

PARADISO RUMBA

Music - Rumba
Tempo - 27 measures of 4 beats per minute
- 108 beats per minute¹
Pattern - Set
Duration- The time to skate 4 sequences is:

The Paradiso Rumba is a dance at the Bronze level with some unusual features regarding partner holds (Tandem position²), free leg movements (slide chassé from inside to outside) and three different change of edge parts (in Tango, Kilian and Closed position respectively). The roundness of the change of edge parts, the hand on hip position in the tandem hold, together with the accompanying sensual hip, seductive arm and soft knee movements enable the skaters to express the erotic undertones so typical of the rumba character.

The sensual section: The first three steps are skated in Closed position, beginning with a progressive sequence similar to the Fourteen Step or Foxtrot. Step 4 consists of an O-I-O edge of four beats and begins with a cross roll for both partners and a change of hold from Closed to Tango position. The change of edge from outside to inside is made on count 3 (Note³) and back to outside on count 4, where the man keeps the free leg stretched behind, while the lady keeps the free leg stretched in front of the skating foot to allow for a proper transition to the next cross roll that introduces step 5. The following change from Tango to Kilian hold on step 6 appears to be one of the difficulties of the dance. Here the lady steps in counter clockwise direction from RBO (step 5) to LFO (step 6a) with her free leg stretched behind, while the man performs a slide chassé from LFO (step 5) to RFI (step 6) with his free leg stretched in front on the musical count 3. Hence although both partners are now looking ahead in Kilian hold, they are skating on opposite feet and the free legs are pointing into opposite direction. On count 4 the lady performs a chassé to RFI (6b). Now both partners are skating a RFI edge and bend the free leg with the toes of the free foot turning down and kept close to the skating knee (Stork position).

The seductive section: After a progressive sequence (step 7 & 8) a LFO edge of two beats (step 9) is performed, followed by a cross roll to RFO (step 10). Then both partners cross behind and skate a LFI edge (step 11), where the man is leading and the lady follows in his tracing to prepare a closed Mohawk to RBI (step 12). After the closed Mohawk care should be taken that the lady skates in front of the man while both partners keep the free leg extended forward to anticipate the change of hold from Kilian to Tandem (hand on hip) position which takes place when both partners perform a slide chassé to LBO (step 13) of two beats duration with a nicely extended free leg and the point of skating foot turned out. The same procedure holds for step 16 (slCh-RBO), which is in fact the mirror image of step 13. In between two short backward inside edges (step 14 & 15) with soft knee bends are skated, where the free foot is kept behind and quite close to the skating foot. The Tandem position is one of the highlights of the dance and the two slinky inside edges offer an excellent opportunity to express the rumba character when sensual hip (both partners) and arm movements (lady) are performed simultaneously. Care should be taken to resume the Kilian hold at the end of step 16 to facilitate the short touch down to LFO (step 17), followed by a strong push off to enter the second change of edge section on the right foot from forward I-O-I (step 18). The short touch down can be realized when both proper knee action and timing are effectuated, e.g. bend on step 16 (musical count 3 & 4), rise on step 17 ('and'), and bend again for the push of step 18 (musical count 1). Regarding step 18: on count 2 the free foot is brought close to the heel of the skating foot. The change of edge from inside to outside is made on count 3 and back to inside on count 4 with a nicely extended free leg just after de last change of edge.

The surrender section: Again just as in the first two sections the third section of the dance begins with a progressive sequence (step 19 & 20) as well, but now along the short end of the rink. Step 19 is a LFO edge, followed by slide chassé to RFI (count 1 & 2). On the musical count 3 both partners bring the free leg

¹ Based on Angelitos Negros, sung by Eartha Kitt with Henri René & his Orchestra (RCA – BB – INTS 1030)

² Tandem position: The lady skates in front the man with her tracing in his tracing or vice versa. The man keeps his left hand on her left and his right hand on her right hip. Hand and arm positions of the lady are free to facilitate expressive gestures.

³ Although no restrictions on free foot positions are made it should be noted that the toe of the free foot kept close to the heel of the skating foot helps to perform a smooth change of edge.

sideways to the left to prepare for the wide step to LFI (step 23). They still skate in Kilian position. Care should be taken that the man is slightly in front to prepare his open Mohawk from LFI (step 23a) to RBI (step 23b) while the lady skates a LFI edge of two beats (musical count 1 & 2). After the man's Mohawk the closed position is resumed and continued up to the restart of the dance. The wide step – Mohawk part is another highlight of the dance. The wide step acts as the intro for the surprise that the man instead of the lady performs the Mohawk. Now she is convinced. He's the right one and in complete surrender they take part in the finale of the dance consisting of a slide chassé (step 24) in Closed position (count 3 & 4) with good free leg extensions (behind the skating foot for the man and in front for the lady), followed by a change of edge on the musical count 1 with nicely matching free legs (brought behind the skating foot for the lady and in front for the man). In the final step of the dance (step 25) the lady makes a LFO three turn on count 4, assisted by the man in his RBO edge of two beats.

Inventor - Peter P. Moormann and Sylvia Timmermans
 First Performance- 's-Hertogenbosch, Sportiom - World Ice Challenge - 2004

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Positions		Step No	Man's Step	Number of beats of music	Lady's Step	
Closed		1	LFO	1	RBO	
		2	RFI-Pr	1	LBI-Pr	
		3	LFO	2	RBO	
Tango		4	CR-RFO-I-O	4	CR-LBO-I-O	
		5	CR-LFO	2	CR-RBO	
Kilian		6a	RFI-slCh	2	1	LFO
		6b			1	RFI-Ch
		7	LFO	1	LFO	
		8	RFI-Pr	1	RFI-Pr	
		9	LFO	2	LFO	
		10	CR-RFO	2	CR-RFO	
		11	XB-LFI	2	XB-LFI	
		12	RBI-cloMo	2	RBI-cloMo	
Tandem		13	LBO-slCh	2	LBO-slCh	
		14	RBI	1	RBI	
		15	LBI	1	LBI	
		16	RBO-slCh	2	RBO-slCh	
Kilian		17	LFO-TD	'and'		LFO-TD
		18	RFI-O-I	4	RFI-O-I	
		19	LFO	1	LFO	
		20	RFI-Pr	1	RFI-Pr	
		21	LFO	2	LFO	
		22	RFI-slCh	4	RFI-slCh	
		23a	WS-LFI	1	2	WS-LFI
		23b	RBI-opMo	1		
Closed		24	LBO-slCh-I	4	RFO-slCh-I	
		25	RBO	2	LFO3	

MUSIC: Rhumba 4/4 TEMPO: 108 beats/min
 PATTERN: Set LEVEL: Bronze
 INVENTOR: Peter P. Moormann and Sylvia Timmermans
 First Performed: 's-Hertogenbosch, Sportium - World Ice Challenge, 2004

Paradiso Rhumba

108 Rhumba

