that suitable pressure/leads are provided.
- Getting into position
  - Halt & Play.
    - This allows free movement in any direction for the women and the man. It is very useful to employ in choreographed dancing, but tends to be difficult to manage without routine. This can be compensated for by maintaining hold with good lead/follow connection and/or clear visual leads.
    - In social dancing it is a good idea to follow the basic structure of the dance when establishing position (i.e. use 6 beats of 'Play' to move into place). This may vary with musical interpretation.
  - Differential movement.
    - Move (G1, G2)
    - Hold (G1), Move (G2)
    - Hold (G1,G2), Move (B)
    - Move (G1>G2)



- Basic alignment figures.
  - Throw-Away (Move (G1, G2))
  - Split Roll-Across (Hold (G1), Move (G2))
  - Basic Forward/Back Split (Hold (G1), Move (G2))
  - Pass Behind the Back (Hold (G1), Move (G2))
  - Simultaneous Spins/Turns (Hold (G1,G2), Move (B))
  - Differential Walks/Slides/Rotation (Move (G1>G2))

*Mirror in practice: Basic Toe-Flick Cross*

- Positioned using a Return from a Throw Away, or simply joint American Spins\*.
- From the Return the man shifts LH hold to a palm to palm grip, while the RH is raised to shoulder height with the palm presented to the right-side woman. As this occurs the inside woman assumes a pseudo-lead role, gently pushing the outside woman to her left to provide separation.
- The Toe-Flick Cross proceeds as per the standard figure, standard exits using suitable spin combinations to return to basic frame and hold.

*Tandem in practice: Jig Walks (Congo Line)*

- Positioned using split (to the side) American Spins, with the man stepping/spinning/sliding to the middle. The man must catch the leading woman (facing-away) so that she does not further rotate into Mirror position.
  - The Pass Behind the Back may be used in conjunction with a LH gate-flick motion as an alternate entry.
- Once all partners are in a line, any rhythm or footwork pattern may be employed. This may involve matched footwork and motion, or complementary motion between the man and women.
- The man retains the lead, pushing/guiding the woman in front and pulling/dragging the woman behind.
- A change into a slow rhythm (S,S,S - 6 beats) allows the women to pick up a walk/travel action more easily and should generally be adopted for social dancing. A slow rhythm also allows for a clearer exit as the fast action (i.e. standard count) is re-established.

*Shadow in practice: Basic Drag Walks*

- Positioned using the Throw Away and any preferred halt of motion.
- Basic Drag Walks proceed as per the standard figure, using a Return as the standard exit or Pull-Through action as a variant to return to basic frame.
- Drag Walks may re-align simply to Mirror (G/G,B) or Tandem positions (man leading) by stepping accordingly into the line of dance. This is very useful for lift-work entry preparation.



## ***Co-operation & Individuality***

- **Co-Operation - Girls**
  - The women will typically employ similar actions and movement through the dance. However, clearly defined synchronised actions and body presentation to the man can distinguish the 'female partnership'.
    - Agreed use of footwork variation and body movement. For example, a synchronised sweep and arm action through a Return or American Spin.
    - Deliberate and often distinctive visual connection and 'play' between the women. When this interplay is used/presented to work off the man the 'Guys vs. Dolls' dynamic is created.
  - One woman will generally assume the pseudo-lead role and this will be determined according to the figures danced. For example, through a Return the inside woman will usually take the 'female partnership' pseudo-lead, following off the lead provided by the man.
- **Co-Operation - Team**
  - Possibly the most characteristic aspect of Triples Rock 'n' Roll dancing is when the entire group are acting together. This may entail synchronised/complementary actions, unique 3-way positions and figure patterns, combined lift-work, or role/lead reversals and interchange.
  - The man typically provides the lead and establishes the positions, rhythm, and attitude of any co-operative moves. The women must therefore be careful not to introduce 'feedback' in the leads or body motion through to either the man or the other woman.
  - Preparation is important! Halts and visual leads are standard elements employed to ensure that co-operative moves are cleanly implemented.
- **Individuality - Increasing degrees of difficulty.**
  - Individual variation by the man typically does not demonstrate true independent action as he is 'balanced' by the women.
  - Individual motion/presentation of the women is typically asynchronous (it may sometimes be complementary) and therefore is harder to implement than simple simultaneous or co-operative figures.
  - Individual footwork or body movement by the woman is possible, but should follow the rules of normal dancing. Any action used should not interfere with the lead(s) or the action of partner(s). Consequently, in Triples Rock 'n' Roll the woman does not often use personal footwork variations and uses arm/body/facial expressions in preference.
  - Individual presentation by the women can be complemented by the man in a similar fashion to which the dance is paced/presented/structured according to the music (i.e. musicality). This can greatly enhance the 'Guys vs. Dolls' dynamic.

- Individuality - when, why, how.
  - There should always be elements of individual expression throughout the dance. While the dancers are working together, individual contribution is an important component to presentation and actually dancing. Triples Rock 'n' Roll should not require the women to become identical copies or the man to dance with the women as a single entity.
  - As noted previously, individuality can greatly enhance presentation, particularly where Play between partners is involved.
  - Good basic dance rules should be observed while implementing your 'personal touches':
    - Maintain frame.
    - Be ready to lead/follow.
    - Maintain connection (visual and/or physical).
    - Keep it small/modest until your harmony with partner(s) is more firmly established.

#### *Co-operation in practice: 3-Way Toe-Flick Cross*

- Positioned using a Return from a Throw Away, or simply joint American Spins\*.
  - \*American spins can be difficult to use as a clean entry, due to the change of hand holds. This is particularly true for the LHS woman, as the catch occurs with her off-hand (LH).
  - Man shifts LH hold to a palm to palm grip and presents RH as previously described. As the inside woman pushes the outside woman to her left to provide separation the hand slides down from the shoulder. The LH palm to palm grip is presented (as per the man's lead) as this occurs.
- The Toe-Flick Cross proceeds as per the standard figure, with position adjusted into a triangular frame. Circular motion is possible through the figure. Standard exits using suitable spin combinations to return to basic frame and hold or Roll-In to Cuddle position.
  - The triangular frame is also useful for a variety of arm movement combinations and positioning.

#### *Individuality in practice: Guys vs. Dolls*

- Positioned from a Throw Away or Split Roll-Across.
- The Jacket (and Drag Walk variations in general) provides a great opportunity for the girls to 'gang up' on the guys. In conjunction with hesitations and asynchronous Play a controlled ad-lib situation is created.
- The man re-establishes 'normal' dance by turning back to face the women.

#### *In Combination: 3xTFC → Jig Walks → Guys vs. Dolls*

- Jig Walks may be open, or preferably in closed (wrapped arms) position.

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## Week 4:

### *Cuddle & Roll-Out*

- Hand Changes
  - LH is typically unchanged as the turn into the cuddle position occurs. When this takes place after an Under-Arm Turn the back of the man's left wrist is positioned against the woman's waist. The resulting hand grip after the roll-out (reverse monkey grip) can be useful.
  - The RH/RH changes hold to RH(man)/LH(woman) as the woman's turn into cuddle position completes. Position in Cuddle should be achieved with man's RH positioned underneath the woman's LH (i.e. standard grip for the Roll-Out).
    - The man releases hold through the RH as the woman's rotation into position completes.
    - The palm of RH is placed against the woman's right hip to indicate that the woman should take hold with her LH.
    - This hand change may be achieved with the woman rolling straight into cuddle position or turning under the arm.
  - The RH/RH hold may be retained by the man by physically gripping the woman's hand (rather than the standard pull through the fingers and wrist motion), being mindful of necessary wrist/hand/arm mechanics.
    - Can provide more secure positions to keep the RH woman in hold or provide alternate rolling exits.
    - Often easier to implement in conjunction with anti-clockwise rotation (i.e. man moving into the woman's rotation).
- Rotation?
  - ACW - yes. This moves the man with the direction of both women's rotation. While the women may need to rotate an additional amount, the movement is complementary and the man can position to "catch".
    - LH woman becomes the centre-point of rotation; this may require the woman to be brought slightly further forward than if the man were to remain stationary.
  - CW - no. While the RH woman may experience an easier rotation into cuddle position (less rotation is required) this action brings the man in toward the LH woman. The man and LH woman will tend to feel cramped through their movement - or crash into each other.
    - These issues can be addressed, but requires very good connection between partners and lead control/body positioning by the man.
- Several exits are possible, but may be usually categorised as: i) simultaneous, ii) hold/release, or iii) play and being either to the front or to the side.

### **Throw Away (Advanced)**

- With R-Out, Anticlockwise Rotation
  - LH woman must make sure not to over-extend through the Roll-Out. Similarly, the man must make sure that he does not extend out through the left arm.
  - Momentum into the Throw-Away is imparted to the RH woman through the back-step, the man using pressure through the arms generated through the torso twist as moving ACW.
  - Once the RH woman has been released (i.e. thrown away) the man should reduce the rotational momentum, keeping the left arm in position so that the woman has a fixed point to move to.
    - *Don't throw the woman away and keep moving your other partner around - there'll be nobody for her to catch!*
  - This is often more effective using the RH/RH palm/palm grip for the RH woman.
- Roll 1 <X> Throw 2
  - One woman is retained in Cuddle position, while the other woman is rolled out. At this stage a variety of actions or figures can be undertaken 2:1 (i.e. linked boy + girl, separate girl). The return to basic dance can then be instigated using a Throw Away for the woman in hold.
  - RH woman is much easier to hold and eventually Throw Away than the LH woman due to the typical motion of the dance. However, with practice holding the LH woman will allow for a broader variety of figures working the 'free' woman on the RH.

### **Split Movement - Roll Across**

- Opposite Directions & Co-ordination
  - The simultaneous roll is the easiest to achieve as, while the arms are moving in opposite directions the actions on each arm are mirror image.
  - One hand must lead behind the back and the other in front - otherwise we send the woman into each other! Either hand front/back is viable, but it must be clear and consistent.
  - The front/back split is easier to achieve if a slight ACWQ rotation is employed. Depending upon the lead front/behind the man may need to maintain a slight rotation or turn back slightly to the RH woman.
  - A split Roll Across (Hold 1, Roll 1) is harder to initiate due to the different action on each arm. However, the woman's motion is simplified and always takes place in front of the man

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- Double Roll Across - both women rolling in the same direction.
  - This is an exercise for the women, as the man's lead motion remains the same.
  - Inside → Outside, Outside → Inside
    - Both women roll an equivalent amount in the same direction, maintaining their relative positions to each other. This results in a swap of Inside/Outside position as the Roll-Across occurs.
    - The woman initially to the outside receives no real lead or pull into the roll, other than the shift of the other woman's body position. She must effectively roll herself through into position.
  - Inside → Inside, Outside → Outside
    - Inside woman provides a pseudo-lead, using a hand catch with the other woman to pull her through from one side to the other. This is easier with an additional LH to shoulder hold.
    - The outside woman is flicked away into her rotation as the man leads the inside woman into her roll.
    - Requires significant co-ordination between the women and movement by the Outside woman. Hence, this figure is not generally suitable for social dancing.
- Return to Complementary Motion
  - Flick Away (RH)
    - Typically positioned to the front. May be used to the side in conjunction with movement into position or preparation for a linking figure.
  - Spin Both & Reposition
    - Like the Roll-Across lead, but the women are brought into spins slightly to the side of man rather than using a pull across motion.
    - The man turns in to face the women to resume hold in position approaching basic frame
  - Hold 1, Spin/Roll/Move 1
  - Exit Angles - The man must always be aware of where he is going and where he wants to go. Select the exit angles accordingly!

### ***Movement 2:1 - The Rope***

- G+G/B: Throw Away position, both girls move simultaneously under the man's arm through the return. The man may reinforce this with visual leads or slight rhythm/pressure change to the lead (i.e. more/longer pull through).
- G+B/G: Split Roll-Out position, with the held woman moving through the standard Rope action with the man.



## Week 5:

### *Back & Forth*

- Basic action is a mirror action to the man's standard lead to a Turning Pass Behind the Back. This results in a CW spin for the LH woman and an ACW spin for the RH woman as they pass under the man's arm. The return of the women to the front is a complementary unwinding action through the man's arms.
  - The women rotate in one direction when moving behind and then rotate in the other direction when returning in front.
  - To keep the women together the man should ensure that the a similar swinging motion is used through the arms on each side and also in each direction.
  - The back & forth motion may be reinforced using body pressure generated through the back-step, pulling the woman slightly further through into her forward movement.
- Split Front/Back (Hold 1, Move 1)
  - Bring both women behind, return one to the front.
    - Typically easier to bring LH woman behind.
  - Hold one woman in front, bring one woman behind.
    - Typically easier to bring RH woman behind.
- Entry to Tandem Shadow
  - Sway Walks (L,R,L - 6 beats)
    - With or without pause - the man commencing on the LF enables the ladies to pick up the footwork as their back-step completes.
    - The man uses a quick step change L,R through 5,6 to return to his standard footwork.
  - Exit lead through the back-step, with the lead commencing as the man is taking his final step:
    - Change of wrist angle (the wrist drops down to the woman's fingers to firm up the connection).
    - Establishment of body position and presentation.
    - Pause and Play often helpful to ensure the break of footwork and readiness of both women to resume the dance.
- Entry for Lifts/Drops
  - Women positioned to support/lift the man in front.
    - Man's Rag Doll, Backflip etc.
  - Placement of either or both women behind for co-operative lifts/slides.
    - Monkey Slide, Pull Through, Reverse Straddle/Rag Doll etc.



## *Stepping Through: The Double Catapult*

- Reverse Spins - why make it harder than necessary?
  - Jive footwork is relatively easy for Triples dancing as transfer of weight through the rotation effectively eliminates the requirements of good balance and position to execute a reverse spin.
  - Rock 'n' Roll footwork (Tap, Kick, or Pressure Step) adopts an alternate footwork in such situations to make the reverse rotation easier to execute and control through the lead - Steps.
- The 'Pre-emptive' Lead
  - In conjunction with appropriate body positioning (suitable to the figure), the man initiates the Stepping Footwork by bringing the women through the back-step slightly quicker:
    - The man holds the women back from tacking a full back-step. If the women are paying attention, the pressure applied will indicate a change in standard dance motion.
    - The pull out of the back step provided by the man is initiated slightly early. This may often result in a slight hop forward on the women's LF if the change in pressure into the back-step is missed.
    - The pressure through the pull out of the back-step is maintained with a definite and consistent motion through the man's arms. This keeps the women moving into a sequence of directional steps, rather than allowing a 'pause' in the rhythm during which the standard footwork may be (naturally) introduced.
  - Typically used in figures with a strong initial movement forward or back, although it may also be useful for movements lead by the man to the side; e.g. Fast Drag Walks or Roll-Across

## *Double Catapult - Positioning*

- Spin(Turn) Away
  - Basic exit, which may be considered a mirror image version of a standard catapult. However, accommodation must be made for both women - women do not step across the man's body while spinning/turning. Rather the rotation should occur in front and slightly to the side of the man's shoulders.
  - Using the stepping footwork, care should be taken by the man not to fling the women away too far to the front!
    - One arm may extend further than the other to provide differential movement of the women to an Inside/Outside position (Tandem).
  - The exit may be optionally executed using 4 beats into the spin, leaving the remaining 2 beats on the 6 count to pause or position.

- Tandem Position (BGG) in Hold
  - LH Hold to wrap into Cuddle position in front of man.
  - RH may either be used to spin the RH woman in front of LH woman or provide a half turn with the RH woman stepping around back into position with the LH woman.
    - Maintain hold LH, Release hold or roll across back of wrist on RH.
    - LH woman may catch the RH woman using her RH (placed at the RH woman's right hip or shoulder).
- Tandem Position or Split Mirror (GBG)
  - RH pulled to man's right hip as he steps across right, bringing the RH woman into a simple hold behind his back.
  - LH is standard catapult exit, man tracing with both hands to catch woman facing forward (Tandem) or toward the man (Mirror).
  - Due to the simple lead on the RH, this Tandem/Mirror position is much easier to use for social dancing.
- Entries and exits from Tandem position can often be complex - Pause and Play is often the way to go for social dancing, but do not be shy to get creative when working with your regular partners!



## Week 6:

### Directional Walks

- Halts
  - While a fast or slow halt may be used, a slow halt is easier as it allows for redistribution of weight in the desired direction and provides a longer lead time to generate the necessary push/pull tension.
  - The halt used should consider the direction in which the walks will be taken and the necessary dance frame. e.g. A simple halt in basic dance frame is useful for walks forward/back; a throw-away combined with man's slide (the halt) provides a linear frame (G/G/B) for walks proceeding right (direction).
- Frame
  - Start as you intend to finish the walks. Be aware of any changes in body position that may be required for the exit - this is primarily the man's responsibility.
  - Face to Face = Forward/Backwards or Left/Right (Mirror)
  - Linear = Left/Right (Shadow or Drag)
  - Girl/Boy/Girl = Forwards/Backwards or Diagonal (Shadow)
- Connection with Partners
  - Any walk that pulls in towards the man's body to lead is generally easier; the man's pressure into his body should be consistent, while compression into the body of each woman (from a pushing motion) will often vary slightly.
  - When using a shoulder hold (e.g. outside woman after a Throw Away), slight pressure should be applied through the fingertips and palm of the hand. This allows movement forward and back to be felt through the arm, creating a daisy-chain connection through all partners, rather than simply playing "follow the leader". Similar principles apply for hip/waist holds.
- Rhythm
  - Body and arm movement/rhythm is critical to execution. When using both arms to lead, the motion/tension through each arm must be equivalent (unless the man is moving the ladies through position).
  - To change directions, body motion must shift accordingly through the step(s) preceding movement in the new direction. By default the initial direction of the walks will be maintained - a clear and early change through body rhythm must be provided by the man if the ladies are to be able to follow.

### *Directional walks in practice - Flirt Walks*

- Face to Face; Slow action; Guys vs. Dolls
- Step-Off Halt, Play (Quick, Pause - 4&4 beats)
- Backward/Swivel (“Flirt”) Walks (Slow - 4 beats)
- Play (Slow - 4 beats) → Exit???

### *Directional walks in practice - Sleaze Walks*

- Shadow; Quick & Slow actions
- Throw Away (Slide - 6 beats)
- Rock (Slow - 4 beats) into Sleaze position
- Shadow Walks right (Slow - 4 beats)
- Turtle exit (Fast - 4 beats)

### **Starts & Finishes**

- Starts occur without a general dance rhythm having been established. They are therefore useful to implement figures or timing changes that may be otherwise overly complex/difficult to insert in general dancing.
  - Asynchronicity and Play
  - Frame changes (e.g. Shadow) or tandem actions (e.g. Sweep Walks)
  - Alternate footwork (e.g. quick steps)
- From a performance perspective, starts also allow for set positions to facilitate aeriels and presentation to the crowd. Exits from these ‘performance pieces’ can be used to establish the general dance rhythm, ideally with the phrasing of the music.
- Finishes are all about positioning and timing.
  - The ideal finish is flexible to allow for multiple beats. Good examples are basic dips, which may be slowed down as the woman is lowered to match the finish, and “play” positions (side-by-side, guys vs. dolls actions) that may be promptly finished (using a simple halt or by turning/rolling/stepping into final hold) as the music dictates.
  - Through the finish the man will generally be stationary so that the women know where they are working to. However, some finishes from (or into) hold will require the man to move (typically rotating) to be correctly positioned.
  - Finishes are hard, even when well practiced with the same partners. Do not expect to nail the finish every time and give yourself credit when you do. Keep any finishes for social dancing simple.

*Starts in practice - Double Roll*

- Asynchronised/Play start (optional)
- Crossed arms, left over right
- Clockwise roll around the man - quick steps (Fast - 6 beats)
- Crossed arms to finish, right over left (Slow - 4 beats)
- Slide finish (Slow - X beats to phrase) → Any crossed arm exit to start

*Finishes in practice - Hit the Deck!*

- Pull-through right to left (4 beat)
  - Halt & Drop/Pose (quick - +3\_4 skip)
- Halt & Step into Drop (Slow - X beats to phrase)

*Finishes in practice - Roll-In/Lay Drop*

- From a double roll-out, both women roll in:
  - LHS → Side by Side, shoulder catch
  - RHS → Hook catch for Lay drop
- Rotation (X beats to time the finish...)
- Man takes RHS woman into Lay drop, while his body motion turns the LHS woman into a side-on statue position (left knee lift, left arm point).