

High Noon 29 July 89

(REVISED CUE SHEET 4/28/88)

GYPSY FEET

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Record: GYPSY FEET Jim Reeves RCA 47-9969 or UUV-101-A  
Sequence: A-B-A-B-End Rhythm: Samba

MEAS

INTRO

1- 2½ WAIT; APT, PT, TOG, TCH; SD, CL (MERINGUE STYLE)

1- 2 In OP fcng ptr & wall wait 1 meas;  
Stp apt L, pt R twd ptr, tog R to bfly tch L to R;  
½ Sd L pointing toe slightly twd LOD & bending L knee, straighten knee  
& swivel on L ft at same time close R to L to fc ptr in bfly, (2 beats)

PART A

1- 4 SAMBA FWD /2, SAMBA BK /4; SAMBA FWD /2, TOG TO TAMARA /4; LADY UNDER /2,  
BOTH UNDER /4; ON ARND TO OP /2, FWD SAMBA /4;

1- 2 Samba fwd twd wall L/R, L, samba bk twd COH R/L,R; (DISHRAG TAMARA)  
Samba fwd twd wall L/R,L, retain joined lead hands (W place lft hand  
behind her back in prep for a tamara pos)  
Samba fwd twd each other M stping in place R/L,R; M taking W's lft  
hand in his rt hand at same time taking joined lead hands high to form  
a window and ending in tamara pos

3- 4 M trn 1/4 rf to fc RIOD as W makes a 3/4 lf trn ending with ptrs fcng  
in bfly pos L/R,L, retaining hand hold raise joined M's R & W's lft  
hands & lowering M's L & W's R hands samba stp R/L,R; trning Rt fc & W  
trning L fc under arch formed by joined hands to momentary bk to bk  
pps M fcng LOD

M stp in place L/R,L, (W cont her trn LF R/L,R, to end fc LOD)  
retaining hand hold, bring joined M's L & W's R high over heads  
& down across front of body as you trn to fc LOD. Bring joined M's  
R & W's L in front with bent elbow-touching elbow with finger tips  
of joined M's L & W's R. (same as arm pos in meas 12 part B but joined)  
fwd samba R/L,R;

5- 8 SOLO SAMBA TRN /2, SOLO SAMBA TRN /4; BALANCE AWAY /2, BALANCE TOG /4;  
SOLO SAMBA TRN /2, SOLO SAMBA TRN /4; BALANCE AWAY /2, BALANCE TOG /4;  
PICKING UP TO CP FC LOD

5- 6 Trn away from ptr LF on L/ cont trn sd R, XLIF of R, end momentarily  
fcng RIOD cont trn stp bk & trn to fc wall R/ sd L, cl R to L;  
taking trailing hands

Balance away from ptr to slight V pos L/R,L, balance tog twd ptr  
R/L,R;

7- 8 Repeat action of meas 5-6 picking W up to CP fc LOD;;

PART B

9-12 SAMBA BOX TRN;; SAMBA FWD TWD WALL, SCIS THRU TO OP; SAMBA FWD, SAMBA FWD;

9-10 In CP fc LOD samba fwd L/R,L, bk trn 1/4 R/ sd L, cl R to L; fwd 1/4 trn  
L/ sd R, cl L to R, bk trn R/ sd L, cl R to L; to end fcng wall

11-12 Samba fwd twd wall L/ sd R, cl L to R; sd R twd RIOD/ cl L to R,  
trning twd LOD stp thru on R; releasing hands

Samba fwd LOD L/R,L, R/L,R; (styling note: as M stps fwd L/R,L,  
place L hand extended out slightly with forearm up and bend arm at  
elbow, tch elbow with fingertips of R hand, palm down. Reverse  
for R/L,R; W opposite)

13-16½ CRISS CROSS;; COPA;; SD, CL, (2 beats)

13-14 Chg sds under jnd lead hands lady in front of M fwd L, sd R/ XLIF  
of R, sd R/ XLIF of R, sd R/ XLIF; fc COH & ptrn on second sd R  
Chg sds under jnd hands lady in front of M fwd R, sd L/ XRIF of L  
sd L/ XRIF of L, sd L/ XRIF; fc wall & ptr on second sd L

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15 - 16 (COPA) No hands joined, fc down LOD & samba fwd L/R, L, trn to bk to bk pos & samba apt R/L, R; M twd COH & W twd wall both trn to fc RLOD & samba fwd L/R, L trn to fc ptr & samba tog R/L, R; use arm action in this figure as in the fwd samba meas 11-12 of part B to bfly first time thru Second time thru on the samba tog stp directly into a tamara pos for the ending.

### ENDING

1 - 2½ TAMARA POSITION LADY UNDER, /2, BOTH UNDER, /4; ON ARND TO OP, /2, FWD TO FC, /4; APT, PT.

1 - 2½ Repeat action of meas 3-4 of part A;; stp apt, pt,

### SOME NOTES ON SAMBA

The action of the samba is sometimes described by us as the steps doing a hiccup! The rhythm count is one/ah/two three/ah/four. The samba is written in 2/4 time - two beats to a bar of music. However, in round dance cue sheet composition the dance is written in 4/4 time thereby giving us the "ah" or "and" which is written as a slash. On the "and" weight is taken only momentarily on the foot as the next step is taken and bending the knee of the non-supporting foot, reaching back with this foot and then stepping back with a pull of the foot - step, /reach, pull - L/R, L; Progression is made with the first step. All steps are taken ball flat except the "and" steps which are taken on the ball of the foot only.

The basic bounce comes from the flexing and straightening of the knees with a slight elevation at the end of each beat of music. The knees are flexed when weight is taken on the stepping foot and the straightening takes place between each step.

We consider this dance to be good for those who are just being introduced to the samba rhythm in round dancing. However, phase ratings have not been extensively established for the samba and we are unable to give the dance a Roundalab phase rating. We hope you enjoy our choreography and find the samba an exciting rhythm to dance.

Closed position for the samba - M's L & W's R hands joined with elbows bent and arms tching from wrist to elbow, arms held straight up from the elbow, Woman's left hand is placed on front of mans shoulder.