

# Hola Amor

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**Music:** "Te Llamé" by Cristian Castro CD: "El Romántico, El Príncipe", Track 9 (3:41 @ original speed)

**Rhythm:** Bolero, Soft Phase V (Sweetheart, Spiral, Change Sway) **Recommended Speed:** Increase 5% (47.2 rpm)

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

**Sequence:** A-B-BRIDGE-A-Bmod-ENDING

**Timing:** SQQ unless noted. Timing reflects actual weight changes.

There is no introduction. Start Left Open Facing Position Men facing COH trail foot free. Wait the two phone rings, the woman answering "Hola", and two quick pickup notes (male vocalist singing "Hola") and start dancing on the first downbeat of music (male vocalist singing "Amor").

## PART A

### **1-4 NEW YORKER ; UNDERARM TURN ; REV UNDERARM TURN (JOIN R HANDS) ; CROSS BODY (LADY OVERTURN to WALL) ;**

- 1 **{New Yorker}** Sd & fwd R,-, turning RF fwd L to LOP LOD, bk R turning LF end LOP FCG POS COH;
- 2 **{Underarm Turn}** Sd L,-, XRIB of L, fwd L (*W sd R comm RF turn,-, XLIF of R turning RF under lead hands, fwd R cont RF turn to face partner*) end LOP FCG POS COH;
- 3 **{Rev Underarm Turn}** Sd R,-, XLIF of R, bk R (*W sd L comm LF turn,-, XRIF of L turning LF under lead hands, fwd L cont LF turn to face partner*) end LOP FCG POS COH;
- 4 **{Cross Body}** Turning LF sd & bk L joining R hands to lead W across,-, slip R under body turning LF, cont LF turn small fwd L leading lady to turn to WALL (*W fwd R,-, turning LF fwd L, bk R turning LF*) end SHADOW POS WALL w/ R HANDS JOINED;

### **5-8 3 SWEETHEARTS [w/ RIGHT HANDS] ; [LEFT HANDS] ; [RIGHT HANDS] ; LADY FACE for SPOT TURN (MEN SYNC in OPPOSITION) ;**

- 5-7 **{3 Sweethearts}** Sd R,-, fwd & across L w/ LF body rotation, bk R (*W sd L,-, bk & across R w/ RF body rotation, fwd L*); Release R hands sd L sliding behind W join L hands,-, fwd & across R w/ RF body rotation, bk L (*W sd R,-, bk & across L w/ LF body rotation, fwd R*); Release L hands sd R sliding behind W join R hands,-, fwd & across L w/ LF body rotation, bk R (*W sd L,-, bk & across R w/ RF body rotation, fwd L*) end LEFT SHADOW POS WALL w/ R HANDS JOINED;

- SQ&Q (SQQ) 8 **{Lady Fc for Spot Turn M Sync in Opp}** Sd L leading W to turn RF, -, rec R releasing hands/XLIF of R twd RLOD turning RF, cont RF turn fwd R (*W sd R & turn RF to face M,-, XLIF of R twd LOD turn RF, cont RF turn fwd R*) end LOP FCG POS DLW w/ NO HANDS JOINED;

### **9-12 (DBL HANDHOLD) STEP RONDE & CIRCLE VINE 2 ; WRAP FACE WALL ; SHADOW FENCE LINE 2X ; ;**

- 9 **{Step Rondé & Circle Vine}** (Now with same footwork) Fwd L to low double handhold turning RF and sweeping R ft CW sd & bk,-, XRIB of L, sd L to end LOW DBL HANDHOLD M FCG DRC;
- 10 **{Wrap}** Fwd R turning RF raising joined lead hands,-, cont RF turn fwd wrapping W, sm fwd R lowering joined lead hands (*W fwd R,-, fwd L under joined lead hands, small bk & sd R*) end MOMENTARY WRAPPED POS WALL;
- 11-12 **{Shadow Fenceline 2X}** Blending to shadow pos sd L,-, XRIF of L, bk L; Sd R,-, XLIF of R, bk R end SHADOW POS WALL;

### **13-15 LADY FACE (MEN TOUCH) & HIP ROCK 2 ; (CLOSE UP) BASIC ; ;**

- QQ (SQQ) 13 **{Lady Fc & Hip Rock}** Touch L under body no weight lead lady to turn LF,-, (Now with opposite footwork) sd L w/ hip roll CCW, sd R w/ hip roll CW (*W sd L turning sharply ½ LF,-, sd R w/ hip roll CW, sd L w/ hip roll CCW*) end LOP FCG POS WALL;
- 14-15 **{Basic}** Blending to CP sd L,-, bk R, fwd L; Sd R,-, fwd L, bk R end CP WALL;

**PART B**

**1-4 TURNING BASIC to a ; RIGHT LUNGE w/ ROCKS ; TURNING BASIC to a ; NEW YORKER to BFLY ;**

- 1 {Turning Basic ½} Sd L w/ RF upper body turn (*W head closed*),-, comm turn ½ LF bk R w/ slip pivot action, fwd L finish turn end CP COH;
- 2 {Rt Lunge w/ Rocks} Fwd & sd R then soften R knee to R lunge line,-, rec L, rec R end RT LUNGE LINE COH;
- 3 {Turning Basic ½} Sd L w/ RF upper body turn (*W head closed*),-, comm turn ½ LF bk R w/ slip pivot action, fwd L finish turn end CP WALL;
- 4 {New Yorker} Repeat MEASURE 1 of PART A end BFLY WALL;

**5-8 POINT SIDE, -, NEW YORKER to BFLY ; CRAB WALK 6 ; ; AIDA ;**

- QQ 5 {Point & New Yorker} Pt L sd twd LOD ,-, turning RF fwd L to LOP RLOD, bk R turning LF end BFLY WALL;
- 6-7 {Crab Walk} Sd L,-, XRIF of L, sd L; XRIF of L,-, sd R, XRIF of L end BFLY WALL;
- 8 {Aida} Sd & fwd L to slight OP "V" shape releasing trail hands,-, thru R, turning RF sd L;

**9-12 AIDA LINE, -, [QUICK] SWITCH, RECOVER ; CRAB WALK ENDING ; LUNGE BREAK ; DBL HANDHOLD OPENING OUT ;**

- 9 {Aida Line} Cont RF turn bk R,- end BACK-to-BACK "V" POS RLOD w/ TRAIL ARMS EXTENDED OUT, {Qk Switch Rec} Sharply turning LF sd L twd LOD to BFLY, rec R end BFLY WALL;
  - 10 {Crab Walk Ending} XLIF of R,-, sd R, XLIF of R end BFLY WALL;
  - S-- 11 {Lunge Break} Sd & fwd R releasing trail hands,-, slight RF body turn lower in R knee letting L ft slide sd & bk no weight, slight LF body turn w/ rise slightly in R knee (*W sd & bk L,-, bk R, fwd L*) end LOP FCG POS WALL;
  - (SQQ)
  - S-- 12 {Dbl Handhold Opening Out} Blending to BFLY cl L to R turning LF,-, lower in L knee letting R ft slide sd & bk no weight w/ trail hands down, rise turning RF (*W fwd R turn LF,-, bk L twd LOD, fwd R turning RF*) BFLY DLW;
  - (SQQ)
- Note: 2<sup>nd</sup> time through the music slows significantly.

**13-16 LADY FWD SPIRAL & LARIAT (MEN FACE LOD) ; BOLERO WALK to FACE ; SLOW HIP ROCK 2 w/ ARMS ; LUNGE BREAK ;**

- 13 {Fwd Spiral & Lariat} Cl R to L raising lead hands and lowering trail hands to lead W to spiral,-, release trail hands in place L turning to LOD, small fwd R (*W fwd L to M's R side, spiral ½ RF on L, walking around M fwd R, fwd L*) end LOP LOD;
- 14 {Bolero Walk} Fwd L,-, fwd R, fwd L turning LF end LOP FCG POS COH;
- SS 15 {Slow Hip Rock} Sd R w/ hip roll CW (*W CCW*) extending trail arms twd LOD,-, sd L w/ hip roll CCW (*W CW*) bring trail arms back in front of body,- end LOP FCG POS COH;
- Note: 2<sup>nd</sup> time through end CP COH.
- S-- 16 {Lunge Break} Repeat MEASURE 11 of PART B end LOP FCG POS COH;
- (SQQ)

**BRIDGE**

**1-3 LEFT PASS DRW ; OPEN BREAK ; RIGHT PASS FACE COH ;**

- 1 {Left Pass} Cl L to R leading W to turn RF,-, turning LF bk R, cont LF turn fwd L (*W fwd R twd M's L side turning RF to momentary wrap in M's L arm,-, sd & fwd L turning LF, fwd R turning LF*) end LOP FCG POS DRW;
- 2 {Op Break} Keeping close to partner sd R,-, apt L, fwd R end LOP FCG POS DRW;
- 3 {Right Pass} Turning RF sd L stretch L sd raise lead hands to create window,-, XRIB of L cont RF turn lowering lead hands, fwd L (*W fwd R shaping upper body RF to partner,-, turning LF fwd L turn under lead hands, cont LF turn bk R*) end LOP FCG POS COH;

**PART A**

- 1-15** NEW YORKER ; UNDERARM TURN ; REV UNDERARM TURN (JOIN R HANDS) ;  
CROSS BODY LADY OVERTURN to WALL ;  
3 SWEETHEARTS ; ; ; LADY FACE for SPOT TURN (M SYNC in OPPOSITION) ;  
(DBL HANDHOLD) STEP RONDÉ & CIRCLE VINE 2 ; WRAP FACE WALL ;  
SHADOW FENCE LINE 2X ; ;  
LADY FACE (MEN TOUCH) & HIP ROCK 2 ; (CLOSE UP) BASIC ; ;

**PART B (Mod)**

- 1-16** TURNING BASIC to a ; RIGHT LUNGE w/ ROCKS ;  
TURNING BASIC to a ; NEW YORKER to BFLY ;  
POINT, -, NEW YORKER to BFLY ; CRAB WALK 6 ; ; AIDA ;  
AIDA LINE, -, [QUICK] SWITCH, RECOVER ; CRAB WALK ENDING ;  
LUNGE BREAK ; (SLOWLY) DBL HANDHOLD OPENING OUT ;  
LADY FWD SPIRAL & LARIAT (MEN FACE LOD) ; BOLERO WALK to FACE ;  
SLOW HIP ROCK 2 w/ ARMS to CP ; HIP LIFT ;

1-15 Repeat MEASURES 1-15 of PART B end CP COH;;;;;;;;;;

16 {Hip Lift} Sd R bring L ft to R & lower L hip,-, w/ no weight change lift L hip up, lower L hip down end CP COH;

**ENDING**

- 1-2** [SLOWING DOWN] PROMENADE SWAY, -, CHANGE SWAY, -/QUICK RISE ;  
RIGHT LUNGE & EXTEND ;

S-- 1 {Promenade Sway} Sd & fwd L w/ upward body stretch looking over lead hands,-, {Change Sway & Rise} Soften L knee leaving R leg extended twd LOD stretch L sd of body look DLC (*W head well left*), -/rise end CP COH;

S-- 2 {Right Lunge} Fwd & sd R then soften R knee and slowly develop the RIGHT LUNGE LINE as the music fades...

**Note:** The music slows down in the ending but strong beats on "1&2&3&4&1" disguise that fact. If you count the strong beats as 123456789, dance the Prom Sway on 1, Change Sway on 5, Rise on 8, and Right Lunge on 9 developing the line as the music fades.

## Te Llamé

Hola amor, quiero despedirme  
antes de irme necesito oír tu voz  
hace tiempo que no hablamos  
que dejamos en silencio nuestro amor

Te llamé, porque te quiero todavía  
por que en mi la rebeldía ya pasó  
porque sé que nuestro amor que fue tan grande  
aún está en algún lugar del corazón

Te llamé, porque no aguanto mi tristeza  
y no puedo soportar tanto dolor  
porque nadie va a borrar toda la huella  
que dejaste con tu amor, que dejaste con tu amor

Te llamé, porque la vida es una sola  
y en la mía esta faltando tu calor  
te llamé porque un amor que fue tan grande  
aún está en algún lugar del corazón

No hace falta que te diga que me marchó  
porque no sé vivir sin nuestro amor  
ni hace falta que te diga que me muero  
ya lo sientes en el tono de mi voz

Hoy yo sé que somos uno para el otro  
que los dos somos un sólo corazón  
y aunque tarde yo aprendí que no hay olvido  
que destierre para siempre un gran amor

Te llamé, porque no aguanto mi tristeza  
y no puedo soportar tanto dolor  
porque nadie va a borrar toda la huella  
que dejaste con tu amor, que dejaste con tu amor

Te llamé, porque la vida es una sola  
y en la mía está faltando tu calor  
te llamé, porque un amor que fue tan grande  
aún está en algún lugar del corazón

## I Called

Hello my love, I want to say goodbye.  
But before I go, I need to hear your voice.  
It's been a long time since we've talked;  
We just left our love in silence.

I called because I still love you,  
Because my stubbornness has passed,  
Because I know our love was so great  
And it is still somewhere in my heart.

I called because I cannot stand my sadness  
And I cannot bear so much pain;  
For no one is going to erase all the marks  
You left with your love.

I called, because you only live once,  
And in my life I need your warmth.  
I called because a love that was so great  
Is still somewhere in my heart.

No need to tell you that (the reason) I'm leaving (is)  
Because I don't know how to live without our love.  
Needless to tell you that I feel like dying,  
Because you already know it by the tone of my voice.

Today I know that we are made for each other,  
That the two of us are one in heart;  
And though it's late, I've learned that it's senseless to  
throw away forever such a great love.

I called because I cannot stand my sadness  
And I cannot bear so much pain,  
For no one is going to erase all the marks  
You left with your love.

I called, because you only live once,  
And in my life I need your warmth.  
I called because a love that was so great  
Is still somewhere in my heart.

Note: This translation is taken from the Internet. We take no responsibility for its quality.