

LEFT WHISK WITH ME

This is a compilation of information from a variety of source - written, video, & personal contacts. This information below is not meant to be absolute. Your experiences may vary - Chris & Terri Cantrell

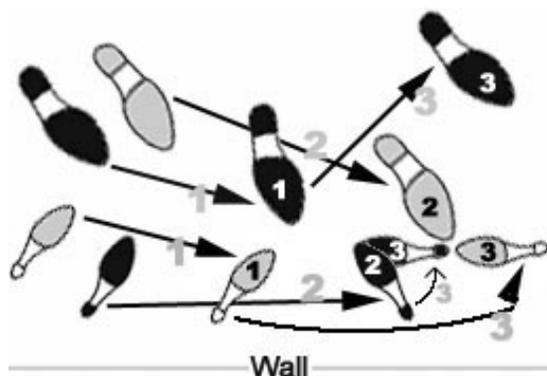
In the past when we heard the cue term “left whisk” it would generally be accompanied by an involuntary rolling of the eyes because of the uncomfortable feeling and look of figures done in or to reverse semi position. Over the years we did our best to avoid the figure until a few years ago when we had a wonderful lesson on picture figures by Victor Veyrasset (multiple-time Ballroom Champion with his wife & partner Heather Smith-Veyrasset, pictured). In addition to showing us that a left whisk can be a beautiful and comfortable figure, he also opened our eyes as to the definition of a picture figure. To the standard list of picture figures (lunge, chair, hinge, same foot lunge, right lunge...) we now include: apart point, hover corte, wing, whisk and several others. We will save these for a later time; otherwise we will never get to the meat of this article – the Left Whisk.



The description below is based on our training, your experience may vary, but we ask that you try this a few times just for fun. As with the “Whisk Me Away” article we have included preparatory actions and will split each beat into two parts. Use the first part of the beat to breathe and begin to move your body & foot forward and then take weight and finish the movement on the second portion.

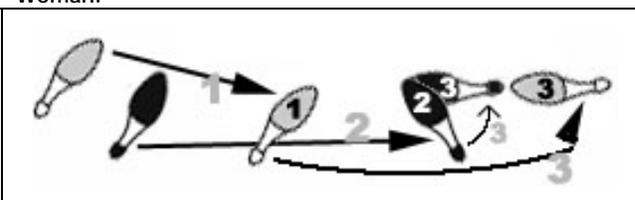
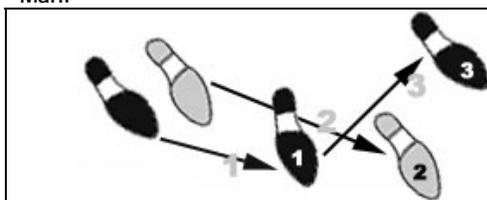
Left Whisk:

- The generic left whisk typically begins SCP-LOD and ends in left whisk position-LOD (W facing RLOD).
- **Timing:** Waltz – 1 2 3 or in Foxtrot, Quickstep, & Tango – Q Q S
- The ending position of the left whisk is essentially a hinge position facing LOD.
- **Cue Sheet Fine Print:** Thru R, fwd & sd L, trn sltly LF XRIB of L to flat left whisk (W thru L, fwd & sd R trn LF, bk L on toe then lwr to line with rt toe pointed fwd - on last beat flick rt leg across lft knee)



Step Man:

Woman:



1

Begin in Semi-Closed Position (SCP). Take a breath and slightly lower while bringing your body and right foot (R) through down Line of Dance (LOD). On the 2nd part of the beat, take weight onto the heel of your R and roll through the foot onto the ball in preparation for the next step.

Take a breath and feel the man lowering & reaching through with his R. Follow his R by taking your left foot (L) through down LOD. On the 2nd part of the beat, after you feel him begin to take weight, take weight onto the heel of your L and roll through the foot onto the ball in preparation for the next step.

2	<p>Reach the inside of the big toe on your left foot (L) forward & slightly side. On the 2nd part of the beat as you take weight onto the ball of your L, bring your right side slightly forward to indicate to the woman that you wish her to rotate left face (LF). End facing Diagonal Line & Wall (DLW).</p>	<p>Following the man's lead (please), reach with the inside of your R big toe side. You will momentarily be in the same position as you would be if you were on the outside of a turn with your feet in a toed-in position.  On the 2nd part of the beat roll onto the ball of your R, swiveling your R and rotating your body LF to Reverse LOD & Center (DRC).</p>
3	<p>Continue to rotate your body LF & your right side forward towards the woman following her as she rotates to face RLOD. Cross your R in back of your L to a wide flat left whisk position. End facing LOD.</p> <p>When dancing to the QQS timing, hold this position through the S (slow) to allow the woman to finish her part of the figure. In waltz you can steal a little from the '2' beat in order to give a little extra time for the woman on the '3' beat if you wish.</p> <p>Almost forgot, please exhale before you turn any bluer and they have to call 911 (emergency services).</p> 	<p>Continue to rotate your body LF and swiveling your R foot to face Reverse LOD (RLOD). After you are facing RLOD, cross your L tightly in back of your R rising to the toe/upper ball. As you take weight onto your R you may quickly flick your left foot (toes pointed) toes to knee up to your right knee and then back down to whisk position (toes still pointed). This flick should be a result of the man's body rotating yours.</p> <p>[Note: Technically there is not a flick at the end of a hinge because it is generally not rotating at the crucial moment. Stylistically, most everything is fair game.]</p> <p>As you have been concentrating on the man's body movement, you may at this point feel him exhale if he was holding his breath. Please feel free to join him in this 😊</p>

Here are a few examples of the left whisk executed by ballroom professionals. Women, it is important that you remain balanced over your feet and not rely on the man to hold you up so gauge the amount of back stretch up and out based on your ability to balance and your person style preference, not based on what the women are doing in the pictures.



A lovely video of a couple dancing several Viennese Waltz figures and the left whisk can be found at: http://www.banyer.ch/hm/e_multimedia_viennese.htm.

The traditional figure to follow a left whisk is a twist turn end. This combination has a great feeling of swooping from one direction to the other. The general rule in selecting a figure to follow a left whisk, or any other figure, is that it feel comfortable for BOTH the man and the woman and also that it can be lead by the man's right or left side, not his arms.