GYPSY TAP

2/4 or 6/8 Timing | **32 Bar Routine** | **Tempo 50-56bpm**

Commence BALLROOM HOLD facing Wall

Step No.	Description	Remarks	Count	Bar
1	L.F. side (B) Facing W	Slight compression of R. knee then extend L.F. to side	1	1
2	R.F. closes to L.F. (BH) Facing W		2	
3	L.F. side (B) Facing W	Slight compression of R. knee then extend L.F. to side	1	2
4	R.F. closes to L.F. (BH) Facing W	Swivel to L on B R.F. (foot flat)	2	
5	L.F. fwd in p.p. (H) Down LOD		1	3
6	R.F. fwd in p.p. (HB) Down LOD		2	
7	L.F. side (B) Facing W		1	4
8	R.F. closes to L.F. (BH) Facing W		2	
9	L.F. side (B) Facing W	Slight compression of R. knee then extend L.F. to side	1	5
10	R.F. closes to L.F. (BH) Facing W		2	
11	L.F. side (B) Facing W	Slight compression of R. knee then extend L.F. to side	1	6
12	R.F. closes to L.F. (BH) Facing W	Swivel to L on B R.F. (foot flat)	2	
13	L.F. fwd in p.p. (H) Down LOD		1	7
14	R.F. fwd in p.p. (HB) Down LOD		2	
15	L.F. side (B) Facing W		1	8
16	R.F. closes to L.F. w.o.w.(B) Facing W		2	
17	R.F. side (B) Facing W	Slight compression of L. knee then extend R.F. to side	1	9
18	L.F. closes to R.F. (BH) Facing W		2	
19	R.F. side (B) Facing W	Slight compression of L. knee then extend R.F. to side	1	10
20	L.F. closes to R.F. (BH) Facing W	Swivel to R on B L.F. (foot flat)	2	
21	R.F. fwd in c.p.p. (H) Against LOD		1	11
22	L.F. fwd in c.p.p. (HB) Against LOD		2	
23	R.F. side (B) Facing W		1	12
24	L.F. closes to R.F. (BH) Facing W		2	
25	R.F. side (B) Facing W	Slight compression of L. knee then extend R.F. to side	1	13
26	L.F. closes to R.F. (BH) Facing W		2	
27	R.F. side (B) Facing W	Slight compression of L. knee then extend R.F. to side	1	14
28	L.F. closes to R.F. (BH) Facing W	Swivel to R on B L.F. (foot flat)	2	
29	R.F. fwd in c.p.p. (H) Against LOD	Release hold R.Hand	1	15
30	L.F. fwd in (HB) Against LOD	OPEN EXTENDED HOLD Lady on L.Side	2	
31	R.F. side (B) Facing W	Change hands	1	16
32	L.F. closes to R.F. w/o w Facing W end	OPEN EXTENDED HOLD	2	

	Facing LOD			
33	L.F. fwd (H) Down LOD		12	17
34	R.F. fwd (H) Down LOD		12	18
35	L.F. fwd (HB) Diag.C	Release hold.Man dances solo turn to L. Lady solo turn to R	1	19
36	R.F. side (B) Backing W		2	
37	L.F. side (B) Pointing Diag.W		1	20
38	R.F. fwd & across in p.p. (BH) Facing Diag.W	Adopt OPEN EXTENDED HOLD	2	
39	L.F. fwd (H) Down LOD		12	21
40	R.F. fwd (H) Down LOD		12	22
41	L.F. fwd (HB) Diag.C	Release hold.Man dances solo turn to L. Lady solo turn to R	1	23
42	R.F. side (B) Backing W		2	
43	L.F. side (B) Pointing Diag.W		1	24
44	R.F. fwd & across in p.p. (BH) Facing Diag.W	Adopt BALLROOM HOLD in p.p.	2	
45	L.F. fwd in p.p. (HB) Down LOD		1	25
46	R.F. fwd in p.p. (BH) Down LOD		2	
47	L.F. fwd in p.p. (HBH) Down LOD R.F. aerial		12	26
48	R.F. back (BH) Against LOD		1	27
49	L.F. back (BH) Against LOD		2	
50	R.F. side (BH) facing W		1	28
	L.F. closes to R.F. w/o w (i.e.B) Facing W		2	
	(ROTARY CHASSES)			
51	L.F. side (B) Backing Diag.C	Lady dances normal opposite to Man steps 51 & 52	1	29
52	R.F. closes to L.F. (BH) Backing LOD		&	
53	L.F. back & slightly to side (BH) Backing Diag W	Lady steps fwd between Man's feet R.F.	2	
54	R.F. side (B) Pointing Diag.C	Lady dances normal opposite to Man steps 54 & 55	1	30
55	L.F. closes to R.F. (BH) Diag.C		&	
56	R.F. fwd (H) Down LOD end Facing Diag.W	Man steps fwd between Lady's feet R.F.	2	
57	L.F. side (B) Backing Diag.C	Lady dances normal opposite to Man steps 57 & 58	1	31
58	R.F. closes to L.F. (BH) Backing LOD		&	
59	L.F. back & slightly to side (BH) Backing Diag W	Lady steps fwd between Man's feet R.F.	2	
60	R.F. side (B) Pointing Diag.C	Lady dances normal opposite to Man steps 60 & 61	1	32
61	L.F. closes to R.F. (BH) Diag.C		&	
62	R.F. fwd (H) Down LOD	Brush L.F. to R.F. on last step finish facing W	2	

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NEW VOGUE HOLDS

The following holds are used in New Vogue Sequence Dancing, and should be studied carefully before trying to understand the scripts. Apart from the correct positioning of body and arms, some holds start with Man and Lady using the same foot, and some using opposite feet. During the course of many dances, the holds change and therefore when reading the scripts the dance may start with Man and Lady using the same foot then, because of a change of hold, Man and Lady could be using opposite feet.
In the scripts, only the Man's description is given (unless it is deemed necessary to give Lady's description also).
In the following description of Holds, it is fully explained which foot the Lady should be using and must be fully understood before reading the scripts.

BALLROOM HOLD

Man and Lady stand facing each other with Lady slightly to right of centre of Man and with light contact.
The Man's Left arm should be raised so the Left elbow is slightly lower than the shoulder and the elbow is bent sharply so the Left forearm slopes upwards and slightly forward from elbow to hand.

The Lady will then place the fingers of her Right hand between the thumb and first finger of the Man's Left hand.
The Man's fingers then close loosely over the side of the Lady's right hand.

The Man's Right arm slopes slightly downwards from shoulder to elbow and the hand is placed comfortably on the Lady's Left shoulder blade. The Lady's Left arm is placed comfortably on the Man's Right arm with her
Left hand resting lightly on the Man's Right arm just below the shoulder.

In Tango Hold, Lady's L.Hand moves to the same position under Man's arm with palm Facing floor.
When Man steps forward Left foot, Lady steps back Right foot.
When Man steps backwards Right foot, Lady steps forward Left foot.
Man and Lady will use opposite feet.

SHADOW HOLD

Lady stands in front of Man and slightly to his Right side facing the same direction.
Lady's Left shoulder blade should be in light contact with Man's Right chest.

Lady raises both arms so the elbows are slightly lower than the shoulders.
The elbows are sharply bent to allow the forearms to slope upwards and slightly forward from elbows to hands, with palms Facing front.

Man raises his arms and takes hold of Lady's hands from the outside placing his thumb on the back of Lady's hand and the four fingers in the palm of each hand.
Lady will lightly close the fingers on top of the Man's hand.
Man and Lady will use the same foot and travel in the same direction.

SEMI-SHADOW HOLD

This position is exactly the same as SHADOW HOLD except that the Man will place his Right hand on the Lady's Right hip with the Lady placing her Right hand on top of Man's Right hand. Lady must extend the Right elbow outwards away from the body.

Alternatively, the Lady may leave the Right hand extended to the side just below shoulder height. Free arm may be used in co-ordination with the music.
Man and Lady will use the same foot and travel in the same direction.

DOUBLE HOLD

Man and Lady will face each other with man holding Lady's Right hand in his Left hand and her Left hand in his Right hand.

Both hands should be slightly above shoulder height.
Man and Lady will use opposite feet.

OPEN EXTENDED HOLD

Man and Lady stand side by side facing the same direction with the Lady on the Man's Right side.

Man holds Lady's Left hand in his Right hand at shoulder height with the free arms extended to the side just belowshoulder height. Free arm may be used in co-ordination with the music.
Man and Lady use opposite feet and travel in the same direction.

Some of the above holds may be danced in various ways e.g. 'Double Hold in Right side by side position.
Open Extended Hold with Lady on Left Side
Open Extended Hold in Promenade Position etc.

However, unless otherwise stated, Man and Lady will use 'feet' as described in italicized notes above.