



Edinburgh University Swing Dance  
Society notes on:



## Intermediate Balboa: 2) Pop turns and the "push-off"

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In the beginners' classes, we taught the come-around → spike → come-around as a continuous sequence. This week's moves are variations on that, the second one being a variation that is led by the lady!

### **Pop turns:**

This variation has the same basic timing as an ordinary spike, but has different body positions and a different feel.

Begin with a come-around very similar to the kind you would use to get in to Lolly kicks:

- 1 step
- 2 step (setting up c/w rotation)
- 3 down (rotating)
- 4 hold (with rotation)
- 5 step - release left arm (rotation continues, though the man's rotation slows a little and he lets her open out)
- 6 step (lady is now opening out to a side-by-side position, see notes below).
- 7 'kick' forwards, the lady's kick being led by the firmness on the man's right arm on her back.
- 8 down – the lady coming back in due to the spring effect of the tension in the right arm; the man needs to bend his arm to guide her to turn past his right side. He starts to make a 90 degree turn to the right to get his shoulder out of the way of the lady's path
- 1 step – lady comes past the man's front (from his L to his R) and turns a/c. Man turns a little more c/w and prepares to catch her for a normal come-around
- 2 step – lady continues turning a/c; man catches her for a normal cone-around
- 3 – hold – and carry on with a normal come-around.

The hold at 7 is difficult to explain in writing. Think of the normal side-by-side position of Lindy Hop: the hold on 7 in the Bal pop turn move has the partners further apart, so there is about half a body-width between their hips, and they are slightly turned in to one another rather than both facing forwards.

### **Common problems:**

- You never open out on 7: this usually means that the man has not allowed his right arm to open enough, or he has forgotten to let go with his left hand.
- The lady ends up crossing the man right to left: This means that the lad after 7 is misplaced: it is important to convey the idea of turning, and of passing your right side. We will teach the alternative, some time, that does take the lady across the man's front, but the two moves should feel very different.

- You end up in a close, elbow-blocking tangle when you try to collect in the come-around: this may be a problem with the lead direction, but it is more commonly due to the man not turning early enough so that his right shoulder is in the way. Leaders – try looking early in the direction you want your lady to go; this will help you line up that way in time.

### **The push off (“Buffy the Vampire Slayer”):**

This move was invented by Dan and Christie Guest, as part of a class at a Halloween theme night; hence the alternative name (in the themed version, the push is done with a vampire-vanquishing, stake-plunging action!).

The move is led by the lady, and turns a conventional *come-around* → *spike* → *come-around* into a *come-around* → *spike* → *second spike*.

*Do not do this move if you are being led by a woman!!!*

These notes assume that you are being brought into a come-around from a spike, and are written from the point of view of the follower;

7 the usual hold of the spike.

8 down – the lady coming back in due to the spring effect of the arm, turning a/c

1 – step, continuing a/c

2 – step, continuing a/c. Turn your head to look at the man early; ignore his left hand and focus instead on the left side of his chest. Reach out your R hand to press, flat-palm, on the left side of his chest by beat 3.

3 – Hold: use your left hand to push off the man’s chest – you will need to exert some force here, because the man will not be expecting any of this so will not be leading you, and you will have to provide enough ‘oomph’ to turn yourself clockwise. Make sure you make contact with the man’s chest before pushing, so you don’t actually hit him.

4 – down – turning clockwise

5, 6 – step, step, turning clockwise back to a spike position: make sure that your left hand is available for the man to catch for the spike!

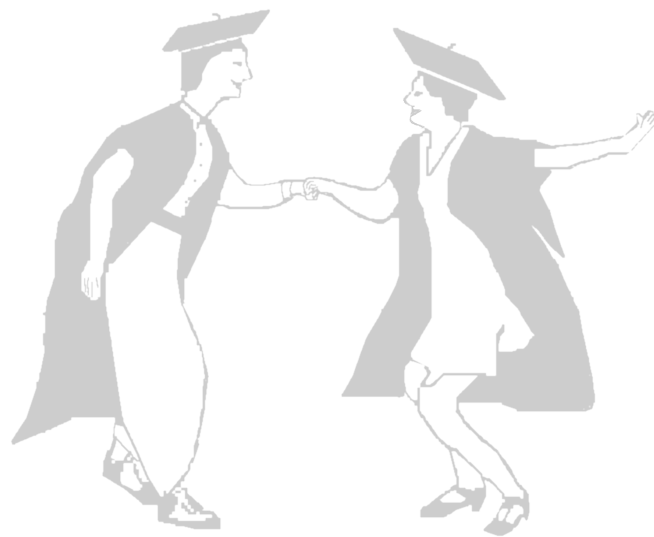
7 - spike again.

### **Common problems.**

- The most common problems are caused by the man anticipating: this is a move that only works when it is unexpected. Therefore practice it in a string of normal spikes, at a moment of the lady’s choosing.
- Do not try adapting this for a female leader by bouncing off her left shoulder as a way of avoiding her breast: her shoulder will be rising to take your right arm for a conventional come-around, and having it pushed hard in this position will hurt. Please just accept that this is not a move to be done with a female leader.

***To make suggestions or to request up-to-date copies, e-mail [Balboa@swingdoctors.org.uk](mailto:Balboa@swingdoctors.org.uk)***

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