

# WITHOUT YOU

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Music: CD "Mr Guitar & Friends" - WRCD-5019 trk 9 "Ochio Rios"  
Rhythm/Phase: Rumba VI +2 (Open Hip Twist, Full Natural Top) Released 1/30/06 V1.0  
Sequence: Intro, A, A, B, A, C, A, B, A, End

## INTRO

1 **LOFP WAIT RIFF & 2 BEATS;**

## PART A

1-8 **BASIC ; ; REVERSE UNDERARM TURN ; CUCARACHA ; CROSS BODY ; ;**

**REVERSE UNDERARM TURN ; CUCARACHA ;**

- QQS; QQS; 1-2 **[Basic]** Fwd L, rec R, sd L, -; Bk R, rec L, sd R, -;  
QQS; 3 **[Reverse Underarm Turn]** XLIF, rec R, sd L, - (W XRIF under joined lead hands trng ½ LF, rec L cont LF trn to fc partner, sd R/cl L, sd R, -);  
QQS 4 **[Cucaracha]** Sd R with inside edge of foot rolling on to flat of foot, rec L, cl R, -;  
QQS; QQS 5-6 **[Cross Body]** Fwd L, rec R, sd L trng LF [foot turned about 1/4 turn body turned 1/8 turn], -; bk R cont LF trn, small fwd L, sd & fwd R, - (W Bk R, rec L, fwd R toward man staying on right side ending in an L-shaped position, -; fwd L comm to trn LF, fwd R trng 1/2 LF end with right foot back, sd & bk L, -) ; *NOTE: Figure is done in closed position. May turn 3/8 to 1/2 over 2 measures. Woman's turn is entirely in second measure.*  
QQS; QQS 7-8 Repeat measures 3 & 4 of Part A;;

9-16 **OPEN HIP TWIST to ; FAN ; HOCKEY STICK ; ; ALEMANA ; ; NEW YORKER X2 ; ;**

- QQS; 9 **[Open Hip Twist]** Fwd L, rec R, close L to R, - (W Bk R, rec L, fwd R toward man with tension in R arm which causes woman to swivel 1/4 RF on R on count of "and", -); *NOTE: Swivel must happen after woman steps forward on right.*  
QQS; 10 **[Fan]** Bk R, rec L, sd R, - (W Fwd L, fwd R, turning ½ LF place LIBR taking weight and extending R fwd with no weight, -); *NOTE: Ends in fan position. No turn for man. When done from closed, open facing or butterfly positions woman turns 1/4 LF. If done from L-shaped position, as in this case, she must turn 1/2 LF.*  
QQS; QQS; 11-12 **[Hockey Stick]** Fwd L, rec R, cl L, -; back R, rec L, fwd R following the woman, - (W Cl R, fwd L, fwd R, -; fwd L, fwd R slightly across line of progression turning LF to face partner, bk L, -); *NOTE: Starts in fan position and ends with partners facing. Woman turns approximately 5/8 LF under joined lead hands [man's L and woman's R].*  
QQS; QQS; 13-14 **[Alemana]** Fwd L, rec R, cl L leading woman to turn RF, -; bk R, rec L, side R, - (W Bk R, rec L, side R, -; fwd L crossing L foot over R spiral RF 5/8 under lady's raised hand, fwd R diagonally away from partner make 3/8 RF hip twist turn, side L, -); *NOTE: Starts and ends facing partner. At end of first measure, man brings joined lead hands up to palm-to-palm position indicating to woman a RF turn. Woman's turns should be quick and under her own hand. Bringing her feet together at the end of each turn creates a neater, sharper figure. Woman's free hand should be on her hip.*  
QQS; QQS; 15-16 **[New Yorker X2]** From BFLY step thru L with straight leg to LOP {side by side} position, rec R to fc partner, sd L to BFLY, -; step thru R with straight leg to OP {side by side} position, rec L to fc partner, sd R to BFLY, -;

Repeat A

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## PART B

- 1-8** **BREAK BACK to OPEN ; AIDA ; SWITCH ROCK ; SPOT TURN ; CROSS BODY ; ; NEW YORKER ; SPOT TURN ;**
- QQS 1 **[Break Back to Open]** From BFLY behind L trng to OP, rec R fwd, Fwd L, -;
- QQS 2 **[Aida]** Thru R trng RF, sd L cont trn, bk R into "V" back-to-back position;
- QQS 3 **[Switch Rock]** Trng LF back & sd L to fc ptrn, rk R, rec L, -;
- QQS 4 **[Spot Turn]** XRIF trng ½ LF, rec L cont trn to fc ptrn, sd R, -;
- QQS; QQS 5-6 **[Cross Body]** Repeat actions of measure 5 & 6 of Part A; ;
- QQS 7 **[New Yorker]** Repeat actions of measure 1 of Part B;
- QQS 8 **[Spot Turn]** Repeat actions of measure 4 of Part B;
- 9-16** **½ BASIC ; FULL NATURAL TOP ; ; ; LATIN WHISK ; to a FAN ; HOCKEY STICK ; ;**
- QQS 9 **[1/2 Basic]** Fwd L, rec R, sd & fwd L starting RF rotation, - (W Bk R, fwd L, fwd R trng RF into tight closed position, -); *NOTE: The figure is modified slightly to aid the rotation of the following figure.*
- QQS; X3 10-12 **[Full Natural Top]** XRIBL cont trn, sd L cont trn, XRIBL cont trn, -; sd L con trn, XRIBL cont trn, sd L cont trn, -; RXIBL cont trn, sd L, cl R, -; (W Sd L cont trn, XRIFL cont trn, sd L cont trn, -; XRIFL cont trn, sd L cont trn, XRIFL cont trn, -; sd L cont trn,, XRIFL, cl L, -); *NOTE: This figure consists of 9 steps over 3 measures continuing a right face turn begun in the modified basic entry figure and completing up to 2 turns over steps 1 thru 8. Figure begins in closed position with feet apart and weight on man's left foot and woman' right. It ends in closed position. Partners must stay parallel throughout. Footwork is said to form a series of 7s and 11s with the man's 7s occurring at the same time as the woman's 11s. His 7s are formed by placing his right foot behind his left with his right toe even with his left heel. Her 7s are formed by rotating her right foot inside the circle to place her right heel in front of her left toe. In essence the figure will rotate around the ball of her right foot, but don't fixate on that, just remember that her right foot will never travel far from its starting location.*
- QQS; 13 **[Latin Whisk]** XLIBR, rec R, sd L, -(W XRIBL, rec L, sd R);
- QQS 14 **[Fan]** Repeat actions of measure 10 of Part A;
- QQS; QQS 15-16 **[Hockey Stick]** Repeat actions of measurs 11 - 12 of Part A;;

**Repeat A**

**End**

- 2+** **SEND HER OUT TO THE SLOW DEVELOPE; BRING HER IN FOR THE LEG CRAWL ;**
- QQS; ---- 1-2 **[Send her out to the Slow Develope]** In BFLY small fwd L, slightly larger R, strong fwd L outside lady on left side checking , -; hold firmly allowing her to do her slow develop, -, -, - (W bk small R, bk slightly longer L, bk strong R checking, -; slowly bring left foot up right leg to outside of right knee, -, extend left foot forward, -); *NOTE: This is a modification of the standard one measure figure. The figure is executed on ball of foot with body stretched upward on develope but knee remains flexed. The idea is to accelerate the lady back to her develope position with an abrupt stop during the wood block riff in the music, allowing her to use the gentle rise in the music for her develope and giving us a sharp contrast "hurry-up-and-wait" feel to the figure.*

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3+ **[Bring Her In to the Leg Crawl]** M takes small bk R bringing lady towards him, bk L leaving R leg extended forward, -, leads lady to leg crawl (W fwd L, fwd R to tight CP, -, brings inside of her L leg up the outside of his outstretched R leg);