

24 CROSS-STEP WALTZ VARIATIONS

AT THE 2010 STANFORD WALTZ WEEKEND

Brief reminders of steps taught by Richard Powers

INSIDE TURN TO CRADLE WALK He leads a Follow's Inside CCW Turn on ct 2, catching her L hand with his R hand as she turns in, to end in Cradle Position facing LOD. Just Waltz Walk forward. Exit by unwinding on any 4-5-6, to Waltz Position.

CHAINED INSIDE AND OUTSIDE TURNS Go directly from Inside to Outside Turns, every 3 Steps. She crosses L before the Inside Turn, facing him. But she steps straight forward R LOD before the Outside Turn (NOT facing him) so he must lead her facing forward LOD, not stepping sideways facing him, before leading an outside turn. He can gently brace his R hand against her L shoulder to help lead her back into the Outside Turn.

OPEN 2-HAND CHAINED INSIDE AND OUTSIDE TURNS During the first Inside Turn he slips into Open 2-Hand Position. The Chained Inside and Outside Turns are much easier to lead and follow this way. Poss. exit with Open 2-Hand Grapevine Free Spin.

MAGIC WAND If she hasn't done the figure before, he uses his free L hand to help her change directions of her turns. But if she's familiar with the figure, the lightest motion of his L hand alone will suffice, like waving a wand over her hand.

DOUBLE UNWIND FROM CRADLE

She does exactly the same footwork as a Double Free Spin. He raises his L arm and circles her head on 456. (NOTE: Not on 1-2-3.) He releases his L then raises his R arm and circles her with that hand on 123. Continue with swinging the inside arms forward and back, 345 and 123. Follow's Free Spin on 456.

SALSA QUINTUPLE UNWRAP FROM CRADLE

 (She goes, she goes, he goes, she goes, she spins)

From Cradle, his L over R, he raises his L to unwind her out of it on 456, then keeps it raised as his R hand turns her under to her R again. The secret is make a halo over her head with his R hand *under* his raised L hand. And additional cool style is for him to lower his L hand down to the inside of his R elbow after her second turn. Then he backs himself in front of her, turning a little CCW under his R arm, passing himself into the outside lane. He lowers the held hands on count 3 of this pass, to initiate the next part, a Follow's Pivaloop (see Dishrag Pivaloop below). Then she does a Pivaloop Free Spin on the next 6-count waltz phrase.

INSIDE TURN CRADLE DIP During the first Inside Turn he slips into Open 2-Hand Position, quietly says, "Dip" when she is facing him on ct 2, dip forward onto inside knee of 4-5-6. Rise on 1-2-3. Double Unwind exit beg outside feet on 4.

INSIDE TURN CRADLE DIP (from Zachariah and Linda) makes a good concluding dip, when the music ends.

GO DIRECTLY FROM INSIDE TURN INTO DOUBLE UNWIND EXIT Just that.

INSIDE DOUBLE TURN TO OUTSIDE DOUBLE TURN AND FREE SPIN He leads an Inside Turn but keeps his L arm raised to turn her under a second time. She does traveling CCW open pivots on 2-3-4-5. He catches her shoulder blade to lead her to walk forward LOD on 6. (i.e. catch her shoulder blade a moment early, on counts 5-6, when her back is to him.) This starts Follows Double CW Underarm Turns on 1-2-3-4, then Free Spin on 5-6. Note that she is stepping side L toward LOD on the first count of the Outside Turn, so he leads her L shoulder forward on count 1.

BOUNCED OCHOS (from Zachariah Cassady and Linda Townsend) From open 2-hand hold, he leads her second cross-step straight into himself, braces, and "bounces" her away. This works well with the "A" Stance. Then re-directs her toward his left side for a Turning Basic.

BOUNCED OCHOS IN CLOSED WALTZ POSITION On ct. 4 of Orbits, as he leads her past his R hip, he stops her on 4, leads her backing, then re-directs her to the other side, which is a normal Turning Basic with her on the outside lane.

DOUBLE UNDERARM TURN He leads her to walk straight forward on 1, Follow's Double Underarm Turn on 2-3-4-5-6. Note the delayed lead, waiting until ct. 2 to lead her under.

FOLLOW'S INITIATED DOUBLE UNDERARM TURN Often a lead will accidentally turn her under on 1-2-3 (swing habit timing) then it will fall apart or be on the wrong foot. So she chooses to turn under twice.

UNDERARM TURN FREE SPIN The same Follow's Underarm Turn on 2-3. Follow's Free Spin on 4-5-6.

LINDY OUTSIDE TURN (Lilli Ann Carey) During a Turning Basic, he leads her into an Outside Turn on counts 5-6.

OUTSIDE TURN TRIPLE FREE SPIN (Lilli Ann Carey) During a Turning Basic, he leads her into an Outside Turn on counts 5-6. Then he lowers the connecting hand to mid-level to lead her into a triple pivot free spin.

GRAPEVINE UNDERARM TURN SANDWICH This starts like a Grapevine Underarm Turn but he leads her into a second CW Underarm Turn on the next 1-2, as she continues pivoting LOD. Catch in closed waltz position for a lateral grapevine. 3) she crosses in front (she naturally falls into that after underarm turns) as he crosses behind, 4) Side LOD, 5) she crosses behind as he crosses in front, 6) Side LOD.

CROSSED-HAND SALSA MIXMASTER (Lilli Ann Carey) Start to do a Traveling Swingout Entrance into Sweetheart, but instead he transfers her R hand into his R as he takes L hands crossed under on 1-2-3. On 4-5-6, he leads her in a basic CW Salsa Outside Underarm Turn. His raised L hand leads her to walk forward behind his back on 1-2-3 as he at the same time backs in front of her, to the outside lane. He twirls (or Pivaloops) her across in front of him into the outside lane on 4-5-6. Face Loop exit into a Turning Basic.

HE-GOES-SHE-GOES A) He raises his L arm and travels straight forward under it, passing in front of her, then lowers his arm (1-2-3); B) Waltz Walk forward with her at his L side; C) He raises his L hand and loops in front of her head into a CCW Follow's Underarm Turn; D) He lowers his L hand and sweeps her by in front of him back to his R side and catches her.

PIVALOOP Stand side-by-side facing LOD with follow at lead's L side, holding inside hands fwd LOD, shoulder height. Then just before the beginning of measure 1 or 3 he swings held hands back RLOD to lead her to pivot CW in a diagonal path across in front of him, with his L hand continuing to loop over her head as she pivots. Her first Pivaloop step is a CW half turn, throwing her L shoulder and foot toward LOD diagonally toward the outside lane (stepping side L looking back at him) on ct. 1, so he must lead the downward pulse a moment early. Then she continues to pivot fwd R, back L. Take other inside hands when she is at his R side. This can be preceded with swinging held hands forward and back.

HE-GOES-SHE-GOES ENTRANCE TO PIVALOOP Just that. Instead of sweeping in front of him on the 4th bar, she remains at his L side with held hands fwd LOD, Pivaloop at the beginning of the next measure 5.

FREE SPIN EXIT FROM PIVALOOP When she is at his right side traveling forward LOD, swing hands fwd on bar 2, back on bar 3, fwd into Follow's Free Spin on bar 4. Catch in waltz position for a Turning Basic.

DISHRAG PIVALOOP (Lilli Ann Carey) First he slips away to open 2-hand hold and just does some Turning Basics in a low open 2-hand hold. Then he ducks under in a slow He-Goes-She-Goes opening for 6 counts, crossing to the outside lane during 1-2-3, then preparing by raising both held hands at the end of 4-5-6. He leads a 2-handed CW Pivaloop on 1-2-3, crossing her to the outside lane, then a CW Free Spin on 4-5-6.