

# 47 CROSS-STEP WALTZ VARIATIONS from the 2007 STANFORD WALTZ WEEKEND

Brief reminders of steps taught by Richard Powers

**BASIC STEP** 1) He crosses R over his L with weight; 2) he steps side L with weight; 3) he replaces weight onto his R while also pulling R back a little. Repeat opposite, crossing L over R. She dances opposite, beginning crossing L then crossing R.

**ZIG-ZAG** Leader advances slightly with Basic Step as his partner over-crosses, backing against LOD, without any rotation.

**TURNING BASIC** Same but turning 360° every 6 steps, traveling in a straight line toward LOD (Line Of Direction).

**ZIG-ZAG EVASIVE MANEUVER** Begin a Reverse Turning Basic toward LOD, zig to the right (to the wall) then zag to LOD.

**WATERFALL** Turning Basic where the lead crosses behind instead of in front on each ct 4 while the follow crosses in front.

**FOLLOWER'S SOLO** (Ochos) He completely stops on ct 1 and stays in his crosstep as he leads her into a Basic Step in place.

**LEAD'S "A" STANCE** From tango Argentino and salsa, leaders sometimes stop with their feet apart (2<sup>nd</sup> Position, in the shape of the letter A) as he leads her through cross-steps. He crosses R then immediately stops side L, in one count (or stops on count 2) as he leads her Ochos. To exit, he shifts weight onto his L on count 6, to cross his R on count 1.

**SWEEPS** She replaces the 3-step basic cross-step pattern with a single cross-step in a sweeping glissade low to the floor.

**COUNTER-CROSSING** Leader gains his opposite foot free and crosses in opposing diagonals.

**SWINGOUT** A Follower's Solo except he leads her out to swingout position. Then she returns to closed waltz position.

**TRAVELING SWINGOUT** The same while traveling. He sends her toward the center of the hall with a cross-body lead.

**SPLITS** In Waltz Walk, separate from your partner, possibly passing on either side of a stationary couple, then rejoin.

**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.

**GYPSY** A Turning Basic without touching your partner, leading and following with eyes and body placement.

**GRAPEVINE UNDERARM TURN** Only 3 steps of the Grapevine followed by leader turning her once CW under his L arm.

**GRAPEVINE UNDERARM TURN into COUNTER-CROSSING** An especially nice combination. Just after she finishes her Outside Turn, he crosses his L in opposition to her crossing L. It's even more graceful with Sweeps.

**SHADOW FIGURES** are danced in Sweetheart (Varsovienne), not Skater's position, both hands raised to her shoulder level.

**SHADOW WALK** He remains at her left or right side traveling forward LOD.

**FOLLOW'S SIDE SLIPS** He may gently pass her from one side to the other, and back again, at any time.

**SHADOW WHEEL** A runaround in place with her circling forward CCW around him, by traveling forward 6 steps.

Also can be done with her at his left side and going forward CW around him.

Both turns may have the leader circle fwd around the follower, if he is gentle in not pulling her back.

**FOLLOW'S UNDERARM TURN** He raises held L hands and circles fwd in front of her face to turn her under CW. She ends facing forward LOD, with held hands in front of her about shoulder level.

**LEAD'S SIDE SLIP** He can then pass by in front of her to her R side. He pushes his R hand to the right then raises it a little.

**MIXMASTER** These two parts may be repeated, with continual turns and passes, or she can turn under at his left side.

**SHADOW SWEEPS** A) He leads her to do a full CW turn to end up facing forward LOD; B) He lowers both hands to midriff level and leads her to Sweep (waltz walk) across the path in front of him to the middle of the room; C) He leads her to turn the other way, a full CCW turn. Continue anything from here, including sweeping her back to his right side.

**HE-GOES-SHE-GOES ENTRANCE INTO SHADOW** Begin He-Goes-She-Goes. Then as she does the Outside Underarm Turn on the third bar he catches her R hand in his R, taking her L hand in Sweetheart position with a steady lead, walking forward LOD on the 4th bar, remaining at her right side.

**SHORTER VERSION** He begins the same way but brings her R hand across into his R hand on counts 4-5-6, into Shadow.

**TRAVELING SWINGOUT ENTRANCE** On ct 2 of Traveling Swingout he places her R hand into his R. He may possibly cross trails behind her at the same time, traveling behind her to her left side. Cts 4-5-6 are simply walking fwd in Shadow pos.

**FOOT FUDGE** The following figures only work if both dancers begin on the same foot. Since the follow begins L on ct. 1, he fudges to L foot by taking 2 steps instead of 3 during any bar of music. The best time is during an entrance into Shadow.

**ILLUSION TURN (Shadow Flip)** Begin w/ follower on the right side. On ct 4 (R foot) he passes by in front of her, keeping both hands near shoulder level, cutting diagonally R across in front of her toward the outside wall, while both do traveling CW pivots: fwd R, back L, fwd R, ending with him at her right side.

**SHADOW WINDMILL (Chained Follow's Underarm Turns In Shadow)** Begin w/ follower on the right side. On ct 4 (R foot) he raises his L hand and gently loops her head CW as his R hand also helps her turn. She does a smooth CW half-turn fwd R, side L, back R on 4-5-6. Then he keeps her R hand and raises it to gently loop her head CW. She does a smooth CW half-turn back L, side R, fwd L on 1-2-3. He never lets go of her R hand. Drop L hands when required and re-take L hands when possible.

**WINDMILL** It's the same except the leader also half-turns CW. Begin w/ follower on the right side. On ct 4 (R foot) both take a long step fwd R (LOD) while raising L arms, starting to lower R arms, both rotating CW. His L hand raises up behind her neck on cts 4-5 then let go of both hands. He reaches his R hand low to his R side, reaching back toward her and she dives her free R hand into his on ct. 6. Both take a long step back L (LOD) continuing to rotate CW and he raises R hands up in front of her head. Let go of R hands at the end of ct 2 and she dives her free L hand into his on ct. 3.

**PARALLEL WINDMILL** Dance the steps solo, side-by-side, without touching partner.

**SHADOW ZIG-ZAG** The musical count 1 is L foot for both, and he is at her right side, right-hand lane, on count 1. Rotate CCW so he's at her left side, inside lane, at the count-4 R cross-step. i.e. Cross L-rotate-rotate, cross R-rotate-rotate.

**EXIT FROM SHADOW** On 4-5-6 he starts a Follow's Underarm Turn then releases her into a free spin halfway to her right to face him and take closed waltz position. If he had foot-fudged, fudge at this time to re-start Cross-Step Waltz on his R foot.

**FACE-LOOP EXIT FROM SHADOW** Same footwork but his L hand loops her head, loops his own head, then drops her R hand onto his R shoulder. He lets go of R hands as she's turning then takes her in waltz position with that free R arm.

**SOMBRERO EXIT FROM SHADOW** After he turns her under CW on 1-3, he loops his R hand up in front of her face and down the back of her head while looping his own head the same way with his L hand. Then Tossacross.

**TOSSACROSS** The leader dances Zig-Zag as he casts her gently from his R side to his L side, catching her in alternating arms.

**WALK-AROUND WRAP** He leads an Inside Turn by walking CW around her (she doesn't turn) until she is at his R side in Cradle Position. Advanced exit: she travels in LOD with 6 pivot steps on the last two bars, w/ his L hand arched over her head.

**EXIT FROM WRAP TO SHADOW POSITION** When he unwinds her from Cradle position, he changes hands over her head as soon as comfortably possible, then catches her free L hand coming through, to take Shadow Position.

**CLOSING TANGO DIP** Cross on 1, both plant a side step on 2 (she steps slightly between his feet) and she continues to roll to her left, holding that second step and rolling CCW into a dip.

**LATERAL DIP (Cradle Dip)** From the Walk-Around Wrap, in Cradle Position, he lets go of her R (his L) hand and she unwinds turning CW, to an extended Reverse Swingout Position. The she winds back in, beginning L, raising her free R arm over her L arm, back to Cradle Position. Just as she bumps her L hip into his R hip, he slightly lunges side L and she leads sideways into his hip. Hold the dip, but not too long.

**FREE SPIN DIP** Take the Lateral Dip to Reverse Swingout Position. Then he rewinds her back in but immediately lets go of her L hand, letting her Free Spin back in. Catch and dip. One of the catches is for her to put her free R arm on his L shoulder, like a Reverse Waltz Position, lightly catching the other arm-in-arm, and look toward the free feet (to his R, her L).

**VALENTINO DIP** Begin in Shadow Position, follower on the right side. 1) He full-turns her under CW, and look at each other. He turns her back under CCW then he continues to turn her a second CCW full turn by raising his L elbow and arm up in front of her face then looping over her head. With L hands held overhead, both catch each other's waist w/ free R arm then dip toward his left.

**SOMBRERO DIP** From Shadow position, after he turns her under CW on 1-3, he loops his R hand up in front of her face and down the back of her head while looping his own head the same way with his L hand. Then Toss-across into a dip.

**MAKE UP STUFF** Cross-Step Waltz is easy to fix or re-start, and simple walking is allowed, so begin with a Waltz Walk or He-Goes-She-Goes then invent a new way of walking around each other, or borrow figures from swing, salsa, tango, etc.

**SLOW CROSSTEP FOXTROT** Dance Cross-Step Waltz in a S-QQ rhythm, to Foxtrot or Club Two-Step music.

**FAST CROSSTEP FOXTROT (Crosstep One-Step)** Dance in a QQQQ rhythm, 3 steps against 4 of the music, to fast 4/4 music.

**Terms:** **Cross-Step Waltz** is sometimes spelled **Crosstep Waltz**. French social dancers call it **The Boston** and have been dancing it since the 1930s. Parisians also include it as a Paso Doble variation.

**Primary Cross-Step** refers to the first step, where they cross his R /her L toward the direction they're traveling.