



POR UNA CABEZA (Scent of a Woman Tango)

By: Dan & Sandi Finch, 12082 Red Hill Avenue, North Tustin, CA 92705, 714-838-8192, Email: sandi@sandance.us
(With special thanks to Claudio & Veronica Rubi6 from Rosario, Argentina, for helping us better understand Argentine Tango)

Music: "Por Una Cabeza," mp3 download from Amazon.com (\$0.99);
The Tango Project CD, track 2, from Walmart.com

Phase: Argentine Tango, unphased approx. V

Footwork: Described for Man—Lady opposite (or as noted)

Sequence: A, B, C, B Mod, End

Difficulty Level: Soft

Timing: As specified (Lady's if different)

Released: July 3, 2008

PART A

1-4 WAIT; ROCK 3; RIGHT FOOT BASIC;

1	[Wait] In CP facing LOD with lead feet free wait 1 meas;
2	[Rock QQS] Small sway L, R, L (<i>R,L,R</i>) to connect to each other's balance...shoulders can sway seductively;
3-4	[Right foot basic SS QQS] Bk R,-, sd & fwd L slt LF trn to BJO,-; Fwd R in BJO, fwd L, cl R to CP LOD,-; (<i>Fwd L,-, sd & bk R to BJO,-; Bk L in BJO, bk R, XLIF of R to CP,-;</i>)

5-8 TANGO CLOSE TO BJO; CRUZADA WALKS 4;; SIDE DRAW;

5	[Tango close {Resoluci6n} QQS] Fwd L, sd & fwd R lead ptr to BJO, cl L to R LOD,-; (<i>Bk R, sd L to BJO, cl R to L,-;</i>)
6-7	[Cruzada walks 4 {walk with crosses} SS SS] Fwd R LOD BJO,-, XLIF of R,-; Fwd R,-, XLIF of R,-; (<i>Bk L,-,XRIB of L,-;Bk L,-,XRIB of L,-;</i>) {Crossing steps are like small rondes that cross tightly to outside of opposite foot, no swivel}
8	[Side draw SS] Sd R BJO LOD,-, draw L to R no wt,-; (<i>Sd L,-, draw R to L no wt,-;</i>)

9-12 TURNING OCHOS 4;;;:

9	[Turning ocho SS] Sd & bk L trng LF BJO,-, cont trn to fc COH cl R to L,-; (<i>Fwd R BJO,-, swvl RF to SCP fc COH,-;</i>)
10	[Turning ocho SS] Sd & bk L trng LF,-, cont trn to fc RLOD cl R to L,-; (<i>Fwd L SCP,-, swvl LF to BJO,-;</i>)
11	[Turning ocho SS] Sd & bk L trng LF,-, cont trn to fc wall cl R to L,-; (<i>Fwd R BJO,-, swvl RF to SCP,-;</i>)
12	[Turning ocho SS] Sd & bk L trng LF,-, cont trn to fc LOD cl R to L CP,-; (<i>Fwd L SCP,-, swvl LF 1/2 on L to CP LOD,-;</i>) { Note: The 4 meas. make a complete circle, Lady moving around the man.}

13-16½ LADY SLOW FORWARD OCHO; QUICK THRU TO BOLEO; THRU TO BASIC ENDING; TURNING TANGO DRAW; ROCK FORWARD RECOVER,;

13	[Lady slow forward ocho SS] Sd & bk L trng LF,-, hold lead ptr to swvl RF to SCP,-; (<i>Fwd R BJO,-, swvl RF on R,-;</i>)
14	[Thru to bole0 QQ-- (QQQQ)] Thru R LOD, sd & fwd L CP LOD, hold qk body trn LF, hold qk body trn RF to SCP; (<i>Thru L, sd & fwd R, swvl LF on R flicking L bk twd LOD keeping knees tog lowr leg parallel to floor, leave L leg in pl swvl RF on R to SCP;</i>)
15	[Basic ending QQS] Thru R, fwd & sd L, cl R to L CP LOD,-; (<i>Thru L, fwd & sd R, XLIF of R trng LF to CP LOD;</i>)
16	[Turning tango draw QQS] Fwd L trng LF to fc DLC, sd R, draw L to R CP,-;
+ ½	[Rock forward recover QQ] Fwd L chkg DLC, rec R, (<i>Bk R chkg, rec L,</i>)

PART B

1-4 CORTE,, SLOW LEG CRAWL; EXTEND,, RISE & CLOSE; OPEN REVERSE TURN; OPEN FINISH LADY QUICK GANCHO;

1	[Corte S Leg crawl S] Bk L twd DRW lunging onto relaxed knee with slt LF body trn,-, hold looking at ptr,-; (<i>Fwd R lunging onto soft knee,-, lift L knee up outside of Man's R leg and look at ptr,-;</i>)
2	[Extend S Rise & close S] Hold,-, rising on L cl R to CP fc DLC,-; (<i>Stay on R straightening and extending L bk and looking lift away from ptr,-, rising on R cl L trng head to rt,-;</i>)
3	[Open reverse turn QQS] Fwd L trng LF, sd & bk R cont trn, bk L BJO LOD,-; (<i>Bk R trng LF, sd & bk L cont trn, fwd R BJO,-;</i>)
4	[Open finish Lady quick gancho {Hook} QQS (QQS&)] Bk R trng LF, sd & fwd L, fwd R BJO DLW,-; (<i>Fwd L BJO, sd & bk R BJO, bk L/flicking R sd & bk btw Man's legs,-;</i>)

5-8 DOUBLE GANCHOS W/LOOKS;; SLOW FORWARD OCHO; THRU BASIC ENDING MAN TOUCH;

5-6	[Double ganchos with looks SQQ SQQ] Rec L BJO,-, flick R sd & bk btw her legs, hold & look at her; Fwd R BJO DLW,-, hold for her to flick btw his legs, look at her; (<i>Rec R,-, hold for Man's gancho, hold & look at him; Bk L,-, flick R sd & bk btw his legs, hold & look at him;</i>)
-----	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

7	[Lady slow forward ocho SS] Repeat meas. 13, Part A;
8	[Basic ending Man touch QQS] Thru R, fwd & sd L, tch R CP LOD,-; (<i>Thru L, fwd & sd R, XLIF of R CP LOD;</i>)

9-12 SURPRISE CHECK LADY OUTSIDE SWIVEL TO SCP; DOBLE CRUZ WRAP TO SHADOW;; PICKUP TOUCH TO BJO;

9	[Surprise check Lady outside swivel to SCP QQ—(QQS)] Lunge sd R twd wall join lft hnds, rec L BJO DLC, hold, slt RF body trn to SCP COH,-; (<i>Lunge sd R twd COH, rec L twd wall, fwd R swvlg RF to SCP fc COH,-;</i>)
10-11	[Doble cruz QQQQ QQ] Thru R twd COH, sd L to CP, XRIB of L, ronde L CCW; XLIB of R trng LF, bk R in BJO LOD, (<i>Thru L, sd R to CP, XLIB of R, ronde R; XRIB of L comm. LF trn, cont trn fwd L twd DRW BJO;</i>) [Wrap Lady to shadow S] Bk L trng RF wrapping ptr into rt arm fc LOD, hold; (<i>Fwd R trng LF to shadow wrap,-;</i>)
12	[Pickup touch BJO SS] Sml fwd R releasing rt hand,-, tch L BJO fcg LOD,-; (<i>Fwd L trng LF to BJO,-, tch R,-;</i>)

13-16 MOLINETE RIGHT [CIRCULAR GRAPEVINE];;; WALK 2;

13-15	[Molinete right {Circular grapevine} SS SS SS] Sd & fwd L comm. RF trn,-,XRIB of L w/slt wt in R toe beg untwisting RF,-; Cont unwinding slwly,-, cont unwind trnsfg wt to R fcg DLC,-; Bk L leading ocho,-, sml fwd R to CP LOD; (<i>XRIF of L twd DRW comm RF trn,-,sd L,-;XRIB of L,-,sd L fc DRW,-; Fwd R swvl ½ trn,-, fwd L swvl to CP,-;</i>)
16	[Walk 2 SS] In CP fwd L LOD,-, fwd R,-;

PART C

1-12 TANGO CLOSE TO BJO; CRUZADA WALKS 4;; SIDE DRAW; TURNING OCHOS 4;;; LADY SLOW FORWARD OCHO; QUICK THRU TO BOLEO; THRU TO BASIC ENDING; TURNING TANGO DRAW;

1-12	Repeat Meas. 5-16, Part A end CP DLC;;;;;;;
------	---------------------------------------------

13-16 WALKING TURN;; GAUCHO TURN 4; FORWARD CLOSE ROCK RECOVER;

13-14	[Walking turn {Caminada con giro} SS SS] Fwd L DLC comm LF trn,-, sd R cont trn to fc COH,-; Bk & sd L BJO trng ¼ ,-, bk R chkg CP fc RLOD,-; (<i>Bk R trng LF,-, sd L cont trn,-; Fwd R trng,-, fwd L CP LOD,-;</i>)
15	[Gaicho trn 4 {Hamaca} QQQQ] Rk fwd L RLOD comm. LF trn, rk bk R cont trn, rk fwd L cont trn, rk bk R trng to DLC CP;
16	[Forward close QQ Rock recover QQ] Fwd L, cl R, rk fwd L chkg, rec R CP bkg DRW;

PART B Mod

1-15	Repeat Meas. 1-15, Part B ending BJO chkg on M's R (L) DLC;;;;;;;
------	-------------------------------------------------------------------

ENDING

1+ SENTADA TO THE RIGHT; LADY FLICK,

1+	[Sentada to the right Lady flick SQQ +] Bk L trng RF,-, sd R with flexed R knee extending L leg bring ptr to “sit” on R knee fcg LOD, hold stretching R sd; (<i>Fwd R twd DRW,-, sd L trng RF, cont trn sd & bk R ichg bk of R thigh to Man's R leg in loose SCP;</i>) Man hold, (<i>Look away from Man and flick L up & acrs R knee on the last note of music,</i>)
----	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

NOTES:

The music for this dance was written by Argentine legend Carlos Gardel in 1935, and was used for the tango scene in the movie “Scent Of A Woman,” for which Al Pacino won an Academy Award. The lyrics tell the story of a man who is unlucky in picking women and race horses but he keeps trying.

Argentine Tango is danced much differently from other forms of tango, although it is the mother of them all. Argentine tango is more intimate with a more compact hold, and it is danced mostly on the balls of the feet, as a Latin rhythm, without the drive and staccato characteristics of the other tango forms. There are many styles of Argentine Tango, but the predominant style (salon style) calls for partners to dance upright, in vertical balance over their feet. Man's right arm is around Lady's lower back, with hand almost to her right side; her left hand is on his right shoulder or shoulder blade; Lady looks to her *right* except on turns and poses, when she can look at her partner. She will feel the lead from his torso, his upper right arm, his hand on her back and movement of his left hand. This dance begins with a small rocking action to feel a connection and establish balance, as would be done by partners starting a dance in a milonga (dance hall) in Argentina.





POR UNA CABEZA
(Scent of a Woman Tango)

QUICK CUES

Part A: (Meas. 1-16 ½)

Wait; Rock 3; Right foot basic;;
Tango close to BJO; Cruzada walks 4;; Side draw;
Back into turning ochos 4;;;;
Lady slow forward ocho; Quick thru to boleto; Thru to basic ending;
Turning tango draw; Rock forward recover,,

Part B: (Meas. 1-16)

Corte Slow leg crawl; Extend Rise & close;
Open reverse turn; Open finish Lady quick gancho;
Slow double gancho with looks;; Lady slow forward ocho; Thru to basic ending Man touch;
Surprise check Lady outside swivel to SCP;
Thru doble cruz Wrap Lady to shadow;; Pickup touch BJO;
Men forward into Molinete right (circular grapevine with ocho ending) to CP;;; Walk 2;

Part C (Meas. 1-16)

Tango Close to BJO; Cruzada walks 4;; Side draw;
Back into turning ochos 4;;;;
Lady slow forward ocho; Quick thru to boleto; Thru to basic ending;
Turning tango draw;
Walking turn 4 Ss;; Gaucho turn 4; Forward close Rock forward recover;

Part B Repeat (Meas. 1-15):

Corte Slow leg crawl; Extend Rise & close;
Open reverse turn; Open finish Lady quick gancho;
Slow double gancho with looks;; Lady slow forward ocho; Thru to basic ending Man touch;
Surprise check Lady outside swivel to SCP;
Thru doble cruz Wrap Lady to shadow;; Pickup touch BJO;
Men forward into Molinete right slowing to BJO;;;;

End:

Back Sentada to right; Lady flick,