

# How to Cheat at Salsa



**How to Create a Diverse Dance without Relying on Sequences**

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## **Introduction**



I first saw salsa dance when a girlfriend took me to a club on the outskirts of London – several years ago. I was quickly captivated, not just by the music but by the sheer beauty of what these people were doing with their bodies. I had no idea at the time that this would be part of a long journey that would have me overriding my ‘green’ values to take my only ever long-haul flight, in this case to Cuba for dance lessons.

I had always enjoyed the creative free expression that dance gave me, as a ‘hippy’ type dancer, but my first exposure to a Latin dance club in London, in this case salsa, completely blew me away. I just had to learn this dance and, apart from my frustration of not being able to dance salsa with my partner that night (she had lots of other takers though) – I took away a commitment to learning salsa, which touched me at a deep level.

I started buying and listening to more Latin music. It never fails to make my body want to move. Carlos Santana – whose music I had kind of ‘skipped’ in my exposure to pop, punk and rock in the 1970’s, now figures strongly in my Mp3 collection, along with as many CD’s of Cuban music I could afford from the Cuban vendors. My Mp3 player now holds 4 day’s worth of Latin music.

However, I live in Cornwall, a remote, rural part of the UK, and don’t drive a car. It originally took me 2 years to find a club that I could get to, where I could start to learn some of the moves. It quickly became a highlight of my week to take the 7pm train from Lostwithiel on Wednesdays to go to Mary’s Salsa Dance Class, held in the annexe to a Methodist church in Par.

It also took some courage to go there, on my own and walk into a hall full of strangers to do strange things with my body but it was well worth it. After learning the basic steps, things started to fall into place. The excitement of my first ‘turning’ of a dance partner will never leave me. It was here that I met my present partner and we have now been together for years.

Mary’s Dance Class had two sessions, beginner and intermediate and before long I stayed for both, learning some of the moves through ‘sequences’, which in theory could then be strung together into a dance.

My memory is horrific, partly due to exposure to marijuana smoking in my 20’s, so I contrived to make notes on my arm with a pen during the classes. Later I would copy these sequences up into my dance book. This provided a great deal of amusement to my fellow dancers, especially on the occasions I forgot my pen.

Dancing ‘sequences’ though, is not very satisfying after a while. A good dancer responds to the music, integrating turns and moves with changes in the music. A sequence, even a series of sequences, quickly becomes boring, especially with a regular dance partner.

A good ‘lead’ dancer has to respond on the spot and needs to signal their dance intentions to their partner. As a ‘lead’ dancer, the subtleties of this were hard to find in a Cornish dance class. My later visit to Cuba also confirmed that what I had been learning at Mary’s class was very much ‘Cornish Salsa’.

After clubs, courses, weekend residentials, even my visit to Cuba the question became:

**How do I lead an endlessly diverse salsa dance which is responsive to the music, without depending on repetitive sequences?**

In this book I share with you my answer to this problem – a ‘system’ for leading the dance without repetitive sequences.

So if you have a few moves, in any of the Latin dances, this system will help you to string them together in diversity, and dance like the wind.

## ***The Spirit of the Dance***

### **What is Latin Dance?**

Latin dance is a label applied to various forms of ballroom dance and folk dance. It includes a wide range of dances originating in Latin America. Ballroom examples include the Cha-cha-cha, Rumba, Samba, Mambo, Danza, Merengue, Tumba, Bachata, Bomba, Plena, Paso Doble and Bolero. Some also put Tango and Argentine Tango in this list.

Latin dances come from countries in South and Central America, but most have influences far beyond this region. Some dances are easier to learn than others, but all Latin dances have a flair that both spectators and dancers adore.

The International Latin dances of Dancesport, recognized by the WDC, WDSF, IDSA, and IDU are Cha Cha, Samba, Rumba, Paso Doble, and Jive.

Salsa is believed to be a combination of these dances, but includes many more. My exposure to 'Son' in Cuba for example show it to be a strong influence and there are others. So 'salsa' is a catch-all concept rather than a definitive style.

Despite being included under the term 'Latin dance', the Paso Doble originates in Spain rather than Latin America, and the Jive comes from the U.S.

There are many other Latin folk dances. For example those of Argentina include the Chacarera, Gato, Escondido and Zamba. Some Bolivian folk dances include the Morenada, Kullawada, Caporales and the recently created Tinku. In Colombia one of the typical dances is the Cumbia.

Dance is an evolving form and to some extent an international language where people can share in the richness of culture by learning and exchanging dances.

## **Salsa**

Salsa originated in the Caribbean, although it often has a strong African influence. One form of the music is categorised as ‘Afro-Cuban’. Couples dance together and salsa has a four-beat combination of two quick steps and a slow step with a pause or tap. Partners then add turns and other flourishes to the basic footwork in order to create a fun dancing experience, as well as an impressive performance.

On similar lines of the Mambo, salsa has major contributions from the Cubans and the Puerto Ricans. No place can be singled out, to give the credit for the origination of this dance. It has seen many influences and improvisations over the past few years.

There are varieties also between salsa styles – for example the New York Salsa style is quite different from the Cuban Salsa style, which to my mind is a lot more free and open to interpretation.

Salsa is a flirtatious dance by nature. The basic footwork is similar to Rumba and involves a lot of movement when transferring body weight from one foot to the other. Once the basics are mastered, there is nothing more exciting than dancing salsa with a competent partner.

## **Cha Cha Cha**

The Cha Cha Cha rhythm of two slow beats and the three quick ones form the base of this dance. Like other Latin dances, there is a forward and back basic movement. The quick beats are used to move side to side and towards the partner, transferring the weight of the body. The dance includes sensuous steps but is also about couples expressing themselves in perfect coordination.

Some people say the name of this dance comes from the sound of feet moving across the floor making a noise like 'cha cha cha'. Others say that it may have come from Haiti where in the name comes from the sound of a bell, made from plat, which would produce a similar sound when rubbed.

## **Rumba**

Rumba has Spanish and African origins with some roots in the Cuban 'Son'. Rumba, danced to staccato beats, originated in the 16th century with the import of slaves from Africa. It includes exaggerated hip movements with the man generally taking a dominant posture and the woman being subordinate. The Rumba consists of two quick steps and then a third slower step over two beats. Dancers use a box-like pattern to guide their movements.

Although the Rumba was originally danced with quick steps, ballroom Rumba dancing has emphasized slow, romantic steps with a focus on hip movements. Rumba is one of the slowest forms of Latin Dance.

## **Samba**

Samba comes from Brazil and the dance shares its name with the type of music. There are many different forms of Samba, for crowd dancing, couples and individuals.

Different musical styles have different Samba dances. Samba is perhaps best known for its role in Carnival events, where individual dancers perform together. This dance requires high levels of spirit and energy and includes energetic jumping. The dance requires the dancer to be exuberant because they need to dance three steps in every bar.

Samba combines dance movements and musical inspirations from Africa, Iberia and even Native American Indian movements. Many old versions like the Baion and Marcha are danced in the local carnivals of Rio.

The festive mood of the dance has certainly seen it gain popularity but the energy required for this dance has made it a popular workout for fit people.

## **Merengue**

Merengue is recognized as the official dance of the Dominican Republic. It is considered easy to learn, making it a great choice for starting Latin dancing.

One of the popular legends around this dance is around a limping war hero who loved to dance. He had great difficulty in doing so due to his war wounds. From this came the ‘limping’ step forward associated with Merengue. The basic Merengue movement goes to the front, back, and side. Firstly step onto the inside edge of the foot, roll the foot to transfer weight, then drag the other foot to meet the first foot.

This dance requires the dancer to have the torso erect. Considered to be a seductive form of Latin Dance, Merengue requires the dancer to focus on their legs and avoid excessive movement of the hands.

## **Bachata**

The Bachata is another dance from the Dominican Republic It takes its name from Bachata guitar music. Dancers move side to side in a four-beat pattern: three steps to the side followed by a pause. Dancers incorporate pronounced hip movements and other turns and shapes. The dance is much more about moving the body with style than about the simple back and forth steps.

## **Mambo**

The Mambo originated in Cuba and its step gives the basic form for salsa footwork. Its main move is a three-beat step moving forward and then backward, shifting weight from one foot to the

other. Like the salsa basic one member of a couple performs the backward motion while the other moves mirrors.

What gives the Mambo style is the hip-swaying action that the weight shift creates. Although the Mambo is a couples' dance, the basic step can be seen in line dancing, aerobics and other fitness workouts.

It isn't the remit of this book to provide information on 'the moves' for these dances, they are readily available through classes and there are many demonstrations online.

## ***Dancing on TV***

In the UK ‘Strictly’™ as it is known to its aficionados has a great influence in promoting the popularity of Latin and Ballroom dance. According to Dance UK, the umbrella group for dance acts and centres across the country, dance is the fastest-growing art form, with more than 13 per cent of the population in UK now attending dance performances.

In Strictly Come Dancing, peak-time Saturday viewing brings celebrities to our screens, each of whom team up with a professional dancer, and other teachers, who choreograph and tutor them in a range of dances, in competition with the other couples.

‘Strictly’ dances are sequence based and last about 100 seconds. They are then judged by a panel of four ‘expert’ dancers, with marks given out of ten from each judge. Viewers are also given the opportunity to add telephone voting to the elimination process and social media such as Facebook and Twitter have influence on the voting.

Each year, the ‘Strictly’ champion team is presented with a glitter ball trophy and goes on to find a considerable boost in their celebrity status. Even those who drop out early can benefit from Strictly exposure. In the UK the programme presently competes for ratings with the X-Factor on another channel, whose figures peak at over 17 million whilst Strictly’s hover around 10-11 million viewers towards the end of the dance competition. Recently BBC1's Strictly Come Dancing reported its highest audience figures ever with 14.5 million tuning in to see the final. The programme is leading a boost in ballroom dancing popularity.

Meanwhile, Britain’s Got Talent has repeatedly seen dance acts receiving the public vote, with George Sampson and Diversity winning in consecutive years. The latter has gone on to release their own best-selling work-out DVD. Diversity’s success in

2009 saw the famous Pineapple Studios in London report that an additional 850 boys and men a month were signing up for lessons, with ballet, ballroom, street and contemporary dance are seeing an increase in interest.

The numbers of those taking GCSE Dance has increased from 2,752 in 1990 to 6,469 in 2000 (an increase of 235%). In June 2008, 17,855 candidates were entered into GCSE Performing Arts: Dance (source: AQA). On the other hand, those studying dance at AS and A level increased from 352 in 1990 to 808 in 2000 (an increase of 229%). Fifteen years later dance continues to be a popular option for many reasons.

## ***Salsa Stereotypes***

Watching salsa dance is a great way to pick up tips and movements. If you love the dance you will never fail to be amused, even amazed by the sheer diversity of interpretation that people make. At its best I think salsa dancing is one of the most beautiful and sexy things we can do with our bodies, at its worst – it's a car crash.

I have enjoyed many hours of 'watching' salsa dancers (one needs a rest occasionally). What follows are a series of 'caricatures' of some of the leaders I have seen.

For the purposes of writing only – I am presuming the 'leader' is a male and the 'follower' is female – although of course, any gender mix is acceptable in dancing.

In my early dance days when I was learning to lead, I danced with a female partner who was also learning to lead and did not want to follow. I acquiesced and experienced the 'follow' which gave me a good insight into the dance from another angle. I would recommend that leaders also experience some following in the dance so that they can experience first-hand the problems associated with 'signalling' for intended moves.

## ***Leaders***

### **Mr. Competent but Dull**

These guys are great to dance with when you are a beginning follower. They build your confidence and help you to feel safe. However as a more experienced follower – you may want a bit of an adventure and the lack of spontaneity from Mr. Competent but Dull leaves you wanting to move on.

## **The Ironing Board**

This guy had an immaculately ironed shirt but I couldn't help feeling that somebody ironed him too! He held his partners away with about a four inch gap and although his feet did the moves, his entire body was rigid as he was still channeling the ironing board.

## **The Juggler**

Extraneous hand movements make it impossible for the follower to know what is coming up. In this case the leader appeared to be juggling whilst dancing and the whole thing looked really messy. Followers told me that he was impossible to follow as there was no discernable rhythm in his movements which were always off the beat. Some people try to cover up poor technique through overdancing and the juggler was doing just this.

## **The Counter**

It is very hard to interact with a partner when they appear to be counting whilst dancing. Don't be too hard on them though because they are learning. Leading is quite difficult and a good leader takes years to learn his craft, so forgive him muttering numbers under his breath.

## **The Seducer**

This one is fascinating to watch. A better than average dancer but with a limited repertoire – he works his way through all of the unattached females at the dance in a clever but limited repeating dance sequence, incorporating sexy turns with dangerous dips that enthrall and 'catch' his targets in a full body hug at the last moment, making them breathless and excited, as a precursor to sexual seduction. Sometimes leaves the dance early with his conquest.

## **The Whirling Dervish**

This one will make you dizzy. Constant, uninterrupted turns will make you feel like you have spent a few minutes in a tumble drier. You might come out of this short of an arm from unexpected wrenching.

## **The Old Guy**

These guys, highly experienced dancers who have been doing it for years – are often the best dancers. Their movements are minimalist – some of them appear able to dance beautifully almost without moving at all. The music is totally inside them. This is Zen salsa at its best. They make the follower move around them and help them feel comfortable, confident and unthreatened through excellent intention signalling. One adage I have heard regarding salsa is that the leader is there as the ‘frame’ to make his picture, the ‘follower’ beautiful. Some of the older leaders can do this to perfection. For me in Cuba, it was the older couples who bought this dance to life. Just beautiful to watch.

## **Different Drums**

Unfortunately there are people who have absolutely no sense of rhythm, who learn to dance for some reason – possibly at the behest of their partners. It is almost impossible to dance with someone who, although ‘knowing the steps’ doesn’t seem to have a clue how they fit to the music. They just don’t feel it!

## **White Men Can’t Dance**

Excuse the racism – this is a stereotype. In general my observations lead me to believe that people of African or Latin origins are usually the best salsa dancers – although there are notable exceptions to this. It seems the closer you get to warm climates the better the dancing gets. Europeans and notably

British men seem to have something wrong with their hips that prevent them from moving properly.

Many poor dancers compensate for their lack of ‘natural ability’ by trying too hard. Too many moves, exaggerated steps, poor signalling of intention. This is ego based dancing at its worst. It says – ‘look at me, look how clever I am with all these moves’ and has little consideration for the partner who is just there as an excuse for them to show off. Great salsa dancers seem to be effortless and make their partners look good before themselves.

Now I’m not apologising for us poor white folks who can’t dance, but there is an incredible advantage for Cubans, Puerto Ricans, Latin people or African people because they get the rhythms whilst they are still in the amniotic fluid, dancing in the wombs of their swaying mothers. Have you heard our ‘official’ music in the UK? We do marching – that’s about it.

### **Yankers**

Failing to learn the subtleties of ‘signalling’ these guys just yank you about, physically compelling you to complete the move. They grip too tight, push you around and generally manhandle your body, often inflicting pain in the process through over-rapid reversals.

### **The Shy Guy**

A lack of assertion can be a problem, with signalling of intention too weak for the follower to fathom. He might break off, lose grip, stop mid dance, lost in his uncertainty. This is a stage a lot of us go through.

## ***Followers***

### **The Leading Follower**

This happened a lot in my dance classes in Cornwall, which were frequented by middle-aged women who were dancing salsa mainly for exercise and social interaction.

You are practising a sequence together and just preparing to turn the lady when – whoosh – your lead is taken by the follower who should be receptive and not leading. Chaos ensues because you are dancing with Margaret Thatcher and ‘The Lady’s not for Turning’.

Some followers resist the unexpected from their lead partner and try to complete the move they think it ought to be. A good follower almost ‘gives up thought’ and is receptive to the lead – even if the leader does appear to them to be doing it wrong.

### **Different Drums 2**

Similarly to the above in Different Drums 1 – there are followers who just have no sense of the rhythms inherent in Latin types of music.

One might think that with ‘clavé sticks’ often sounding the beat to salsa rhythms that the interpretation would be easily agreed between dance partners, but some bodies just move in radical ways. I was dancing with a large breasted, pneumatic and beautiful Cuban girl, who was a way better dancer than me, born into it, and just couldn’t figure out the rhythms – there were just so many of them going on in her body. It threw me completely.

Different people hear the beat in different ways and even a few microseconds difference between partners can make it seem hard to lead, especially, as in the case above, with so much aftershock going on.

My feelings after dancing with several Cuban partners was that their perception of the ‘beat’ comes slightly after the beat – whereas as a genetically uptight English person, mine comes slightly before. Learning a few steps of Son helped with this ‘Cuban mindset’ concerning the beat. It kind of reflects a more ‘laid back’ rather than ‘uptight’ mindset.

If you don’t know what I mean here, go and watch a movie called ‘Whiplash’, where an aspiring jazz drummer is given a very physical lesson on perceiving whether he is before, on or after the beat!

### **The Face Puller**

Sometimes you meet a follower who is just unable to keep a straight face. Every emotional nuance of the dance is shown in her facial expression as she dances, from laughter at the unexpected to painful grimaces if you pull her too quickly out of a turn. Maintaining eye contact with one of these can be hard and if you are a beginner it can be quite off-putting as your ‘mistakes’ show so readily on her face, making you feel that you are putting someone through a torture chamber rather than dancing. Of course – it may also be that you are dancing to ‘different drums’ [see above] and just need to relax the beat a bit.

## ***Responsibilities of Leading***

Good leading has several responsibilities and it makes learning the dance a bigger job than following. I think one of the main things is that, as a leader – you are there to make your partner look good. You are showing her (or him) off, you are proud of her because she is so beautiful. You are the frame, she is the picture.

Whereas a good follower needs to be receptive, adaptable, flexible and responsive, the leader makes and controls the dance. Of course it helps if you know (and love) the music. It contributes a great deal to the dance if you have musicality, to can respond to crescendos, softness and un-stated rhythms. The ‘beat’ quite often disappears in salsa, leaving you to speak it with your body.

You should be able to give your follower a ‘good time’ – it’s a dance, not a marathon. Determining the dance capability level of your partner is important initially. Enter into the dance gently if they are a beginner, even just mambo and talk to them for a while. I think a ‘girl’ follower appreciates feeling ‘safe’ before she is able to enjoy the ‘thrill of the ride’ that a good lead can sometimes supply.

If you are a leader, think carefully about your ‘dance agenda’. What is it that you want from the dance? I used to freelance my dance before I learned salsa. Born in the late 1950’s, I was just a little late for the hippie revolution of the 60’s. I was 10 years old in ’67, the ‘Summer of Love’ and to be honest preferred the ‘Monkees’ to the ‘Beatles’ at that age. But I got hippie dancing alright. Later – into the Seventies, my dance was more punk based. Allegedly the Pogo was a dance John Lyden designed to shake the change from peoples pockets so he could get paid for a gig. But he copied this dance from the Masai, a really civilised culture.

My little brother didn't know whether to call me a Pippie or a Hunk ! But the mix was great fun, a wonderful, free expression of an individual in his time and culture. Great bouncing. God Save the Queen.

But ultimately dancing merges personal expression with form, because you have to agree on form to be able to structure a dance with another person, unless of course, you just want to freak out!

It took me six months to get the basics of salsa form. Now I love to dance salsa, and there seems to me no better metaphor for life as a human. For me dancing is a perfect meditation, once I get 'in the zone'. It frees me to dance my way through the trials and tribulations of existence. It allows me to let go of global warming and other planetary problems. I dance for the planet. I dance for myself and of course I dance for my partner Sarah. I dance to make my energy count. Dancing makes more sense to me than voting for a government. It sets me free and allows me to express love and joy.

There are many reasons for dancing: meeting people, seducing people, exercise, personal health and flexibility, showing off, having fun... I suspect the list is as diverse as the people who dance. But be clear on what your agenda is for dancing as salsa is a partner dance and your partner may not share your agenda.

### **Changes in body awareness**

Beginning partner dancing quickly leads to changes in your self-awareness. You are in close proximity to another and you might pick up things you hadn't realised before. For example I quickly became aware that there was a bit of a pong arising from the insoles in my shoes and changed them. Issues of personal hygiene like breath, perspiration and so on are very important when dancing close with strangers. Many lead dancers who sweat a lot, take several shirts to a dance and change throughout the night.

If you are a smoker – you smell even worse. The potential ‘followers’ will have picked this up immediately and will be talking about you behind your back. Make no mistake, non-smokers hate the smell of cigarettes lingering on the clothes or breath particularly and you might find yourself short of a willing dance partner because of this.

In addition to the obvious things above, your body-awareness will begin to change. Once the dance gets inside you, you might find yourself walking more confidently, walking taller, walking with rhythm, ‘like a cat’, even. It feels ‘Hot’ to walk like this! Dancing, especially Latin, brings movement to places where it might not have been before. If you are English, you might put your hip out! You feel lighter on your feet, fitter and more flexible. It is worth learning to ‘partner dance’ for this reason alone. Watch some good dancers walking – they walk like panthers – lithe, flexible, ready to spring into the next rhythm.

You might also begin to listen to music differently – deconstructing rhythms and ‘streams’ in the music for your feet, hips, shoulders, hands and fingers.

## ***Learning Moves***

You will need a class, or at least a DVD to learn some basic moves. It is not the remit of this book to ‘show you moves’ but to demonstrate a technique where you can mix the moves you have in diversity, without having to depend on learning repetitive sequences. In order to demonstrate this though, I am going to have to list some basic moves to work with. Fortunately there is no shortage of information about dance moves online.

There is a slight problem here in that, depending on which dance, which teacher, even which ‘style’ you are learning – they are going to be named differently. So I want you to create your own list of ‘moves’ and even give them your own names that you can remember them easily. So this section of the guide, on basic moves, is for the purposes of demonstration only.

### **Basic Footwork in Salsa**

Although footwork is often integrated into salsa moves, and sometimes used in signalling intention, for the purposes of this technique I want to list some of these separately and ‘detach’ them from the moves. Once you have learned your basic body moves, such as a ‘cross body’ – where both partners move to exchange places – you will understand the footwork that goes with each move and how it changes.

I have chosen some basic steps from [salsa-merengue.co.uk](http://salsa-merengue.co.uk) which are available on Youtube.

**Mambo** (basic): In salsa there are many forms of footwork, the basic step being the ‘mambo’, 1,2,3, \* ,5,6,7, \* (Where \* is a pause, tap or the like). The leader moves forward initially on the left leg and the partner mirrors this. Other types of footwork follow that basic rhythm.

**Cucararcha**: The basis of Cuban rumba forms. Just like the above, but stepping to the side instead of back and forth.

**Sidestep:** The Cucaracha with an extra step in.

**Backstep:** Both feet alternate backwards instead of forward and then back.

**Open:** A foot move integrated with an ‘open’ move where both partners turn outward 90 degrees.

**180 turn basic.** The foot moves associated with turning 180 degrees.

**Cross basic:** Alternating the left and right foot crossing in front of the other one.

**Single right turn:** The footwork associated with a 360 degrees right turn.

There are many other forms of footwork in salsa, especially where ‘shines’ are concerned, where the partners unlink and dance opposite or around each other. At a bare minimum, if you can Mambo, Cucaracha and Backstep, then you have the makings of the footwork for a salsa partner dance.

### **Basic Moves in salsa**

Depending upon which dance you are learning, you will learn a series of moves, often with names which seem to change from class to class and between styles. Here are some of the salsa moves I have learned with the names I know them by.

Armlock	Basic (mambo)	Basilala
Crossbody	Double wrap	Elbow turn
Enchufa	Enchufa doble	Floreo
Full windmill	Girl turn	Hand to neck 180
In the mirar (mirar me)	Jesus (crucifix)	Kasino
Lady Cuddle	Man Cuddle	No touching (shine)
Open	Pretzel	Quarters (1 handed ropespin)

Round the back (Patomala)	Setenta	Setenta y uno
Sombrero	Slidebreak	Two handed ropespin
Underarm (duck wrap)	Very small windmill (one turn only)	Waist spin
Turns	Yangel	X push spin / pull spin

## ***Learning the moves***

Your aim as a salsa leader is to lead your partner in a dance that responds to the music. You might rely on some sequences, but if you are working your way through pre-planned sequences, how can you be responsive to the music?

Certainly it helps if you know and love Latin music and some of the ‘roots’ of your chosen dance, because you can ‘predict’ the music and respond in time.

At its best, for me at any rate, dancing salsa ‘in the moment’ becomes a meditation that frees me from thought. Sequences can be useful for this ‘Zen Dancing’ and it is also easier to lead as you know in advance what you are dancing and signalling to your partner.

Salsa also has a traditional history of a dance where people can throw off their shackles and feel freedom from oppression in the moment of dance. Once you can string movements together and improvise freely as a skilled dancer you can balance creative expression with good partner dancing.

My body responds to the music and moves, but it also moves in ‘agreed ways’ whereby I can share this with a partner and lead them in a dance without yanking their arms off. This is because my body knows the dance, as much as my mind. My partner follows because I lead her and send her messages, for example changing from the basic step to the back step to signal a move coming up.

Learning dance moves is a physical skill that takes lots of practice. You have to teach your body new ‘habits’ and this can get harder as you get older. Research shows that it takes longer for an adult to make a new habit than a child. In fact it takes an adult repeating something over 30 times before a behaviour can actually take hold and begin to take on a life of its own and stick. And then, of course, you forget the moves without regular practice.

Creative self-expression is central to enjoying dance for what it is. But all important to leading a great partner dance is signalling your intention to a range of dance partners and I think that this takes great skill and practice. Even within Cuban and New York style salsa forms, the signalling systems are different.

### ***Reading the music***

How you interpret the music to your body is very much an issue of personal style and taste. Your body knows how it likes to move and within the ‘conventions’ of salsa, there are endless possibility.

At the heart of salsa music is a beat called the ‘clavé’ which you can hear in some of the music. It is played in salsa with wooden clavé sticks, in either a 2 / 3 beat or a 3 / 2. Listen out for this in Cuban music particularly, sometimes it is very clear and sometimes un-stated but still there.

When I purchased my clavé sticks from a street trader in Santiago de Cuba I thought I was being very clever asking “Quanta questa para uno?” (‘How much for one’) but I think he might have been having an off day and this joke was all my own - ‘What is the beat of one clavé stick?’

In diagrammatic form a 2 / 3 clavé within a 4 / 4 beat looks like this:

1	&	2	&	3	&	4	&	5	&	6	&	7	&	8	&
		•		•				•			•			•	

I don't think there is much to be gained from representing dance music using diagrams though. Fortunately there is an amazing tool available online or as a phone app. that gets you quickly to understanding how the main rhythms mix in salsa music. It is called the 'Salsa Beat Machine' and is online at:

[www.salsabeatmachine.org](http://www.salsabeatmachine.org)

From the website there: "The Salsa Beat Machine is a freely available online Salsa metronome. It can be used to improve your dance timing and feeling of the rhythm. It breaks down for you the different rhythmical patterns composing Salsa Music, using an intuitive mixer-like interface. An online visualiser tab lets you visually associate what you hear with the instrument that is currently playing.

Whether you are a beginner, 'On-1' or 'On-2' Salsa dancer, a musician, or just like listening to Latin Salsa music and love the Latin rhythms, you will find the Salsa Beat Machine useful for you. Understanding Salsa rhythms has never been easier!"

Listening carefully and fully consciously to Salsa music helps you to discern the different rhythms, beats and how they mix. One way to experiment with your dance interpretation is to close your eyes and visualise the different instruments as 'streams' of sound.

Start with something simple like a four-track piece of music, picking out the beat, the guitar or tres, the keyboards and base instrument. Shift your attention from one to the other to hear them as separate sounds. Allocate a single stream or 'track' to a part of your body, then different parts of your body. Hear the

clavé with your feet and move them. Let the base stream take your hips and feel the rhythm in your arms and shoulders...

Then experiment with listening to simple pieces of music with explicit and hidden clavé beats – and make them conscious by dancing them. Apply different elements of the music streams to different parts of the body – depending on the music. Walk the base line, let your hips take the keyboard and your shoulders and arms to express the tres or guitar. Pretty soon you'll either be locked up – or be dancing like a Cuban.

## ***Learning Sequences***

It took me ages to find a dance class as I live in a remote and rural part of the UK. The class I took was based on learning simple, and then more complex sequences if you stayed for the second bit. In order to remember the sequences I was learning in the classes – I wrote them down with a pen on the back of my hand / arm / bits of paper in order to remember them and developed a kind of shorthand to be able to do this.

So for example a ‘girl turn clockwise’ became GTC, an ‘armlock turn’ became ‘RMLK’. Here are some of others that got scrawled up my arm:

SLDBRK: Slidebreak

DWRP: Double wrap

CS: Casino

CB: Crossbody

SHRPSN: Single handed ropespin

CRX: Crucifix

WNDML: Windmill

You get the idea. It was important for my learning sequences that I developed this shorthand. In the pub afterwards I could write them down in a notebook to remember and learn later. One problem was that there was just never enough room on my arm – even for this shortened version. Also some of the moves I learned didn’t seem to have names. For example my partner and I did a class in Brighton and picked up a move which we named ‘the Brighton move’ – which became ‘BRT’.

I would give these sequences memorable names as an ‘aide-memoire’. These sequences could then be strung together to form longer dance patterns. Below is one we called ‘Westbury’ since, much to the amusement of fellow travellers, we practiced it on

the railway station platform there whilst waiting for a connecting train. I limited the moves to 2 or 3 a line for ease of reading.

### **The Westbury Sequence**

2M RMLK – 2 mambos followed by an armlock turn

PSH SPN SHN4 – a push spin then a shine for 4 bars

2GTNAC CBGTN – girl turn anti-clockwise followed by  
crossbody with a  
girlturn

1M 1BS WRP3 (NRML,DUCK,STP) – 1 mambo, 1 backstep, 3  
different wraps (normal, duck wrap and step wrap)

GTNC 2C PRTZL – girlturn clockwise, 2 cucararchas, pretzel

BRT 1BS MCDLE – Brighton move, backstep, man cuddle

CB RNDD BK – crossbody then ‘round the back’ (this was a  
‘patomala’ but we came to know it as ‘round the back’)

SLDBRK CBL – slidebreak into a crossbody to the left

CAS2 CB GTC – 2 casinos, a crossbody and a clockwise girlturn

BLLHLD – then into ballroom hold

In case they are useful – here are a couple of others:

### **The Royal Cornwall**

2M OP 2xSH OP – 2 mambo’s, open, 2 shines, open

DWRP 2xSIDE – double wrap & 2 sidesteps

SHRP CRUX TRN2NCK – single handed ropespin, crucifix, turn  
to neck

RTRN 2M – right hand turn, 2 mambo’s

RMLCK TRN M – armlock turn, mambo (for timing)

WRP 2M WNDML – single wrap, 2 mambo's, windmill  
SLDBRK SPN PAT – slidebreak, spin, patomala

## **Ben**

½ CB TRN to NCK – half crossbody turn to neck hold

CB SPN 2M – crossbody spin, 2 mambo's

ANGL GT 2MT – angel, girl turn, 2 man turns

WRP PAT – wrap, patomala

GTAC 2xOP PSHTRN – girl turn anti-clockwise, 2 opens,  
pushturn

SOM SH – sombrero, shine

I have listed others in the back of the book.

As you might imagine – these lines of gibberish were quite a struggle to learn. For someone who was quite 'academic' and had learned with their brain for a long time, salsa was a new kind of learning for me because it seems that the body learns and remembers these sequences through physical repetition. So although this notation system was useful in recording dance sequences, it only helped a bit in remembering them. It seemed to me I had devised a brain learning system for something that was more suited to body learning. Typical.

## ***Creative Visualisation for dance***

At the same time that I was attending salsa classes I also found a book called Project Sanctuary, devised by Dr. Silvia Hartmann. Here is her explanation of what this is:

“Project Sanctuary is a process whereby we take the natural powers of human imagination to create worlds or habitats.

We then step inside those worlds, activate our 6 senses to create an autogenic presence there and have adventures and experiences there which teach us many things.

While we have these adventures which we call games, we learn by immersion about how to communicate with our energy mind.

We learn the language of metaphor, we become smarter, and we evolve.

Every normal human being has the capacity for fantasy and autogenic reality creation - it's normal and natural, and the wellspring of all creativity . But you can also use Project Sanctuary for every aspect of human endeavour - for sex, for healing, for creativity, for problem solving, for therapy, for personal development, for magic, for spirituality, for fun, for pleasure, for profit and for every day life.

You can learn how to do Project Sanctuary by buying the Project Sanctuary Manual which contains everything you need to get you started.

For a taste of Project Sanctuary, try the 1st Sanctuary mp3 for free. This will let you decide if Project Sanctuary is for you.

Since 1993, Project Sanctuary has astonished ordinary people and experts alike with its wonderful directness,

simplicity and the joy it brings when you find out that you are not alone, but you really do have a supermind - the energy mind - and it is ready and willing to help you live a rich and wonderful life.

Start today and learn to play The Game In Space and Time that has no limits, no boundaries, no frontiers and that belongs to you by rights”:

And should this interest you – here is a link:

<http://projectsanctuary.com/>

To cut a long story short, I created a ‘planet’ in my mind that included all of the ‘safe’ places I had ever known, including a mansion with many interesting rooms. This was based initially on Lara Croft from Tombrailer’s House in the Computer Game series. My son, who was 12 years old shared this game and even drew maps for each other sharing our ‘sanctuaries’. I was quite jealous of his twin chocolate streams of white and milk chocolate!

I didn’t populate my sanctuary with people, being a bit reclusive, but visitors were allowed to come and go in the walled garden, using a Stargate – but this is another story. One of my rooms was a ‘celebrity room’, where I was allowed to invite and spend time with famous people. I had some very interesting dinner parties there whilst I was falling asleep.

Oh my, I can feel you thinking. This guide to learning salsa has suddenly turned into a book about Simon and his imaginary friends! Well, yes – and no.

The yes is – I would spend time in my mind, often before going to sleep, dancing salsa with Emma Bunton, in my Sanctuary’s Celebrity Room. I would practice the salsa sequences I had notated, imaging in detail and slow motion, with all senses, every move and turn and dance them with her. I can assure you Emma Bunton smells absolutely divine.

Now regardless of whether you think this is a fruitcake activity or not, the results speak for themselves. It was a miracle because *my body would remember the sequences* 'in the real' when I next went dancing. It provided a link between brain learning and body learning.

This is one of the interesting things about creative visualisation. Traditionally we have come to view the mind and the body as more separate than they are. 'Science' is rediscovering that through chemical and hormonal pathways, the mind creates functional changes in the body.

You need a special 'safe' time and place to do these exercises. As I mentioned, I like to practice them as a precursor to sleep. But first, you will need to relax:

**Start your dance visualization with this technique for relaxation.**

1. Relax your body. Starting with your toes, imagine a light hand touching you and working up your body. As it touches you it commands that part of the body to relax, let go...
2. Relax your vision. With your eyes lightly shut (you can use an eye-pad), let the magic hand gently stroke your face, forehead and eye area, taking away stress and strain...
3. Open your internal gaze. Bring your attention, your 'insight' to rest on the area behind your eyes. Imagine you are at a cinema, the screen covers the area of your eyes and forehead...
4. Allow your mind to rest, to soften and open. Your mind will be relaxed, and alert. Don't try to do anything - let it come...
5. Imagine yourself in your ballroom. Start with something simple, like practising basic steps, a salsa warmup...
6. When you are ready - bring in your dance partner and, starting simply, begin to dance...

A key to making the most of creative visualisation in learning dance moves and sequences is to increase the sensory aspects of your visualisation as much as possible. So, in your internal ballroom, engage with these aspects as much as you can because they will increase the power of your body to learn dance moves and sequences through visualisation. Use all your senses to make it as real to yourself as possible . . .

## ***Sensory Aspects of Visualisation:***

### **Visual**

Although this aspect is usually the easiest to think of, it is not the most powerful sense for creative visualization. But ‘design’ your dance space by all means, possibly adding a bit each time you visit.

### **Tactile**

Feel the texture and explore the tactile elements of whatever you are visualizing. What does the floor feel like under your feet? Is it sprung pine-wood planks, linoleum, not carpet – (I hope you are not dancing on carpet)! What is your partner wearing, feel the material, get a sense of their warmth permeating through your fingertips, their hair...

### **Movement**

Feel your body taking the actions. Be aware of the movements you are making and feel it in your bones, your muscles, your skin stretching with the moves.

### **Emotion**

Experience the feelings. Feel the anticipation of taking your beautiful dance partner into your arms. Be the excitement of your dance turns and moves, be glad and proud of the shapes you pull with your partner. The more ‘emotion’ you invest in this visualisation, the better it works.

Above all - feel yourself to be a great dancer - a success in every way you want to be.

### **Hearing**

Now you can cheat a bit at this one by actually putting on some music. I like to use a personal Mp3 player with pre-selected tracks on shuffle. If you get really good at visualisation it is possible to create the music in your mind - but don't try and start with that!

### **Scent and taste**

This one surprised me in my Emma Bunton visualisation as it happened spontaneously. As you hold your partner (stop dancing if you like) breathe them in and identify the elements of their scent. The sense of smell is particularly evocative and will help to add power to your visualisation. What is the air like in your ballroom? Why not supercharge it with some really good air, fresh from the mountains, coast – wherever you like?

## ***Salsa shorthand code***

With my imaginary friends ‘dancing in Sanctuary’ helped my body to learn moves and sequences which I could remember ‘in the real’. The shorthand I had developed from writing on my arm became a useful way to note down sequences and learn them.

But the shorthand idea developed further as I attributed a letter of the alphabet to each of 25 salsa moves, like this.

A	Armlock
B	Basic (mambo)
C	Crossbody
D	Double wrap
E	Elbow turn
F	Full windmill
G	Girl turn
H	Hand to neck 180
I	In the mirar (mirar me)
J	Jesus (crucifix)
K	Kasino
L	Lady Cuddle
M	Man Cuddle
N	No touching (shine)
O	Open
P	Pretzel
Q	Quarters (1 handed ropespin)
R	Round the back (Patomala)
S	Sombrero or Slidebreak
T	Two handed ropespin
U	Underarm (duck wrap)

V	Very small windmill (one turn only)
W	Waist spin
X	Turns
Y	Yangel
Z	Push spin / pull spin

So I learned this alphabet by practicing with my partner. We would dance through the moves in order, then she would give random letters to test I knew the move.

Here is the ‘Westbury Sequence’ again, in my original code:

### **The Westbury Sequence**

2M RMLK – 2 mambos followed by an armlock turn

PSH SPN SHN4 – a push spin then a shine for 4 bars

2GTNAC CBGTN – girl turn anti-clockwise followed by crossbody with a girlturn

1M 1BS WRP3 (NRML,DUCK,STP) – 1 mambo, 1 backstep, 3 different wraps

GTNC 2C PRTZL – girlturn clockwise, 2 cucararchas, pretzel

BRT 1BS MCDLE – Brighton move, backstep, man cuddle

CB RNDD BK – crossbody then ‘round the back’ (this was a ‘patomala’ but we came to know it as ‘round the back’)

SLDBRK CBL – slidebreak into a crossbody to the left

CAS2 CB GTC – 2 casinos, a crossbody and a clockwise girlturn

BLLHLD – then into ballroom hold

With the new coding system using letters of the alphabet the 'Westbury Sequence' above became:

BB    A        Z        Nx4  
G/Hx2 C        G        M        Gx3  
G        H        Kx2    C<sup>u</sup>        P  
B<sup>r</sup>       M        C        R  
S<sup>l</sup>        C→    Kx2    C        G→

A bit simpler, but once again, this was quite a struggle to learn. But I used a system of visual mneumonics to help me remember it:

BB    A        Z        Nx4

***Brigit Bardot And Zebras Nice x 4***

Imagine yourself and Brigit Bardot with some Zebras being 4 times as nice as usual.

Basic, basic, armlock, push spin, shine for 4

You have memorised the first sequence, if you know your salsa Alphabet.

The second sequence: G/Hx2 C        G        M        Gx3

***Girl with 2 Handguns Considers Giving Me 3xGooseberries***

Visualise that and dance Girl Turn with hand to neck x 2, Crossbody, Girl Turn, Man Cuddle, 3x Girl Turns

You get the idea but its important you create your own and make them visually memorable to you. These are some memorising techniques which help:

**The Mneumonic Garden**

I had a pre-made mneumonic garden already installed in my mind. Mneumonics is a technique for remembering sequences of

things which originates in ancient Greece and relates to learning speeches or tracts of text off by heart.

In the 1980's I had been deputy director of an Arts Council funded project which built a 'story' in places into the environment of Forestry Commission woods near Exeter UK. My Mneumonic garden was taken from this project, originally called 'Beginner's Way'. Here in brief, are the places in my garden:

A maze. A narrow suspension bridge. A garden of upside-down tree roots. A stone stepping bridge. A leat with candle boats. A seat carved from a single tree-trunk. A carved, wooden archway. Wooden stepping-stones across a pond. A drawbridge. Rocks set into a stream. An underground tunnel. Steps cut into a hill. A shelter and fireplace. Shapes in the trees. A log where people carve their name.

Seeing as this 'walk' actually existed and that I had built a considerable part of it – it was very easy to visualise. So all I had to do was visualise myself making a dance 'move' at each place – and there was a ready-made sequence to dance.

Here, to demonstrate this use of visualised mneumonic gardens in remembering dance sequences, is another sequence, in this case one our dance class group once performed together at the Royal Cornwall Show.

A maze.

**Dance:** 2M OP SH OP

Me dancing 2 Mambos, open, shine, open with a partner in a maze

A narrow suspension bridge.

**Dance:** DWRP C2

Doing a Double wrap, 2 Cucurachas on a suspension bridge

A garden of upside-down tree roots. **Dance:** SHRPSN, M2

A Single handed ropespin, 2 Mambos in a garden of tree roots

A stone stepping bridge. **Dance:** CRUX, GTRN  
NCKHLD

Dancing a Crucifix, Girlturn to neck hold over a stone stepping bridge

A leat with candle boats. **Dance:** M2, CB, WSTSPN

2 Mambos, crossbody, waist-spin beside a woodland stream

A seat carved from a single tree-trunk. **Dance:** M2 RMLKTRN  
1M

2 Mambos, armlock turn, 1 mambo on a wooden seat in a glade

A carved, wooden archway. **Dance:** 1BD, CDLE3, 2M

A Backdrop, 3 different wraps and 2 mambos under the archway

Wooden stepping-stones across a pond. **Dance:** WNDML,  
SLDBRK

A Windmill and a slidebreak across stepping stones

A drawbridge. **Dance:** WSTSPN, PAT

A Waist-spin and patomala on the drawbridge

I realise that this looks complex on paper at this stage. These are visual images I am holding for this sequence. It is clearly my own ‘shorthand’ and does not relate to the moves you know or their names – so I reiterate – this is just showing my process and it is important for you to link your own moves as you know them with letters of the alphabet rather than use mine.

It doesn’t take very long to ‘parrot learn’ 25 moves associated with letters – especially if you have a partner to help you dance through them repeatedly.

When you visualise and remember each, in order, then quite complicated ‘sequences’ can be learned more easily.

So select a walk you already know with identifiable elements at each place – the walk to the post office maybe, or the off-licence maybe.

Then select a list of ‘your moves you want to remember’. Visualise yourself doing one of these dance moves at each place along the route to remember a sequence in order – it makes remembering a complicated sequence lot easier!

Back to the ‘dance alphabet’, which has modified slightly since the Westbury sequence described above. I include its present form below. It’s important that you create your own from scratch as you will then ‘own’ it and can include your own moves and the names you associate with them.

A	Armlock
B	Basic (mambo)
C	Crossbody, cucararchas
D	Double wrap
E	Elbow turn
F	Full windmill
G	Girl turn
H	Hand to neck 180
I	In the mirar (mirar me)
J	Jesus (crucifix)
K	Kasino
L	Lady Cuddle
M	Man Cuddle
N	No touching (shine)
O	Open
P	Pretzel

Q	Quarters (1 handed ropespin)
R	Round the back (Patomala)
S	Sombrero or Slidebreak
T	Two handed ropespin
U	Underarm (duck wrap)
V	Very small windmill (one turn only)
W	Waist spin
X	Turns
Y	Yangel
Z	Push spin / pull spin

Other moves I learned later on in Cuba I attributed to numbers, eg

1	Basilala
2	Enchufa
3	Enchufa doble
4	Floreo
5	Setenta
6	Setenta y uno
7	Mirar me...

## ***Inspiration !***

Then it occurred to me.

Why on earth was I spending ages learning complete gibberish when there were infinite pre-existing words to choose from?

I could simply dance ‘CALL 223’ which would be a crossbody, an armlock, 2 lady cuddles and 2 enchufas followed by an enchufa doble. I could dance ‘SPLENDIDLY, BEAUTIFULLY and FOREVER’ – whatever words I wanted – I had quite accidentally invented a **dance move randomiser** !

I would whisper words to my partner – who also learned the code – and we would dance them, making the lead really easy as she knew what was coming up. Some words work really well as a sequence of moves and others not so well.

I would lead dance-words for my partner to guess, a sort of secret code on the dance floor that sometimes had us unable to dance for giggling.

Since using this code my dancing has really taken off and I no longer have to rely on learning complicated sequences. Just think of a word, sentence or even quote, then let your body spell it out.

Later on I added the sequences I had learned at Mary’s class to my repertoire of moves, renaming them to months to add them to my ‘system’.

## ***Additional Sequences.***

I found the sequences I had learned through dance classes were still useful for this reason: some of the ‘randomly generated’ moves using words didn’t flow as well as the sequences and needed mambo breaks between moves to prepare (eg footwork). For example a sombrero moves just beautifully into a slidebreak, or a crucifix or ‘angel’ links well to a waist-spin. Also, I had already learned these sequences and didn’t want to abandon them, so re-named them so that I could just ‘drop them’ into dances:

### **January sequence**

2M CBTtoNCK – two mambos, crossbody turn to neck

½ CB WSTSPN CL – 90°crossbody, clockwise waist spin

GT CL,AC,CL – girl turn x 3, clockwise, anti-clockwise, clockwise

2M MT CL,AC – two mambos, man turn clockwise, anti clockwise

CRX GT 2NCK – crucifix, girl turn to neck hold

2M CB WSTSPN – 2 mambos, crossbody, waist spin

SQx4 PSHSPN – susieQ four times, push spin

2M WNDML SLDBRK – 2 mambos, windmill, slidebreak

SHRMLK 2M SH PAT – single hand armlock, 2 mambos, shine, patomala

### **February sequence**

2C R2R GTAC – 2 cucararchas, right hand to right hand hold, girl turn anti clockwise

CBMT WST CBMT OHD – crossbody man turn arms at waist, crossbody man turn arms overhead

2C R2R ½WNDML SWLK – 2 cucararchas, right hand to right hand hold, half windmill [eg arms stay at shoulders], sexy walk [eg promenade the partner]

GTCL 2M – girl turn clockwise, 2 mambos

### **March sequence**

2M 2FM 2SH 2SH – 2 mambo's, 2 'fancy' mambos, shine for 2, shine for 2

RMLK GTAC 2M PAT – armlock, girl turn anti clockwise, 2 mambo's, patomala

GTCL 2M GTAC – girl turn clockwise, 2 mambos, girl turn anti clockwise

MT180° GHNDtoSH – man turn 180°, puts girl hand to shoulder

DRPHND BGRND – girl drops hand to his, bring girl back round

2M CB>CRX WNML – 2 mambos, crossbody into crucifix then a windmill

2M 3xWRP – 2 mambo's and 3 wraps

SHSHx2 GTAC 2M MT – shoulder shimmy for 2, girl turn anticlockwise, man turn

WSTSPN DP – waistspin and dip to finish

### **April sequence**

2M DBWRP – 2 mambos, doublewrap

2xSD 2xOP – 2 sidesteps, 2 opens

MT180° GHNDtoSH DRPHND BGRND – man turn 180°, puts girl hand to shoulder, girl drops hand to his, bring girl back round

GT 2M SHRMLK – girl turn, 2 mambos, single handed armlock

CRX M 1/2WNDML SLDBRK – crucifix, mambo, halfwindmill into slidebreak

SPNOUT SHN 2M RMLK – spinout of hold, shine, 2 mambo's, armlock

MDKTRN GT – man duck turn, girl turn

### **May sequence**

2M CBT GTCL – 2 mambos, crossbody turn, clockwise girl turn

1M 2DW 2OP – mambo, 2 double wraps, 2 opens

1M DHRS MDKTRN – mambo, double handed ropespin, man duck turn

1/2WNDML SWLK SLDBRK – half windmill into sexy walk promenade slidebreak

SPNOUT SHN GT PAT – spinout into shine, girl turn, patomala

2SD SOM PSHTRN AC CL – 2 sidestep, sombrero, pushturns anti clockwise and clockwise

### **June sequence**

2M 2FLM RMLK 2XIN&OUT – 2 mambos, 2 flirty mambos, armlock in armlock out repeat x 2

PRTZL ARCH – pretzel (back to back move) that forms an archway to bring girl under

MT180° GHNDtoSH DRPHND BGRND – man turn 180°, puts girl hand to shoulder, girl drops hand to his, bring girl back round, man's hand to neck stroke

CRUX 2xWNDML – crucifix and 2 windmills

### **July sequence**

2xFLM CAS – 2 flirty mambos and a casino [like an open but with hand press at 'joining']

2xHB 1OP GT – 2 hip bumps, one open and a girl turn

MT180° GHNDtoSH DRPHND BGRND – man turn 180°, puts girl hand to shoulder, girl drops hand to his, bring girl back round, man's hand to neck stroke [ps this move needs abbreviating to a 'name'!]

CRUX WSTSPN – crucifix and a waistspin

2xM RMLKTRN BCKRLL – 2 mambos an armlock turn and a backroll – [bit like a pretzel move but rolling across back to back]

### **August Sequence**

2xFLM 2CAS 2OP – 2 flirty mambos, 2 casinos, 2 opens

PSHTRN OP CBT – pushturn, open, crossbody turn

RMLNLKTRN IN OUT – armlock turn, in and out

WRP BCKRLL – wrap into a backroll

2xM DWRP 2OP – 2 mambos, double wrap and 2 opens

SOMB PAT – sombrero and a patomala

### **September Sequence**

2xMB 2FLM – 2 mambos, 2 flirty mambos (shoulder shimmy)

2x CRSTP GT MT GT – 2 crossteps, girlturn, manturn, girlturn

SHRPSN GT 2xM – single handed ropespun, girlturn, 2 mambos

SOMB SLDBRK – sombrero into a slidebreak

CB 180° CB90° PAT – 180° crossbody, 90° crossbody, patomala

GT DBWRP 2xOP 2xSQ – girlturn, double wrap, 2 opens and 2 Suzy Q's

