

LA CHULITA

An Argentine tango arranged by Edward Kusich, based on the patterns and style used by the early pioneers. It was presented at the 1953 Stockton Folk Dance Camp by Grace Perryman.

- MUSIC: Columbia 36357 "Melodia de Arrabal"
- FORMATION: Couples in closed position*, M facing LOD with W directly in front of him. Description is for M; W dances counterpart unless otherwise indicated.
- STEPS: Smooth gliding walk*, pivot*, draw*, el torno, el creciente, corte: M steps back on L, toe out, bending L knee; R leg straight. (W fwd. on R), (ct. 1). Transfer wt. to R in place, L toe touching in place (ct. 2).
Tango close: step fwd. L (ct. 1), step R to side (ct. &), slowly draw L to R, keeping wt. on R (ct. 2).

| MUSIC 2/4 | PATTERN | Count Slow - Quick |
|---------------------|--|-----------------------|
| Measures 2 meas. | Introduction. | |
| | <i>I. Feather Promenade</i> | |
| | W moves bwd. as M drifts from side to side. | |
| 1 | a. M steps fwd. L, R. | SS |
| 2 | b. M moves diagonally L (keeping shoulders parallel with partner) L, R, L. | QSS |
| 3 | c. M repeats action of Fig. I b, moving diagonally R stepping R, L, R. | QSS |
| 4 | d. M leads W into tango close—L, R, draw L to R. M is now facing LOD. | QSS |
| | <i>II. Advanced Corte</i> | |
| 1-2 | a. M steps back L (toe out) (W fwd. R—toe out). | S |
| | b. M turns 1/4 L (W 1/4 R) into open ballroom position as both step fwd. M R, W L. | S |
| | c. M leads W into tango close with partial turn CCW. M is now facing center of room. | QSS |
| 3-4 | d. Repeat action of Fig. II-a, b, c, making 1/2 turn CCW to finish with M back to center of room. | |
| | <i>III. Rock-away Hook and Break (La Brecha)</i> | |
| 1 | a. M steps side L, crosses R over L into semi-open position. | SS |
| 2-3 | b. M steps swd. L to L and shifts wt. back to R. | QQ |
| | c. M hooks L over R, steps bwd. R, hooks L over R. | QSS |
| | d. M unhooks R bringing it fwd. to a point on the floor. | S |
| 4 | e. Swing joined hands down and back, release partner and turn around with 3 steps, keeping close together and moving RLOD. (M turns CW—R, L, R), (W turns CCW). Resume closed position drawing L ft. to R. M back to center. | QSS |
| | <i>IV. Pivot-Underarm Turn (La Vuelta)</i> | |
| 1 | a. M steps side, L, crosses R over L into semi-open position. | SS |
| 2 | b. M leads a CW pivot with 2 quick steps (L, R—closed position). | QQ |
| | c. Turn into open position as M continues fwd. in LOD stepping L, R. Simultaneously W turns CW under her R arm stepping R, L. | QQ |
| 3 | d. Both take 2 steps fwd. in open position (M L, R; W R, L). | SS |
| 4 | e. Face partner and corte swd. (LOD) keeping closed ballroom position. (Point toe LOD; keep back leg straight.) | Q |
| | f. Shift wt. back to R and draw L to R, M back to center. | QS |
| | <i>V. Flare (La Puerta)</i> | |
| 1 | a. M leads W into banjo position as follows; step fwd. L (toe out and twisting body to L) M shifts wt. R in place and steps bwd. L (untwisting body), as W steps fwd. into banjo position (or R hips adjacent). | Q |
| 2-3 | b. W pivots a half turn on her R as she sweeps (flares) her L ft. fwd. in a trailing arc just above the floor (do not bend knee) and steps fwd. L (into open position). M shifts wt. to R in place and leads W into the flare. | QS S |
| | c. Repeat action of Fig. V, a & b. (W pivots on her L to step bwd. as she repeats step a) | QSSS |
| 4 | d. M leads partner into tango close. End facing LOD. | QSS |

LA CHULITA (Continued)

| MUSIC 2/4 | PATTERN | Count Slow - Quick |
|-----------|---|------------------------|
| Measures | VI. Triple Action Corte (La Rueda) | |
| 1-2 | a. M again leads W into banjo position: he steps fwd. L (toe out and twisting body), steps R in place, closes L to R. (W does not close.) | Q QS |
| | b. W flares as in Fig. V-b, but takes <i>small</i> steps. Partners are now in open ballroom position. M keeps ft. in place. | Q |
| | c. W steps into closed position with 2 small steps (R, L). M pivots CCW. | QS |
| 3-4 | d. Repeat action of Fig. II, a, b, c. M finishes back to center. | SS QQS |
| | VII. Spot Turn Combination (El Torno) | |
| 1-2 | a. M steps fwd. L (toe out) twisting body to L, shifts wt. softly to R in place, steps L back. | QQS |
| | b. M turns CW in place with 3 steps R, L, R by hooking R bwd. around L (toes out) and turning L ft. in place (making about 1/2 turn). M leads W in a small CW circle, while W takes small walking steps (L, R, L). | QQS |
| 3 | c. M raises L arm to lead partner into underarm turn as he continues turn, stepping L, R, L. W turns CW under her arm with steps R, L, R. (Keep close to partner and finish with R hips adjacent.) | QQS |
| 4-6 | d. Repeat action of Fig. VII, b, c, b, making 2 1/2 turns in all. Finish with M facing center. | QQS QQS |
| 7-8 | e. Repeat action of Fig. II, a, b, c. M ends advanced corte by leading W into tango close position CCW. M ends with back to center. | QQS SS QQS |
| | VIII. Hook-Step Combination (El Creciente) | |
| 1-3 | a. In open position M steps fwd. L, R, L, faces partner and hooks R behind L. | SQQ S |
| | b. M unhooks L, sweeps it in a half arc as he steps bwd. L and turns 1/4 L into open position, steps bwd. R, hooks L in front of R. | QQ S |
| | c. M unhooks R and points it fwd. without wt. | S |
| 4-8 | d. Repeat action of Fig. VIII, a, b, c, two times (beginning ct. 2 of a, M R ft.) | QQS QQS S QQS QQS S |
| 9 | e. Swing joined hands down and back, release partner and make one inwd. turn 3 steps, keeping close together and moving RLOD. (M turns CW R, L, R.) | QQS |
| 10 | f. M steps swd. L, bending L knee deeply (swd. corte), shifts wt. to R, and draws L to R (keeping wt. R). End in closed ballroom position, M facing wall. | QQS |
| | IX. Swingover Combination (El Columpio) | |
| 1 | a. In closed position M steps side L, crosses R over L into semi-open ballroom position. | SS |
| 2 | b. M swings W to his L side while moving fwd. L, R, L. (W makes a complete turn to L side of M stepping R, L, R.) | QQS |
| 3 | c. M swings W to his R side (using his L arm) while moving fwd. R, L, R. | QQS |
| 4 | d. M swings to W R side (using L arm) while moving fwd. L, R, L. | QQS |
| 5 | e. M swings W to his R side (using L arm) while moving fwd. R, L, R. | QQS |
| 6 | f. M turns 1/2 R stepping across in front of W on L into banjo position and moves bwd. LOD R, L (W fwd. R, L, R). | QQS |
| 7 | g. M turns 1/2 R, stepping R, L, R as W is led into a full turn CW to finish in open position. | QQS |
| 8 | h. M steps fwd. L, R, L while W turns CW under her R arm R, L, R. | QQS |
| 9 | i. M steps fwd. R and faces partner, steps swd. L, draws R to L. Repeat action of Fig. V, VI, VII, VIII, and IX only through meas. 7. | QQS |
| | <i>Coda</i> | |
| 1-2 | a. M steps into closed position and pivots CW stepping L, R, L. b. M steps bwd. R, and bwd. L into a corte (bend L knee, L toe out). c. M turns L (pivoting ft. in place) and bends fwd. over partner. W pivots ft. in place (also to L) to face partner and bend back over his supporting arm. | QQQ QS S |
| | NOTE: In corte W slides L arm around M shoulder to prepare for back bend. | |