

Lejos Di Ti (Far From You)

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MUSIC: Track 6, BALLROOM MAGIC CD
RHYTHM: Tango (International and Argentine mix) **TIME @ BPM:**
PHASE (+): V + 1 (Promenade Flick / Swivel)
FOOTWORK: Opposite unless indicated (W's footwork in parentheses)
SEQUENCE: **Introduction A B A B A (1 – 4) Ending**

Introduction

1 – 4 Wait ; ; Diamond Turn in 4; Corte, -, Recover, -;

1 - 4 [Diamond Turn; Corte, Recover (H;H; QQQQ; SS)] Wait two measures in CP \ DCR; ; Forward L commence LF turn, side R, back L in Banjo, back R blending to CP \ DW; Corte back L, -, recover R to CP facing DW, -;

Part A

1 – 8 Walk 2; Progressive Link, -, Promenade Flick / Swivel; ; Closed Ending; Walk to Rock Turn; ; Closed Finish; Brush Tap;

1 – 2 [Walks (SS; QQ)] In CP \ DW forward L, -, forward R, -; Forward L, turning to SCP \ DW close R near L,
2 – 4 [Promenade Flick / Swivel (S; QQ&S; QQS)] Forward L in SCP, -; Thru R, side L turning to face partner and WALL, point R back towards DC then quickly swivel LF to SCP and lift R foot bending R knee to 90 degrees, -; Thru R, side L to face partner and DW, close R to L to end in CP, -;
5 – 7 [Walk to Rock Turn (SS; QQS)] In CP facing DW forward L, -, forward R checking, -; Turning 3/8 LF over the next three step rock back L, recover forward R, back L to end backing LOD in CP, -; Back R, side L pointing DW, close R to L to end in CP facing DW, -;
8 [Brush Tap (QQS)] Forward L, side R, quickly brush L to R then tap L slightly to side, -;

9 – 17 Curved Walks; Open Reverse Turn (Lady Outside); Open Finish Check; Outside Swivel, -, Pickup Tap; Stairs; Progressive Link, -, Promenade Cross Pivot Transition ; ; Circle Vine; Transition Outside Swivel, -, Promenade, Tap;

9 [Curved Walks (SS)] In CP \ DW forward L, -, forward R curving to CP \ DC, -;
10 – 11 [Open Reverse Turn (Lady Outside); Open Finish (QQS; QQS)] Forward L commence LF turn, side R to Banjo backing LOD, back L in CBJO, -; Back R blending to CP backing LOD, side L pointing DW, forward R in Contra Banjo facing DW checking, -;
12 [Outside Swivel, Pickup, Tap (SQQ)] Recover back L, Woman swivel RF to SCP facing DW, thru R pickup to CP facing DW, tap L to R to end in CP facing DW;
13 [Stairs (QQQQ)] Forward L, close R to L, side L, close R to L;
14 – 15 [Progressive Link Promenade Cross Pivot Transition (QQS; QQS)] Forward L, turning to SCP \ DW close R near L, (Promenade Cross Pivot) Forward L in SCP, -; Thru R then swivel RF on R to CP backing LOD, pivot RF back L to face DC, continue RF turn side R face LOD and loosening hold, point L forward and across towards DW in Sidecar;
[W: Forward R in SCP, -; Thru L and allow Man to turn to CP, forward R between Man's feet and pivot RF, continue RF turn side and slightly back L, back R loose Sidecar facing RLOD;]

- 16 [Circle Vine (QQQQ)] Side L to Banjo turning RF to face WALL, forward R in Banjo turning RF to face RLOD, side & around L turning RF to face DC, R XIB of L turning RF to face LOD;
[W: (QQQQ&) Side L to Banjo turning RF to face COH, forward R in Banjo turning RF to face LOD, side & around L turning RF to face DWR, R XIB of L turning RF to face RLOD / L forward small step blending to Banjo]
- 17 [Outside Swivel, Promenade Tap (SQQ)] Back L, Woman swivel RF to SCP facing DW, thru R, tap L forward in SCP position facing LOD;

Part B

1 – 15 Stalking Walks with Foot Flurishes; ; ; ; Slow Outside Swivel; Lady Points Twice; Slow Promenade Swivel; Lady Points Twice; Forward, -, Close (Lady Locks); Cross Foot Swivel, -, -, Lady Flick; Back Outside Corte, Gancho, Forward Outside Corte, Gancho; Back Outside Corte, Gancho, Forward Outside Corte, Gancho; Outside Swivel, -, Pickup, Tap;

- 1 – 4 [Stalking Walks (S-; H; S-; H;)] Forward L in SCP down LOD and leaving R extended back, then slowly raise trailing leg, bend knee and point R through in SCP down LOD; Raise straight R leg slightly, return straight leg to floor, bending R leg at knee flick R foot forward and across in front of L, point R forward in SCP; Forward R in SCP leaving L behind, then slowly raise lead feet and bring them forward to point forward in SCP; Bending L leg at knee flick L foot back, point L forward in SCP, allow Woman to turn body to Banjo, then her head closes to Banjo;
- 5 – 6 [Slow Outside Swivel; Lady Points (S-; H)] Back L and loosen hold, -, slide R back along floor to point R side and back in SCP while Woman swivels RF to loose SCP facing DW, -; Woman will pick up L foot and touch toes of L to floor on the inside of the Man's pointed R foot, -, pick up L foot and touch toes of L to floor on the outside of Man's pointed R foot, -;
- 7 – 8 [Slow Promenade Swivel; Lady Points (S-;H)] Thru R in SCP, -, point L forward in SCP while Woman swivels LF to loose Banjo, -; Woman will pick up R foot and toes of R to floor on the outside of Man's R (yes R) foot, -, pick up R foot and touch toes of R to floor between Man's feet in loose Banjo, -;
- 9 – 10 [Forward, Pickup; Swivels Lady Flick (SS; H)] Forward L with left side leading, -, close R to L turning back to CP \ DW, -; Hold and when Woman flicks end in Banjo;
[W: Back R with right side leading, -, turning to CP lock L XIF of R leaving R foot crossed behind L, -; With feet still crossed swivel very slightly on ball of L turning LF, RF, LF, swivel very slightly RF and flick R foot back to end in Banjo;]
- 11 – 12 [Outside Cortes with Ganchos (QQQQ; QQQQ)] Turning to a hip to hip Banjo back L, flick R foot upward between Woman's legs, forward R in hip to hip Banjo, hold with legs apart; Repeat;
[W: In hip to hip Banjo forward R leaving legs apart, hold, back L, flick R foot upward between Man's legs; Repeat;]
- 13 [Outside Swivel, Pickup, Tap (SQQ)] Recover back L, Woman swivel RF to SCP facing DW, thru R pickup to CP facing DW, tap L to R to end in CP facing DW;

Ending

1 Corte with Leg Crawl:

- 1 [Corte (S...)] Dip back L and hold while Lady raises L knee and gently rubs the outside of the Man's R leg a couple of times. More if you are looking a little ... let's call it romance after the dance.

NOTES The music for the repeat of Part A is not easy to hear. Just dance the given number of measures and it does work out. There are several places in the dance where the hold should be loosened to accommodate the movement and position (Circle Vine, Slow Swivels with Lady's foot flurishes, Outside Corte with Gancho), however, the majority of the dance should be done in a normal hold.