

Class Notes: 4Beat (A) Tiers 2&3

Week 1: Tier 2 - 2 Steps Forward/Back: The Shunt, The Drag

2 Steps

- The steps forward or back are used instead of the standard back-replace. The steps side to side (3,4) remain unchanged.
- The man and woman must maintain pressure through the arms, with elbows staying close to the hip. Remember - **pressures should be constant!**
- The man prepares the lead for directional steps on the final step of the previous move (on 4) by shifting his body weight slightly forward or back. Provided that pressures are maintained this will cause the woman's body weight to shift forward/back as she takes her step (on 4).
- The woman **MUST** maintain her **WRIST ANGLE**. The man cannot effectively push/pull through the lead if the wrist angle is not in place.
- The man continues to apply a push/pull out of the step (on 4) into the 2 steps forward/back. The steps are taken by rolling through heel to toe (forward) or toe to heel (back).
- The man **MUST** accommodate the size of the woman's steps - don't try to push or pull her further than her legs will carry her!

The Shunt; The Drag

- Directional steps may also be used to continue the motion of the 2 steps, or redirect from the back-step (1,2), to create movement across the floor through the following steps (3,4). This may include where the back-step has been used to provide rotation (for example BASIC ROTATION or RETURN).
- Where the motion is forward (through 3,4) the action is referred to as a SHUNT, while the backwards motion is referred to as a DRAG.
- The SHUNT and the DRAG are both very useful for floor positioning (i.e. to avoid other people while dancing) and to reinforce or re-establish connection with partner through the dancing. Once comfortable with the basic footwork and figures, the SHUNT and the DRAG should thus be incorporated as part of the standard dance repertoire.

Your Notes:



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Week 1: Tier 3 - Advanced Footwork

- Basic 4Beat footwork uses one action per beat (i.e. 1 Beat = 1 Step), resulting in a constant rhythm through the dance that can be restrictive for both movement and musical interpretation. Greater variety is possible with alternative footwork using faster/slower movements and altered timing.
- As the back-step (1,2) is commonly used for positioning and lead preparation, it is uncommon to alter except to provide direction (e.g. DIRECTIONAL STEPS, ROTATION). Most footwork variation therefore occurs through the second half of the count (2+,3,4), unless the music is slow and variation through the back-step (1,2) can be more readily achieved.
- Use of advanced footwork is sensitive to the momentum through the dance and connection with partner. Awareness of FRAME with partner and control through the movement and direction of each action is therefore very important.

Hook-Step

- The hook-step is used instead of the standard 3rd step, requiring a faster action to literally hook the leading leg (man's left, woman's right) around the supporting leg.
- The hook-step may be considered in two parts:
 - i) a quick sweep forward through the leg, the ball of the foot tracing across the floor, before pulling back through the knee to cross the foot in front of the supporting leg (2+)
 - ii) completion of the cross in front to place the step slightly in front of the other foot, with full transfer of weight to the ball of foot (3) ready to push into the final step (4)
- When in CLOSED POSITION, the push into the final step may be used to generate a slide back down the line of dance. This requires a slightly faster hooking action to prepare for the slide and provide emphasis. As a result the push into the slide occurs slightly ahead of the beat (-3).
- The hook-step may also be used as a fancy method of generating rotation, most commonly by the man while in CLOSED POSITION to achieve a small clock-wise PIVOT.

Ronde

- The Ronde is used instead of the standard back-replace. The steps (through 3,4) remain unchanged. Timing is 1, ½, ½
- The Ronde involves a quick sweep (1) through the leading leg (man's left, woman's right), heading forward and to the side from the supporting leg (man's right, woman's left) before pulling around back underneath the body. This is followed by a ball-change action that transfers weight back and forth between each foot (½, ½), positioning body weight ready for the next step.

- The ball-change requires compression through the knees and ankles, Sweep-PUSH-PUSH. It may also be commonly used to provide slight directional movement (forward/back) or to generate rotation.
- Keep arm pressure with your partner constant. Do not let the motion of the Ronde through the ball-change cause your arm to start bopping up and down.
- The sweep action is difficult to generate at speed and therefore the Ronde is typically only used in slower music. It is best suited for a Swing characterisation of 4Beat.

Slides and Sweeps

- The steps side to side (3,4) may be altered to provide slower counts through the footwork, with a lower foot action and body position:
 - Basic Sweeps - The sweep action is slow, typically occurring across 2 beats. The leading foot is brought in a circling motion from slightly in front/behind the body to cross behind/in front of the supporting leg.
 - A single sweep on the leading leg requires a quick transfer of weight (+1) so that the following back-step may be taken comfortably. Similarly, the quick weight transfer may be achieved before the sweep (2+), allowing the sweep (3,4) to occur on the 'natural' leg (man's right, woman's left).
 - An easier option to achieve a simple transfer of weight is to repeat the sweep motion, using the opposite legs. This results in a figure consisting of 2x4Beat halves, but that returns naturally to the standard back-step.
 - Basic Slide (+3,4)- The first step is placed with weight distributed to the inside edge of foot, positioned slightly outside the shoulder. This is followed by a quick push out to the side (+3). Weight is fully transferred to the other leg while the pushing leg is dragged back in through a slow count (~2 beats).
- Be aware of the shift in momentum and body positions during footwork variation; select places during the dance where it is suitable to alter the footwork.
 - Footwork variations in Face-to-Face position should never present an issue for maintaining partner connection - but watch out that your sweeps and slides don't end up hitting each other!
 - You can use the momentum into/out of certain moves to enhance the action of a sweep or slide. Pay attention to the dance and it may "tell you" when to do something different with your feet.
- Slides and sweeps tend to slow/centralise/pause the general dance motion. This can be very useful for emphasising the music and also as preparation for other moves.

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Week 2: The Rope; Forward Return

The Rope

- For the woman, THE ROPE is effectively the same as a basic RETURN. Lead pressures may change slightly (i.e. the man keeps the arm up slightly longer), but this should not prove a significant change to the woman's dance.
- The man leads a RETURN as normal. However, while moving into the first step (2→3) the man shifts his body position to prepare for an anti-clockwise spin under his arm. The bottom half of the body turns slightly away from the woman, while the torso follows with the woman as she moves through the return.
- The man allows the woman to complete the majority of her rotation (3) before commencing his spin under his left arm (3+). SHE SPINS - HE SPINS.
- Like any other spin, the weight should be on top of the supporting foot before the spin takes place (on the spot). ***Don't step forward and away from the woman through the spin.***
- Maintain the pattern of footwork: it is important to deliberately place the final step after the spin so that body weight and position are prepared for the following back-step. i.e. ***Don't fall into the step out of the spin, but control the spin through foot pressure into the floor.***

Forward Return

- As the UNDER-ARM TURN is completed the man shifts his weight back onto the right leg, providing a clear backwards pressure to his right side. This body lead is reinforced by a maintained pull back through the arm towards the man's right shoulder during the final step of the UNDER-ARM TURN (3+→4+).
 - Provided that woman has maintained a constant arm pressure, the lead should bring the woman's body weight back toward the man and prohibit a back-step.
 - The man's weight will be heavy through the right leg. Initial movement out of this position is therefore limited.
 - The man's pull through the arms is definite, but slow and constant - ***DON'T YANK!***
- In replacement of a push-pull motion with the arms through the back-step, the man continues the forward pull through his arm towards the right shoulder. Both the man and the woman step forward, feet crossing in front (1,2), to continue through to complete the RETURN.
 - Due to the weight through the right leg, the man's first step forward will not move far. A step in place is acceptable. The woman will take two clear forward steps.
 - The steps will feel fast in comparison to a standard back-step: you are now covering distance rather than simply marking time in place.
 - The footwork is small. Both partners move toward the other, so the steps do not have to be big to move past each other.
 - The footwork stays low, making it easier to perform the cross-step.

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Week 2: Tier 3 - Double Turn Return; The Apache Rope

Double Turn Return

- From the Under-Arm Turn the man has shifted from looking at his WRIST TO WATCH. The arms remain at woman's shoulder height, with the hands roughly at the woman's head height. The woman matches the man's arm angle.
 - DO NOT tense up through the neck and shoulders
 - DO NOT drop or raise the elbow from shoulder height
 - Maintain arm pressure, but DO NOT "lock up" through the arms
- The arms stretch through the back-step. Both the man and woman PUSH gently away from partner on the back step and PULL in with the forward step (PUSH-PULL). The pull comes from the side towards the man's right shoulder.
- The woman moves towards the man's right shoulder. On the 4 count, the man may either step in on the return to immediately return to a closed position or step slightly back to be in an open face to face position.
- Momentum through the rotation of the dance encourages the open face to face position. STRETCH OUT - SQUEEZE IN - STRETCH OUT.

The Apache Rope

- The lead commences out of the back-step, the man's left arm swinging up through the 2 count so that the upper arm is positioned straight to the side of his body and the elbow at woman's shoulder height.
- The man also uses a body lead, rotating away from the woman (clock-wise) through the back-step. This provides a visual cue to the woman that the man is entering the APACHE ROPE. In addition, the man's body rotation provides a physical block (i.e. the man's body is in the way) that prevents the woman from coming too close to the man during his spin, or from coming back into a RETURN.
- The man continues his motion out of the back-step to push through a *clock-wise* spin on his *right foot* (2+→3), while bringing his arm above his head. This is the opposite direction and foot to the man's normal spin.
- As the man spins the woman continues a normal forward motion out of the back-step, preparing herself to spin *when the man provides the lead*. The man should aspire to lead as the woman places her third step (on 3), but this may be slightly delayed.
- As the man completes his spin the left arm should be raised at a right angle above his head. A solid **WRIST ANGLE** and pressure through the fingers for both the man and the woman should be achieved to provide a momentary **BLOCK**.
- The man pushes from the arm **BLOCK** to provide a CLOSED AMERICAN SPIN lead for the woman - *but using the left hand*:
 - "She is your angel and you're making her halo".
 - Pressure through the man's fingers into the woman's palm of hand.
 - Woman maintains the cup of her hand and pressure through the palm up into the man's fingers.
 - Upon completion of the spin, the lead returns to the woman's right hip.

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Week 3: Tier 2 - Flirt & Catch; Flirt and Slide

Flirt & Catch

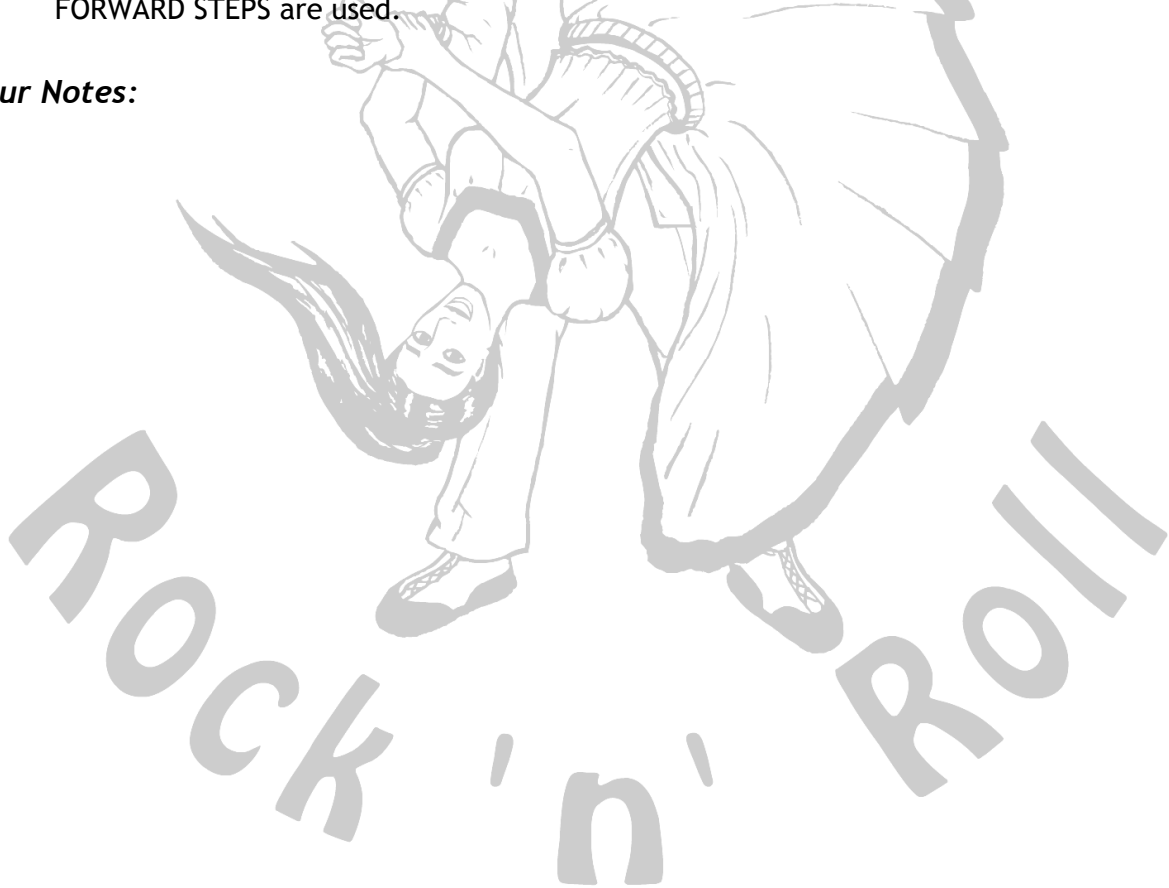
- From right hand to right hand hold ('handshake' hold), coming forward out of the back-step, the man's draws the woman's hand toward his right shoulder (through the 2 count). The man uses his steps to move forward and around the woman (clockwise) as the lead continues the momentum of the woman's forward step (1,2).
 - The man 'tracks' the woman as she moves in toward him, keeping his body facing toward her.
 - Following the direction provided by the lead toward the man's right shoulder, the woman's back step turns her body slightly away from the man.
- The man continues his clockwise motion through the step while leading the woman through a -270° ($\frac{3}{4}$) spin (2→3). At all times the man keeps his eyes on the woman as he steps forward and around to position himself side by side with the woman (3).
 - Other than occurring on the right hand (rather than the left), the man's action to lead the woman through her spin is very similar to a BASIC RETURN: pulling through to the right shoulder before hooking around the woman's head.
 - The lead focuses upon assisting the woman's rotation, not distance or adjusting body position. Rather, the man moves into position with the woman through the forward step and does not try to pull the woman into him.
 - The woman focuses on positioning her body correctly for the spin and maintaining good connection with the man through the hands.
 - As the woman's spin completes, the man should be in position to wrap his left around the woman's waist (3) - THE CATCH. The man's right arm should finish in position behind the back of his head.
- The final step is used to stabilise the side by side position with partner and to continue the clockwise rotation (4). For the basic CATCH, the outside leg (man's right, woman's left) is extended into a sweeping point, maintaining low body position and strong pressure into the floor through the supporting leg.
- From the CATCH position a variety of exits are possible, including continuation into the SWING AROUND. Typically, the CATCH is used to provide a pause before continuing into a presentation or flirtation figure.

Your Notes:

Flirt & Slide

- The FLIRT motion is executed as above through to the end of the forward step (1,2,3), at which point the man places his left hand against the woman's right hip (3), rather than coming into the CATCH. The final step (4) is then used to separate from partner using a sliding motion that continues into the following back-step (1,2).
 - The SLIDE motion requires that the man release the woman's right hand, which then slides down the man's left arm into the catch.
 - The SLIDE through the back-step is a simple separation that occurs as each partner takes their body weight to the side. The slide motion is achieved by dragging the inside foot (man's left, woman's right) back toward the supporting leg (4+→1) before taking a small step crossing in front (2).
 - The SLIDE may also be completed immediately following the woman's spin (3+→4+). This requires the man to gently but firmly push the woman away from his body through her right hip as she commences her step to the side. As the step is placed, the inside leg will then pull back in underneath the body providing the SLIDE motion through the leg.
- As both partners are moving away from each other through the SLIDE, very little distance is used through the back-step. The separation through the SLIDE is such that the following (1,2) may be more comfortable, and helpful to re-establish FRAME, if 2 FORWARD STEPS are used.

Your Notes:



Week 3: Tier 3 - The Swing Around

Basic Swing Around

- The SWING AROUND is a figure comprising of 2x4 beat halves. The first four beats are used to complete a FLIRT & CATCH, while the following four beats are used to continue the clockwise rotation and return the woman to side-by-side position on the man's right hand side.
- 1-4: The FLIRT & CATCH is executed as per normal, with the exception that man continues his body rotation and pressure into the 4th step so that the figure will continue into the SWING AROUND. This entails:
 - The man's 4th step is taken back and around, with the right leg moving behind the left leg.
 - The man maintains hold through the right hand and thus, as the step is taken behind, the man's upper torso twists clockwise causing gentle pressure to be applied through his left arm into the woman's back.
 - The man prepares to step back around, while the woman prepares to step forward and around.
- 5-8: To complete the SWING AROUND, the clockwise rotation is continued using the first two steps to move around partner and the final two steps to 'throw' the woman into a catching position on the man's right hand side. This entails:
 - Two steps around partner are used in place of a standard back-step (5,6). Both the man and the woman should step in towards partner as they move to maintain close body contact.
 - The man ensures that the woman is not flung away through the rotation by keeping a firm pull through his left arm back into his body through the rotating steps. This is reinforced by maintaining hold through the right-hand.
 - Moving into the third step (6+), the man releases his hold through his right hand while commencing to bring his left arm across in front of his body. A definite pressure is applied through the left arm into the woman's body (the 'throw') as the right arm is brought back to the side at shoulder height (for the 'catch').
 - Both partners continue the clockwise rotation through the final two steps, although this movement is more limited for the man as the woman is brought across his body.
 - The woman is propelled forward and across in front of the man as she takes her third step around (7). To come into a comfortable catch position, the woman should aim to step towards the man's right shoulder and raise her left arm in preparation to catch the man's right shoulder.
 - The woman continues the clockwise rotation into a pivot on her right foot (7→8) as the catch is taken while moving into the final step of the SWING AROUND. For both partners the final step should be taken slightly behind the body (8), with momentum flowing naturally into a back step.
 - The SWING AROUND may finish in CLOSED or SIDE-BY-SIDE position.

Rolling Spin Exit

- Rather than throwing the woman across into the catch, an alternative exit is to maintain hold through the right hand to come into a CLOSED AMERICAN SPIN. Due to the momentum achieved through the clockwise rotation, a double spin is typically performed.
- Rotation through the SWING AROUND remains unchanged until preparation is required for the spin -
 - Rather than applying pressure through the left arm to 'throw' the woman across his body, the man uses the left hand to turn the woman's body through into position to spin as the rotation of the figure continues. Simultaneously the man brings his right hand over his head, ready to push into the woman's spin (6+).
 - The man steps around the woman to place her in the centre of his body as she steps into the spin (7). As the man pushes into the woman's first rotation he brings the left arm away from the woman's body so that the woman's spin is not impeded.
 - The woman's first rotation (7→7+) unwraps the arms, allowing a typical lead position for a CLOSED AMERICAN SPIN into the second rotation (7+→8).
 - The final step (8) for both the man and woman is an anchoring step taken almost directly beneath the body. It is used to regain balance and body position before continuing into the back step.

Your Notes:

Week 4: Tier 2 - Return with Belly Rub; The Lunge

Return with Belly Rub

- The RETURN commences as per usual. Following the completion of the woman's turn (on 3) the man steps forward and places the woman's hand on his left hip. The man then continues into an anti-clockwise spin (on 3+) to effect the BELLY RUB.
- The timing and emphasis of the man's spin is the same as the same as THE ROPE.
- When stepping forward across the woman's arm, ***the footwork remains small***. The step is about achieving the right body position - NOT about trying to move past the woman.
- The woman should not have to think about where her hand is going or the catch, but simply follow through a RETURN as normal. ***Positioning and catching is all the man's job***.
- Slower music (i.e. Blues/Swing) can allow for additional rotation through the belly rub. The man may choose to over-rotate or double spin and use this to achieve a new line of dance.

The Lunge

- The Lunge is an 8 beat move, consisting of 2 halves of 4 beats each:
 - The first 4 beats consist of a PASS BEHIND THE BACK (PBTB), with the woman turning under the man's arm to finish in a position slightly behind and to the left of the man.
 - The second 4 beats are used to pull the woman through in front of the man, before pushing into the spin.
- The Lunge is used in 4-Beat rather than a CATAPULT, which often used in Jive or Rock'n'Roll. This is due to the momentum and lead pressures required through the dance:
 - The connection through the arms is difficult to maintain if the man attempts to take two steps backward.
 - There is not enough time/space to get out of the woman's way with two straight (in-line) steps. The man must shift his body position.
- For the man, the TURNING PBTB takes the same line of dance and pattern of footwork as the standard PBTB. The difference occurs primarily in the arm lead:
 - The lead is to the man's right shoulder, rather than the right hip.
 - The right arm swings up, with the elbow raised high to clear the woman' (like spin bowling)
 - As the woman passes behind the man, the man lowers his right arm behind his back before taking hold with the left hand. The man maintains his original body orientation so that both he and the woman face the same direction.
 - Specifically for the THE LUNGE, the man's last step (on 4) is taken slightly to the right and forward (i.e. around the woman as she passes behind). The woman steps in a straight line from in front of the man to behind - ***the woman should not need to step out around the man***.

- For the woman, the TURNING PBTB takes the same line of dance but to follow the lead she will rotate anti-clockwise, rather than clockwise, as she comes behind the man. This should be a natural motion as the man leads through.
- The man catches the woman's left hand (at the end of 4) with his left hand **over the top** - i.e. not in a handshake hold. There should be a slight forward pressure through the arms.
- The man continues the right and forward motion into a step across in front of his right foot (on 1), following through with his arms. The woman should then be brought into two forward steps past the man, rather than a back step. The man's step (on 2) is a simple replacement on the spot.
- The woman steps past the man in a straight line as **the man gets out of the woman's way**.
- Once the woman has moved past, the man steps back in line with the woman (on 3) while bringing his left arm in front of his right hip to provide the block for the spin.
- The woman steps across her left arm (on 3) in front of the man, with her wrist on her right hip ready to push away into the spin (on 3+). **It is the woman's job to position herself ready for the spin.**
- The spin should occur directly in front of the man so that the move finishes face to face (on 4). If the spin takes place to the side of the man, or is pushed to the side during the lead, the spin will tend to be imbalanced and separation between partners will occur.
- Ideally, the woman will step out of the spin on beat (4). However, due to the additional rotation required to complete the spin it is acceptable for the exit to be slightly delayed (4+). This will result in the first step into the following back-step being slightly rushed.
- Due to the speed of the spin, the man must ensure that he is tracing through the woman's spin and is ready to catch, should the woman lose her balance or fall away through the spin.

Your Notes:

Week 4: Tier 3 - The Turtle (from a Return)

- The RETURN commences as per usual. As the woman completes her turn (on 3) the man steps forward on the left foot and brings his left hand down to his right hip before coming into a spin that ducks beneath the woman's right arm (THE TURTLE).
 - The man rotates as he takes the step on his left foot and should be positioned with his body turned away from the woman as he steps. The man's left arm should rest across his waist, while his right arm is brought over the top of the woman's right arm.
 - Extra pressure is applied through ball of foot into the floor and a lower body stance is taken as the man steps anti-clockwise into position to spin.
- As the man steps he continues the anti-clockwise rotation away from the woman, using the momentum gained as his right arm moves across his body to commence a SCOOTER SPIN.
 - A small step anti-clockwise is taken on the man's right foot as the spin begins on the left foot. There is only partial transfer of weight as the step is placed, with pressure instead being applied through the inside of the ball of the right foot. The right foot is then used to push off to provide additional momentum and complete the spin (3+).
 - The push occurs through the inside edge of foot to provide momentum around and back in toward the supporting leg. *Try not to push off toward the woman as you spin!*
 - As the spin completes weight is transferred fully back to the right foot (4).
 - Throughout the spin the man should keep his eyes up off the floor. This helps prevent dizziness and provides orientation with respect to the woman's body position
- While spinning the man passes beneath the woman's right arm. He must remain in a ducking position until he has cleared the woman's arm, but may then return to a full standing position as he is ready.
- As the man spins the woman maintains a gentle pressure down through the palm of her hand into the man's back as he spins. This maintains connection and helps stabilize the man through the spin.
- To achieve the TURTLE within 4 beats can be difficult, particularly to faster music, as the co-ordination of actions must be fairly precise. It is therefore not uncommon for the man's spin through the TURTLE to require an extra time to complete comfortably (4+). In such instances the woman simply waits for the man to complete the spin and then provide the lead into a slightly faster back-step (+1,2).
- As the woman should be prepared for the man to complete his spin, the ambitious lead can continue from the SCOOTER SPIN into additional spins using another scooter push to provide momentum. The woman's right hand traces across the man's waist until the man catches and provides the lead for the back-step.

Your Notes:



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Week 5: Tier 2 - Roll-In; Roll-Across

Roll-In

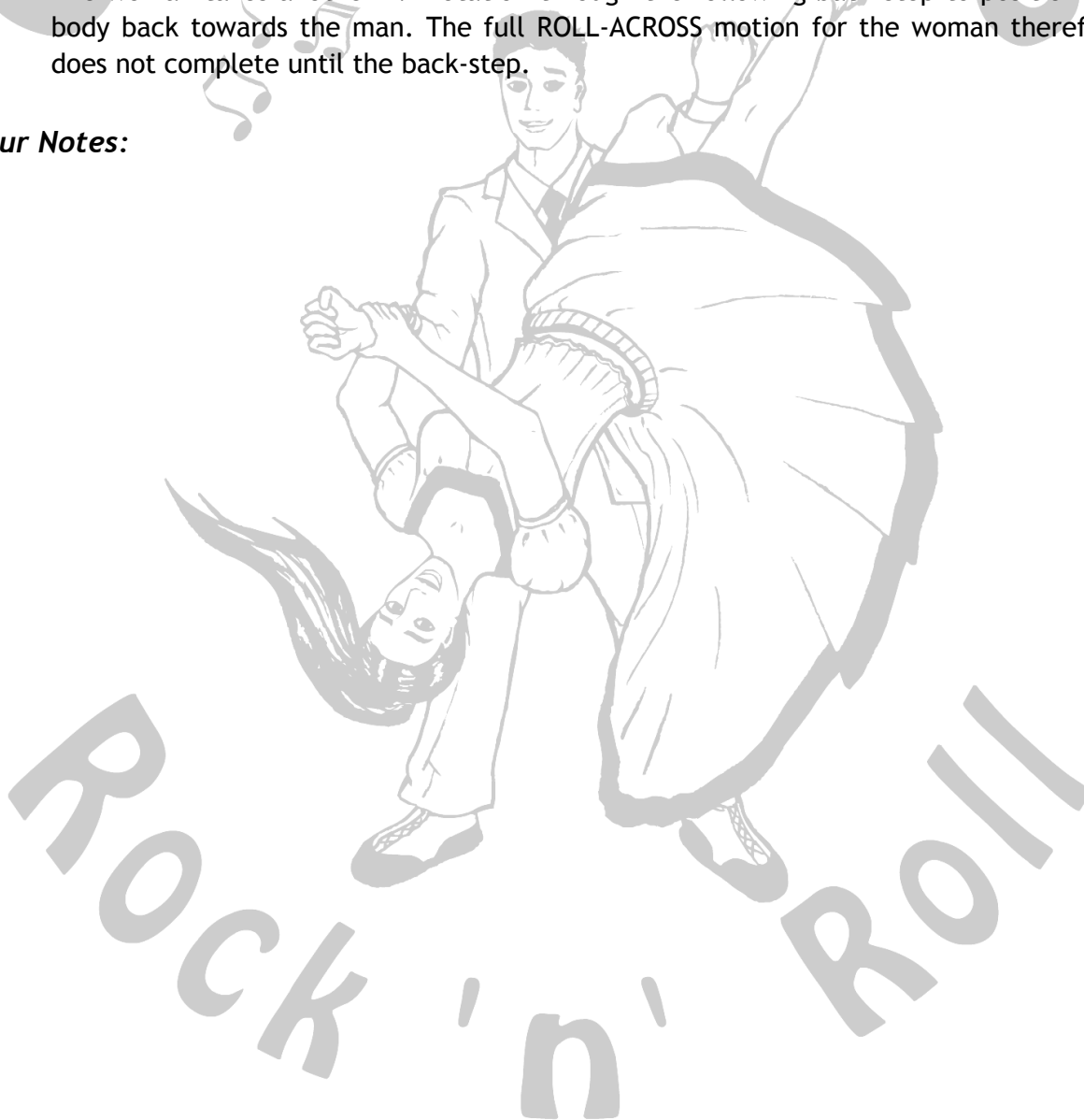
- From a ROLL-OUT, the man assists the woman into her back-step by gently pushing through her left arm toward her left hip (1). The man then pulls the woman slightly forward and in toward the side of his body by bringing his right hand directly toward his right hip (2).
 - The push-pull motion through the back-step requires that the man extend/contract his right arm away/toward from the body through the shoulder. However, this motion primarily results as pressure applied through the fingers, wrists, and forearm rather than due to a strong action through the upper arm.
 - Through the back-step the woman should aim to enhance the push-pull motion by matching the pressure provided by the man using her wrist (push) and fingers (pull).
 - At the end of the back-step, the pull in towards the man side should position the woman facing toward the man, while the man retains his original body position. i.e. the man faces forward as the woman faces towards the man's right side of body.
- Coming forward out of the back-step, the man continues to draw the woman's hand toward his right hip as she steps forward (2→2+). The man then uses a hooking motion through his right arm to provide a rolling motion, pushing the woman's left arm back towards her left hip as she rolls in toward the man (2+→3).
- The man maintains hand-hold and wraps his arm around the woman's waist as she rolls in. The man's right hand should rest comfortably on the woman's right hip at the completion of the woman's rotation (3+→4).
- The second step is used to close any remaining distance, secure hold with partner (i.e. return to CUDDLE POSITION), steady balance, and prepare for the following back-step.

Roll-Across

- The man's lead for a ROLL-ACROSS is identical to that provided for a ROLL-IN, except for slight changes to provide additional momentum and that arise as the man changes his body position to move out of the woman's way:
 - Through the push-pull (1,2) the man's footwork is two small steps back, rather than a back step. The second step may be taken back and slightly to the right to close distance with the woman.
 - The pull back toward the man as the woman steps forward (2→2+) is now brought across in front of the man's waist, rather than back into the hip.
 - The hooking motion to provide the woman's rolling motion (2+→3) continues to push around the woman's waist (through her left arm and into her hip). This constant arm pressure keeps the woman turning through the ROLL-ACROSS.
 - As the woman places her step the man flicks the woman away with his right hand, providing additional push into the woman's spin (3).

- As the woman completes the ROLL-ACROSS the man's left arm should be extended to the side of his body, tracing the woman's waist as she spins and ready to catch the woman's right hand (3→4).
- Through the ROLL-ACROSS, the man's steps are used to move out of the woman's way. The woman rolls in a straight line as the man steps back out of the woman's line of dance (1,2) and then steps forward to return to side-by-side position (3,4). Movement around the woman may be achieved through slight movement through the footwork left or right as necessary.
- The woman must complete a $1\frac{3}{4}$ rotation through the ROLL-ACROSS. This is primarily achieved using a $\sim 360^\circ$ REVERSE SPIN on the right foot (3+), which requires the left foot to cross in front (4).
- The woman takes another $\sim \frac{1}{4}$ rotation through the following back-step to position her body back towards the man. The full ROLL-ACROSS motion for the woman therefore does not complete until the back-step.

Your Notes:



Week 5: Tier 3 - The Sliding Doors; The Over-Roll

The Sliding Doors

- The SLIDING DOORS is a similar figure to the ROLL-ACROSS, where partners change sides with each other (usually twice) before finishing with a spin exit. Numerous variants are possible, according to how the positions side to side are exchanged and the chosen spin exit.
- *From a RETURN to side by side position, the man assists the woman into her back-step by gently pushing through her right arm toward right left hip (1). The man then pulls the woman directly across in front of his body by bringing his left hand toward and slightly to the front of his left hip (2).
 - Similar to the ROLL-ACROSS, the man's footwork is two small steps back, rather than a back step. The second step may be taken back and slightly to the left to close distance with the woman.
 - The lead provided by the man should aim to keep the woman facing forward, rather than pulling her body position around to face toward the man (as occurs in a ROLL-ACROSS). This is achieved by keeping the left hand in front of the body through the lead and applying pressure back into the woman's right hand using the back of the fingers and a strong WRIST ANGLE to discourage her from turning inwards.
- Both the man and woman's steps are used to change position with partner. The woman moves in a straight line from left to right in front of the man (3→4), while the man first moves across to the left (3) before using the second step to move forward and return to side-by-side position with the woman (4).
 - Both the man and the woman face forward as they change position with partner. Visual contact with partner is maintained by turning the head, not by rotating through the body.
 - While moving across, the arms are held in a relaxed position at waist height to the side of the body. The man continues the lead motion and pressure from the back-step to pull his left arm across in front of his body, releasing hold with the woman as his hand approaches his right hip.
 - *The woman is not dragged from one side of the man to the other. Both the man and the woman move across simultaneously, producing an illusion that greater distance has been travelled by the woman than actually occurs.*
- Following the woman's cross in front, the man uses a similar lead to the ROLL-IN to effect a second change of place - but this time with the woman crossing behind. To ensure that the woman turns behind the man's body, the pull in toward the right hip is brought slightly behind the man's body.
 - The man uses his back-step to move slightly forward and in toward the woman during the push-pull (1,2). This brings the man slightly forward and around, while the pull behind the right hip brings the woman slightly backwards. This positions the woman slightly behind the man as she continues into the turn.

- As the woman rolls behind, the man continues his clock-wise rotation through the steps to roll in front of the woman (3→4). i.e. The man and woman roll across together.
- As per the ROLL-ACROSS, the man must release the woman's hand as she moves across to allow her to complete her rotation (3+). Similarly, the second step is used to return to a side-by-side position (4), while catching the woman's right hand with his left hand.
- The woman's basic spin exit is lead with the woman facing forward and positioned directly in front of the man. The woman is pulled across in front of the man using the same lead as the initial change of place side to side*.
 - As the woman moves through to step in front, the man progressively increases the pressure through the back of his left hand as his arm moves across in front of his waist (2→3). As this takes place, the man also places his right hand against the woman's right shoulder to help position her prior to the spin. i.e. *The man put's the brakes on and braces to provide a solid lead into the woman's spin.*
 - In conjunction with the placement of the man's right hand on her should, the back pressure through the woman's right arm halts the woman's movement across in front of the man. Once she has identified the lead, the woman uses her step to ensure she is well position to spin (3).
 - The momentum for the spin is provided using pressure through the back of the man's left hand, down the woman's right arm, and into her right hip. Additional momentum is then provided as the man pushes with his right hand into the woman's right shoulder. *The man does not try to spin the woman by grabbing her right shoulder and flinging his right arm across his body.*
 - The woman completes a 1+½ spin to return to face to face position with the man. It is common to use the left foot to trace the floor through the spin (3→4).
 - The man's final step is on the spot (4). The left hand is held in catching position as the woman spins, so that the woman may take hold when she has completed her spins.
 - At her discretion, the woman may opt to complete additional spins. However, this requires an additional two beats (5,6) and must be adjusted for by the man. A pause may be used to highlight the completion of the extra spin (7,8), while maintaining the 4-beat structure of the dance.

Your Notes:



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The Over-Roll

- The OVER-ROLL is an advanced form of the ROLL-OUT, requiring the woman to rotate an additional $\sim 180^\circ$ (“OVER-ROLL”) to a position that faces back towards the man, rather than the standard side by side position.
- The entry into the OVER-ROLL occurs as per a ROLL-OUT until the woman’s step into the spin. At this point the man rolls the wrist of his right hand back toward the woman’s right hip, causing the woman to continue through a spin on her right foot (3).
- As the woman spins, the man rolls his wrist back toward the woman to place the back of his wrist against the woman’s waist. The woman should make sure that she keeps her right arm above her left arm as she spins so that her right hand is available to be caught by the man (3→4).
 - Through the wrist roll the man should aim to keep his right elbow close to his right hip, while twisting anti-clockwise through the body to move with the woman’s momentum. A gentle pull back through the man’s right arm into the body should be used to help keep the woman from spinning away through the OVER-ROLL.
 - Through the spin the woman should aim to remain centered over her right foot. The woman may brace against the man’s arm if she is falling inwards through the spin, while spinning away from partner may be best controlled by keeping the footwork into the spin small.
- Several exits from the OVER-ROLL are possible, typically led using a left hand (man) to right hand (woman) catch, e.g. UNDER-ARM TURN. For almost all exists, as the woman is “wrapped up”, the back-step taken into the exit should be kept very small.

Your Notes:

Week 6: Tier 2 - Gate Back and Forth; Exit Variations

Gate Back and Forth

- From the GATE position, coming out of the back-step (2+) the man pushes gently through the woman's right hand (into her back), while commencing a forward pull through the left arm.
- While stepping forward (2→2+) the man turns his body in towards the woman and provides a roll through the wrist on both hands to initiate the woman's rotation. Both the man and woman will rotate clockwise.
- The man and woman complete a rotation of 180° as they step and pivot (3). The man continues to move his left arm into position behind the woman's back, while changing hold on both hands back into the hand-shake position.
- Full weight should be above the foot during the step and pivot. Although the step is taken forward, the turn should not fall back into the second step.
- The rotation should be essentially complete and the hand holds secure before making the step back (4).
- Remember:
 - The woman should not try to fumble for the man's hand, but let her hand roll into position.
 - The man maintains connection through the hand roll by pushing into the woman's palm of hand as she turns.
- A return is made to the initial starting position using a rotation anti-clockwise.

Exit Variations

- Different exits from the GATE position are possible and are influenced by whether they are commenced from the starting position or not. Typically:
 - When in starting position most leads are lead with the man's left hand. This can be restrictive - generally resulting in some form of UNDER-ARM TURN for the woman.
 - The man can enhance the basic turn-out for the woman by following into a spin (3+).
 - When rotated through with the right arm leading a wider variety of exits are possible. The exit variations will mostly resemble basic right-hand to right-hand moves:
 - Flirt and Slide
 - Turning Pass Behind The Back
 - Neck-Breaker Position
 - When rotated through with the right arm leading, various arm-work moves are also possible e.g. THREAD THE NEEDLE.

Your Notes:



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Week 6: Tier 3 - (Gate into) Thread The Needle

Thread The Needle

- From the left-side GATE POSITION (right arm leading), the man turns the woman anti-clockwise in front of his body before turning clockwise underneath his right arm to face the woman (1→4). The resulting position places the woman to the right hand side of the man's body, while maintaining a double hand hold. The man's left arm is held across his back with the right arm extended toward the woman.
 - The back step is used to provide an initial rotation clockwise, while bringing the woman body forward in front of the man's body (1,2).
 - Through the first step, the man leads his right hand around the woman's head while the left hand is held low (2→3). At the completion of the step the man and woman should be approaching a side by side position, but facing opposite directions.
 - The woman pivots slightly to complete here rotation, while the man quickly spins clock-wise to face back toward the woman (3→4).
 - The man spins underneath his right arm while bringing his left hand behind his back from left hip to right hip.
 - Through the spin, the man's right leg will finish crossed in front of the left leg. Further body rotation to face the woman is achieved through the upper torso.
 - At the completion of the man's spin his left arm should be held straight across his back, with the right arm extending toward the woman. Provided that neither partner has moved away during the spins, the man's right elbow should rest comfortably near his right hip.
- Unwinding and coming forward out of the back-step, the man's draws the woman's right hand toward his right hip while raising his elbow to shoulder height (1,2). The woman takes her back-step slightly forward toward the man while ducking forward toward the gap beneath the man's right arm.
- Both the man and the woman step forward to move past partner, with the woman moving behind the man (3) and then PIVOT anticlockwise approximately 90° on their respective supporting foot to position for the exit (3+).
 - The woman remains in a ducking position as she pivots, as she must still move back through the man's arms on his left hand side.
 - As the man pivots he raises the elbow on his left arm to shoulder height in preparation for the woman's exit.
- Both the man and the woman take the second step backwards to separate from partner (4).
 - Once the woman has cleared the man's arms she may return to an upright position to finish the figure.
 - The man must release the double-hand hold through the step away from partner. He uses his left hand to trace underneath the woman's right arm and catch her right hand, thus returning to BASIC FRAME (open).

Your Notes:



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