

Dance Diagrams 2024 – 2025

Domestic USARS Events



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[CLICK HERE](#) to access new tempos and domestic international music for the 2024-2025 season.

NOTE: A link to the World Skate Dance Book will be provided once it is available.

2024-2025 USARS Dances

1. Academy Blues (88) – Juv Team
2. Association Waltz (120) – Fresh A Solo
3. Balanciaga (100) – Open C
4. **Barsalona Bossa Nova (104) – Classic Gold Solo**
5. Border Blues (88) – Fresh/Soph A Team, Fresh A Solo, Soph A Solo
6. Bounce Boogie (100) – Elem A Solo/Team, Fresh/Soph B Solo/Team
7. California Swing (138) – Fresh/Soph A Team, Fresh A Solo, Gold 1 Solo/Team
8. Carey Foxtrot (92) – Fresh/Soph B Solo, Silver 1-3 Solo/Team
9. Carroll Swing (100) – Classic Gold Team
10. Casino March (100 6/8) – Gold 1 Solo
11. Century Blues (88) – Gold 2-3 Solo/Team
12. Chase Waltz (108) – Elem Team, Fresh/Soph B Team
13. Chasse' Waltz (108) – Juv A Solo, Juv/Elem B Solo
14. City Blues (88) – Primary Solo, Open C
15. City Samba (100) – Gold 2-3 Solo/Team
16. Continental Waltz (168) – Adv Domestic Solo, Classic Gold Team
17. Cruzin Blues (92) – Classic Gold International
18. Delicado (100) – Fresh/Soph A Team, Gold 1 Team
19. **Demi Waltz (155) – Classic Gold Solo**
20. Dench Blues (88) Border – Adv Domestic Solo
21. Dench Blues (88) Double Pattern – Classic Gold Solo/Team
22. Denver Shuffle (100) – Primary Solo, Juv A Solo/Team, Juv/Elem B Solo, Bronze 1-3 Solo/Team
23. Double Cross Waltz (138) – Primary Solo, Bronze 1-3 Solo/Team
24. Dynasty Blues (88) – Classic International Solo/Team
25. Fascination Foxtrot (92) – Soph A Solo
26. Fiesta Tango Modified (100) – Elem A Solo/Team, Fresh/Soph B Solo/Team
27. Flirtation Waltz (108) – Soph A Solo
28. **Fondu Foxtrot (104) – Adv Domestic Solo**
29. Fourteen Step (100 6/8) – Fresh/Soph A Team
30. Glide Waltz (108) – Open C
31. Golden Skaters' Waltz (138) – Gold 2-3 Solo/Team
32. Harris Tango (100) – Adv Domestic Solo
33. Honey Rumba (100) – Silver 1-3 Solo/Team
34. Iceland Tango (100) Border – Classic Gold Team
35. Joann Foxtrot (92) – Fresh A Solo, Gold 1 Solo/Team
36. Joyce Lee Waltz (138) – Silver 1-3 Solo/Team
37. Keats Foxtrot (92) – Adv Domestic Solo
38. **Kent Tango (100) – Fresh/Soph Compulsory**
39. Kilian (100 2/4) – Adv Domestic Solo
40. La Vista Cha Cha (100) – Elem A Solo/Team, Silver 1-3 Solo/Team
41. La Vista Cha Cha (108) WS Version – Juv/Elem Compulsory
42. Luna Blues (88) – Elem A Solo
43. Mandi Lynn Tango (100) – Fresh A Solo, Gold 1 Solo
44. Manhattan Blues (92) – Fresh/Soph Compulsory
45. Marylee Foxtrot (92) – Elem A Solo
46. Mason March (100) – Fresh/Soph B Team, Gold 2-3 Solo/Team
47. Metropolitan Tango (100) 32 Beat – Fresh A Solo, Classic Gold Solo
48. Milonga Tango (100) – Gold 2-3 Solo/Team
49. Mirror Waltz (108) – Fresh/Soph A Team
50. Pacifica Foxtrot (100) – Classic Gold Team
51. Parade March (100) – Silver 1-3 Solo/Team
52. Paso Doble (100) – Classic Gold Solo (men's steps), Classic Gold Team
53. Pilgrim Waltz (138) – Elem A Solo
54. Princeton Polka (100) Men's Steps – Soph A Solo
55. Progressive Tango (100) – Open C
56. **Quickstep Boogie (100) – Gold 2-3 Solo/Team**
57. Rhythm Blues (88) – Juv A Solo, Juv/Elem B Solo, Bronze 1-3 Solo/Team
58. Samba Caliente (100) – Gold 1 Solo/Team
59. Samba Royale (100) – Classic International Solo/Team
60. Siesta Tango (100) – Juv A Solo, Juv/Elem B Solo
61. Skaters March (100 6/8) – Primary Solo, Juv A Solo/Team
62. Southland Swing (88) – Fresh/Soph B Solo, Gold 1 Team
63. Swing Schottische (100) – Bronze 1-3 Solo/Team
64. Swing Waltz (120) – Juv A Solo/Team
65. Tara Tango (100) – Silver 1-3 Solo/Team
66. Ten Fox (100) – Classic Gold Solo
67. **Tudor Waltz (144) Original Pattern – Juv/Elem Compulsory**
68. Viennese Waltz (138) Men's Steps – Classic Gold International
69. Viva Cha Cha (100) – Fresh/Soph A Team, Soph A Solo, Gold 1 Solo/Team
70. Willow Waltz (138) – Soph A Solo

ACADEMY BLUES

Lane, McLauchlen & Irwin

Music: Blues 4/4; Counting 1-2-3-4
 Tempo: 88 beats per minute
 Position: Side "B" or Solo
 Pattern: Set
 Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be either step #1 or step #7 of the first corner sequence (if more than one corner sequence is used). The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #1 through #6 make up the straightaway steps of this dance. The take-off for step #5 (LIF) must be made in the "angular and" position. A definite change of lean should accompany this angular take-off. This change of lean takes place simultaneously with the take-off for step #5.

Step #6 (ROF-S) is aimed towards the center and proceeds around the lobe.

Steps #7 through #10 make up one corner sequence. Skaters should use two of the six-beat corner sequences to keep the dance in phraso with the music. However, on small skating surfaces it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change the speed or flow of the skating too much.

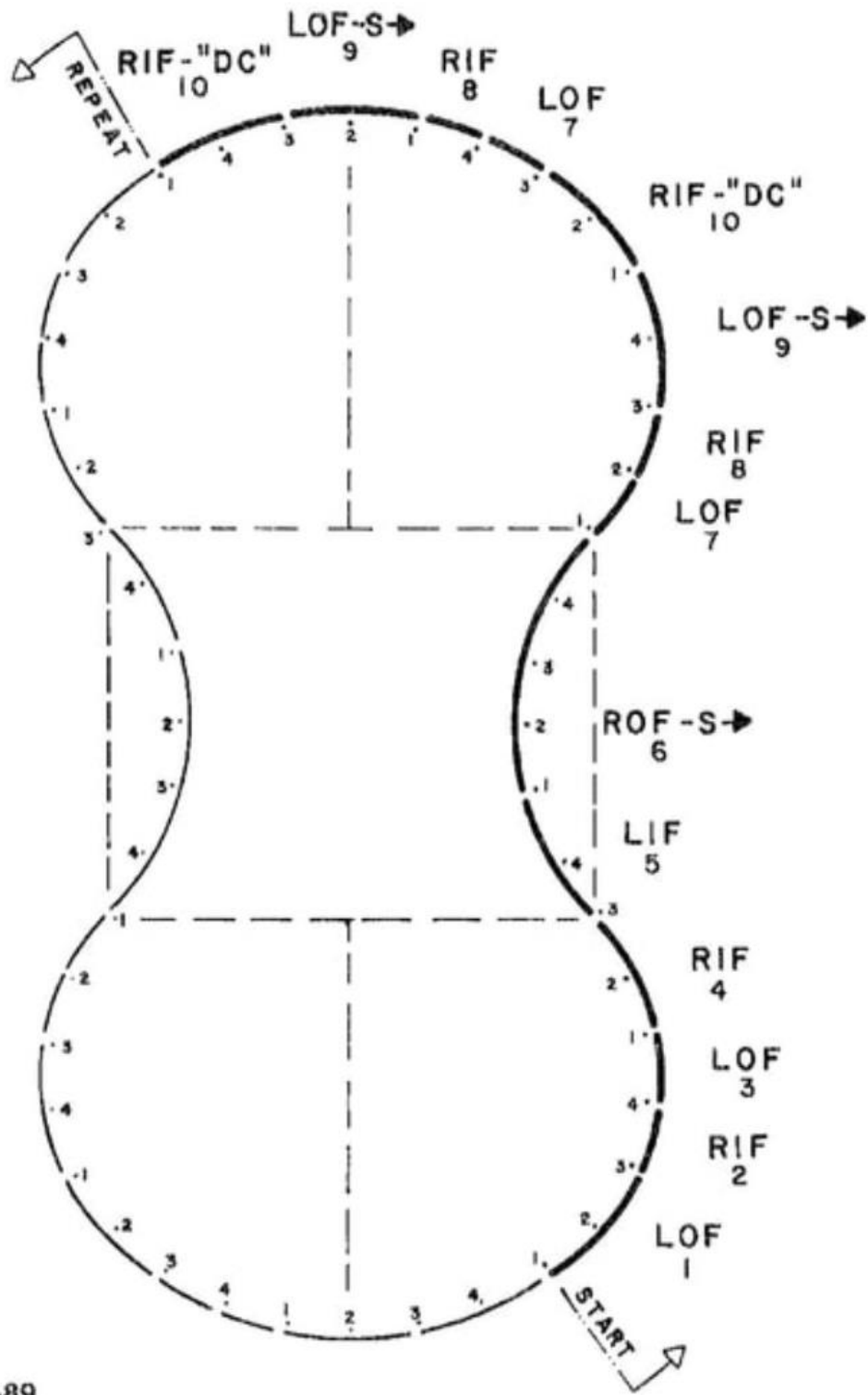
Every step of this dance must take the floor in the "parallel and" position except step #5 (LIF).

The swing dropped chassé is accomplished by:

- 1) swinging the right leg to a leading position in the air
- 2) then placing the right skate in the "parallel and" position
- 3) then extending the left leg to a leading position in the air

The baseline of this dance only applies to the center lobe edges. The second count of step #6 begins at the top of the center lobe. When two corner sequences are used, the second count of step #9 of the second corner sequence begins at the top of the continuous barrier lobe.

ACADEMY BLUES



ACADEMY BLUES

9-1-89

ASSOCIATION WALTZ

Adapted from the Imperial Waltz (L. Gowing) by R. E. Gibbs

Music: Waltz 3/4; Counting 1,2,3,4
Tempo: 120 beats per minute
Position: Closed "A"
Pattern: Set
Axis: 45-60 degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES:

The Waltz (Closed "A") position must be maintained throughout and the free legs must match at all times. Semi side positions must be avoided.

All 3-turns in this dance must be executed on the third count of the step. The free foot should not be brought forward before the turn.

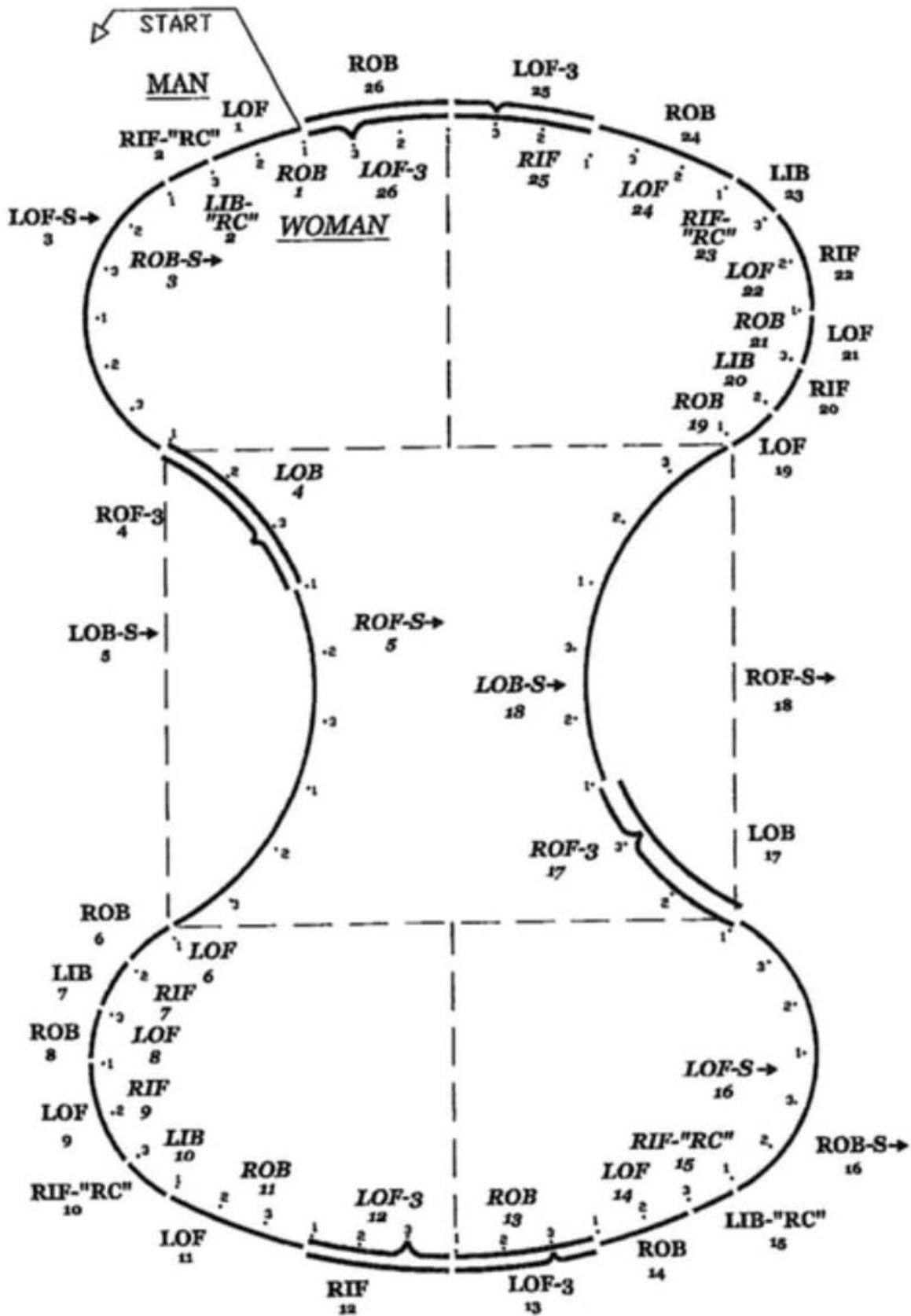
Steps #9 (RIF) and #10 (LIB) comprise an open dropped mohawk turn for the woman. Steps #22 (RIF) and #23 (LIB) comprise an open dropped mohawk turn for the man.

The woman's step #12 (LOF-3) is turned under the man's arm. The woman's right hand and the man's left hand must maintain contact.

The man's step #25 (LOF-3) is turned in front of the woman not holding hands.

Step#	Man's Edge	Beats	Woman's Edge
1	LOF	2	ROB
2	RIF-'RC'	1	LIB-'RC'
3	LOF-Swing	6	ROB-Swing
4	ROF-3	3	LOB
5	LOB-Swing	6	ROF-Swing
6	ROB	1	LOF
7	LIB	1	RIF
8	ROB	1	LOF
9	LOF	2	RIF
10	RIF-'RC'	1	LIB-Open Mohawk
11	LOF	3	ROB
12	RIF	3	LOF-3
13	LOF-3	3	ROB
14	ROB	2	LOF
15	LIB-'RC'	1	RIF-'RC'
16	ROB-Swing	6	LOF-Swing
17	LOB	3	ROF-3
18	ROF-Swing	6	LOB-Swing
19	LOF	1	ROB
20	RIF	1	LIB
21	LOF	1	ROB
22	RIF	2	LOF
23	LIB Open Mohawk	1	RIF-'RC'
24	ROB	3	LOF
25	LOF-3	3	RIF
26	ROB	3	LOF-3

ASSOCIATION WALTZ



BALANCIAGA

Irwin & Snyder

Music: Schottische 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #11. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #1 through #10 make up the straightaway steps of the dance.

Steps #11 through #18 make up the corner steps of the dance.

Every step must take the floor in the "parallel and" position except for steps #5, #10, #14, and #18.

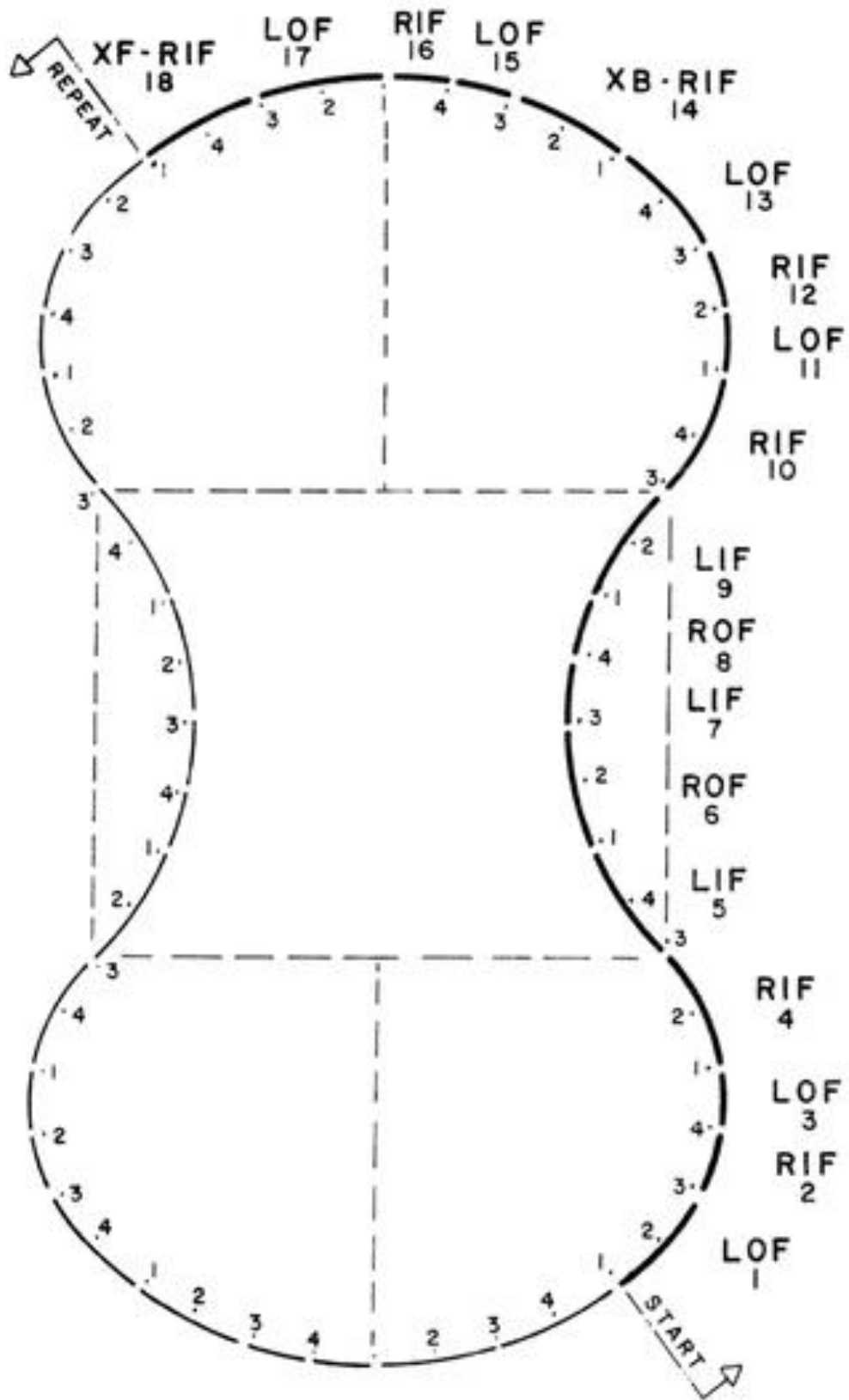
The take-offs for step #5 (LIF) and step #10 (RIF) must be made in the "angular and" position. A definite change of lean should accompany each angular take-off. This change of lean takes place simultaneously with the take-off for step #5 (LIF) and the take-off for step #10 (RIF).

Step #14 (XB-RIF), a crossed chasse, is made with a parallel take-off and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

Step #18 (XF-RIF), a crossed progressive, is made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

The baseline of this dance only applies to the center lobe edges. Step #7 begins at the top of the center lobe. Step #17 begins at the top of the continuous barrier lobe.

BALANCIAGA



Barsalona Bossa Nova

Lisa Barsalona, Billy Mastriano, Robin Orcutt

Music	Samba
Tempo	104 beats per minute
Pattern	Set
Position	Solo
Axis	45 - 90 degrees
Opening	8 or 16 beats
Start	Step #1, count #1

The dance is to start on Count 1 of a measure of music. The first step to be skated must be step 1.

Step #29 has a scoot step which is executed on beat two of the LOF. At the time of execution all eight wheels must be on the floor for quick scooter push and must be lifted off the skating surface in preparation for step #30 (XF-ROF).

In preparation for step #38, the right skate is placed in the "parallel and" position with both skates in contact with the skating surface. The body weight is transferred to the right skate, with the left skate sliding forward into a leading position. During this move, all eight wheels are in contact with the skating surface.

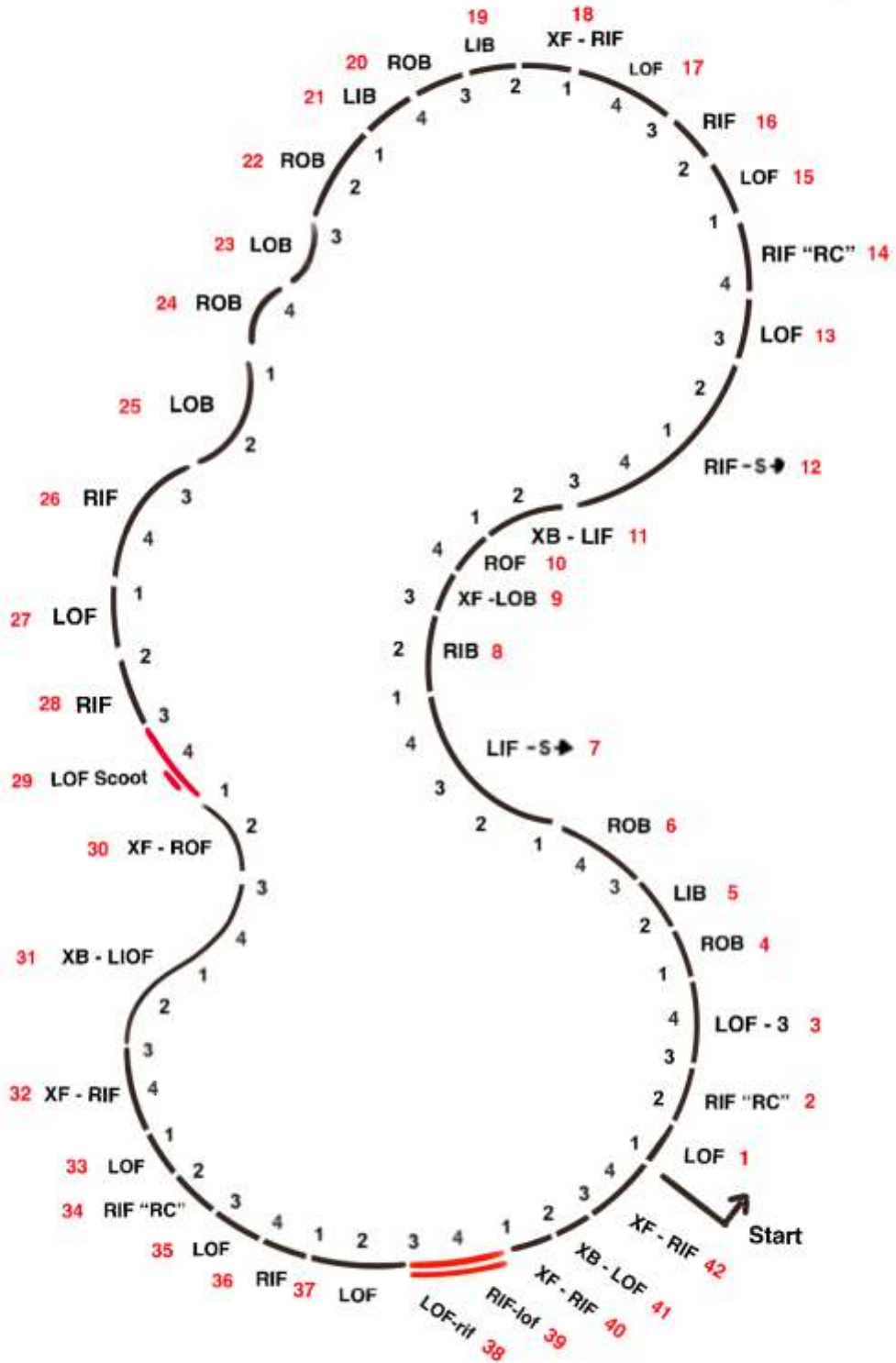
It is essential that the left skate remain on the constant outside edge and the right skate remain on a constant inside edge during steps #38 and #39. The right skate must not cross the trace of the left skate during step #39.

The slide movement is not a split, with the body weight equally distributed between the two skates. There should be no noticeable hesitation between the execution of the two slides.

All four wheels of the right skate must be lifted from the floor in preparation for the execution of step #40 (XF-RIF).

Hold	Step #	Step	Beats
Solo	1	LOF	1
	2	RIF - Raised Chasse	1
	3	LOF - 3-Turn	2
	4	ROB	1
	5	LIB	1
	6	ROB	2
	7	LIF - Open Choctaw & Swing	4
	8	RIB – Closed Mohawk	2
	9	LOB - XF	1
	10	ROF – Open Mohawk	1
	11	LIF – XB	1
	12	RIF – Swing	4
	13	LOF	1
	14	RIF – Raised Chasse	1
	15	LOF	1
	16	RIF	1
	17	LOF	2
	18	RIF - XF	1
	19	LIB – Dropped Mohawk	1
	20	ROB	1
	21	LIB	1
	22	ROB	1
	23	LOB	1
	24	ROB	1
	25	LOB	2
	26	RIF – Open Choctaw	2
	27	LOF	1
	28	RIF	1
	29	LOF – Scoot Step	2
	30	ROF – XF	2
	31	LIOF – XB	4
	32	RIF – XF	2
	33	LOF	1
	34	RIF – Raised Chasse	1
	35	LOF	1
	36	RIF	1
	37	LOF	2
	38	LOF - Slide Forward	1
	39	RIF – Slide Forward	1
	40	RIF - XF	1
	41	LOF - XB	1
	42	RIF - XF	1

Barsalona Bossa Nova



BORDER BLUES

Irwin, McLaughlen, Kenny & Ringeisen

Music: Blues 4/4; Counting 1-2-3-4
Tempo: 88 beats per minute
Position: Side "B" and Reverse Side "B" or Solo
Pattern: Border Dance Only
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either #8 or #16 beats of music in duration.

DANCE NOTES

This dance will accommodate all sizes of skating surfaces as a border pattern dance. This dance shall not be permitted as a set pattern dance for USARS competitions. Standard number 8 of the General Standards for Dance Skating does not apply to the Border Blues. If this dance is skated as a set pattern dance, judges are required to severely penalize the offending team.

Skaters are in Side "B" position to start the dance and do not change to Reverse "B" until step #12, the four-beat ROF swing. Partners return to Side "B" position on step #16 for the remainder of the dance.

The take-offs for the progressive running steps (steps #1, #2 and #3 and #4, #5, and #6) must take the floor in the "parallel and" position.

Particular attention should be given to the aiming and execution of the steps in the eight-beat barrier lobe, steps #7 through #11. Step #7 starts at the baseline. Steps #8 and #9 continue towards the top of the lobe. Step #9 ends at the top of the lobe. Steps #10 and #11 return to the baseline, maintaining the arc of the lobe.

During the execution of step #8 the woman must move up and deepen her edge slightly in order to cross tracing before the beginning of step #9.

There is no tandem position during the choctaw turn on steps #11 and #12. The partners merely pass through the tandem position during the change from Side "B" to Reverse Side "B" positions.

A change of body lean from the center to the barrier must occur between steps #11 and #12. The body lean must be towards the barrier as step #12 takes the floor.

During the execution of step #16 the man must move up and deepen his edge slightly in order to cross tracing before the beginning of step #17.

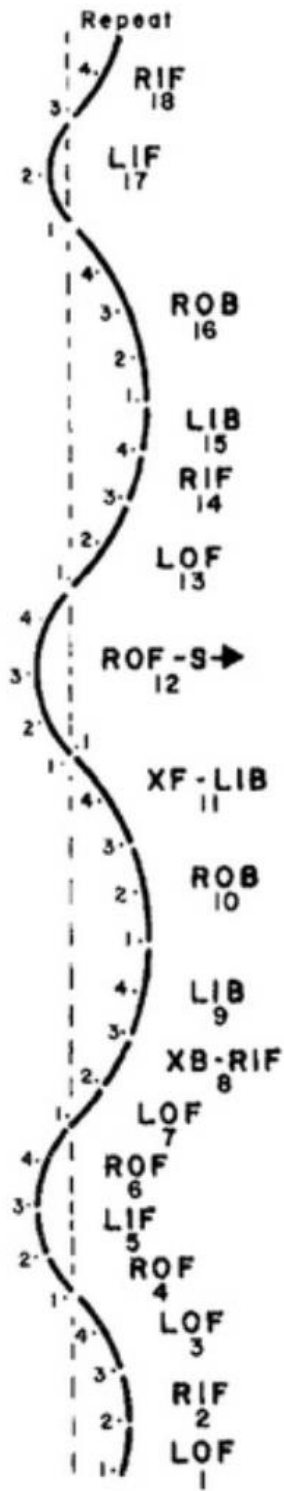
Care should be taken not to deepen step #16, the four-beat ROB edge, to cause it to be hooked or brought beyond the baseline. Tandem position is not acceptable during this step. A natural movement should be used during the rotation of this edge in preparation for step #17, LIF, which completes a held open choctaw. The take-off for step #17 must be executed from behind the heel of the tracing skate.

The take-off for step #18 must be made in the "angular and" position.

Steps #8 and #11, both crossed chassé steps, must be crossed-foot, crossed-tracing, close and parallel.

A continuous baseline is the type used in this dance.

BORDER BLUES



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BOUNCE BOOGIE

Music: Boogie 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

The take-offs for steps #1 through #4 must take the floor in the "parallel and" position.

Step #4 is a four-beat RIOF swing with the change of edge and swing occurring at the baseline on musical count 3 which is the third count of the step.

Step #5 is a crossed progressive. The take-off for this step is crossed-foot crossed-tracing, close and parallel.

The take-offs for steps #6 through #9 and #11 through #15 must be made in the "parallel and" position.

Step #9 is a four-beat LIOF swing with the change of edge and swing occurring at the baseline on musical count 1, which is the third count of the step. Step #10 is a crossed progressive. The take-off for this step is crossed-foot crossed-tracing, close and parallel.

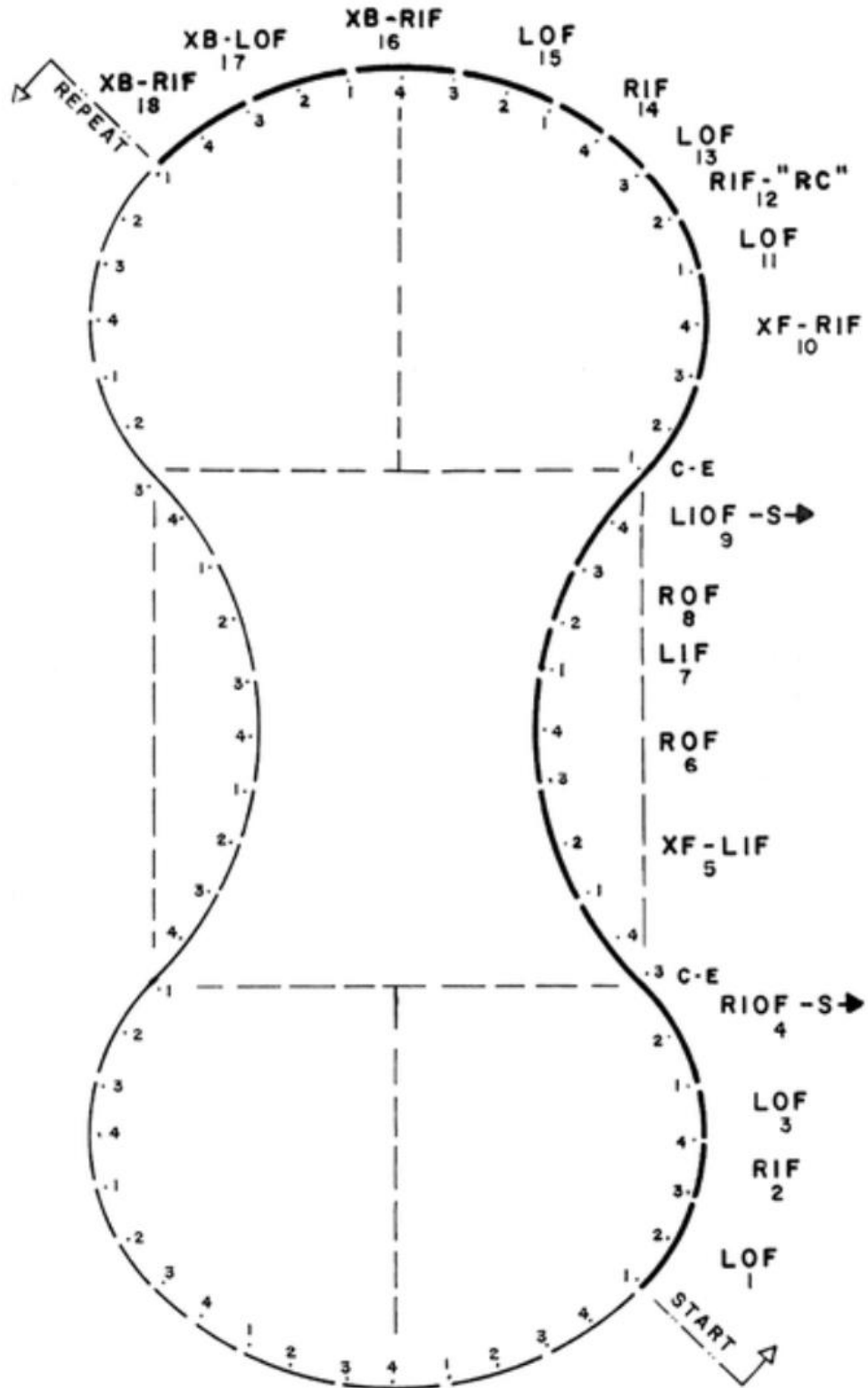
Step #12 is a raised chassé step. The Raised Chassé must:

- 1) be placed in the "and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

Steps #16 through #18 are each two-beat crossed chassé steps. The take-offs for these steps are crossed-foot crossed-tracing, close and parallel. There should be a definite rise and fall movement on each of these steps causing a "bounce" effect.

The baseline of this dance only applies to the center lobe edges. The baseline starts at the third beat of step #4 and ends at the third beat of step #9. The second count of step #6 begins at the top of the center lobe. The second count of step #16 begins at the top of the continuous barrier lobe.

BOUNCE BOOGIE



CALIFORNIA SWING

Music: Waltz 3/4; Counting 1-2-3-4
Tempo: 138 beats per minute
Pattern: Set or Border
Axis: 45-90 degrees
Position: Reverse Side B, Side B or Solo

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES

Every step of this dance takes the floor in the "parallel and" position unless otherwise stated.

The dance starts in Reverse Side "B" position. The change of edge on step #3 is made on the 4th count of the step (musical count #1). On the same count the free leg is brought forward to a leading position.

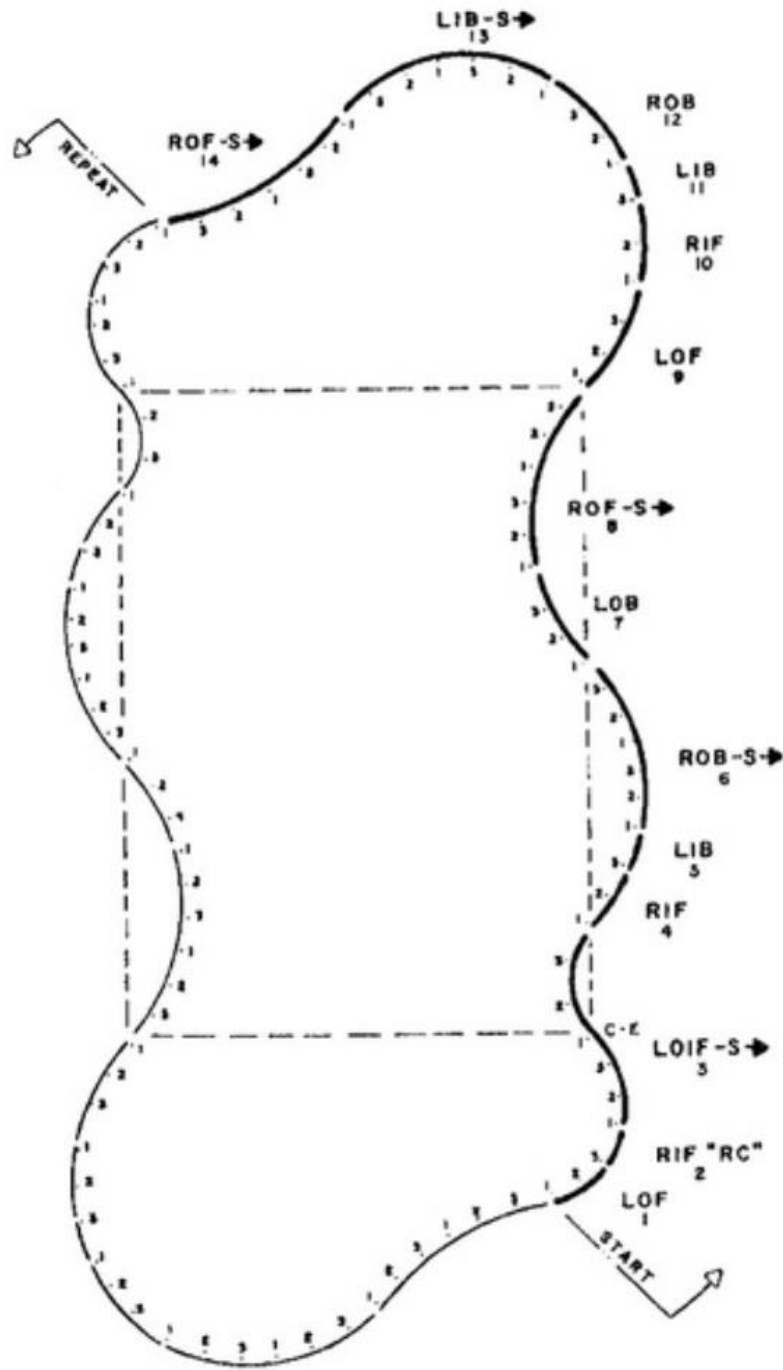
Steps #4 and #5 comprise an open dropped mohawk turn. The take-off for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

Steps #7 and #8 comprise an open held mohawk turn. The forward step of this backward-to-forward turn must originate from behind the heel of the tracing skate. During this turn the position changes from Side "B" to Reverse Side "B". At the conclusion of step #8 (ROF-S), the team should be "square to the tracing".

Steps #10 and #11, a RIF-LIB open dropped mohawk turn, must be executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

Steps #13 and #14 comprise an open held choctaw turn. The forward step of this backward-to-forward turn must originate from behind the heel of the tracing skate. There is no tandem position during this choctaw turn. The partners merely pass through the tandem position during the change from Side "B" to Reverse Side "B" position.

CALIFORNIA SWING



CALIFORNIA SWING

10-21-94

THE CAREY FOXTROT
Carey Elder

Music: Foxtrot 4/4 – Counting 1-2-3-4
Tempo: 92 beats per minute
Position: Side "B"
Pattern: Set
Axis: 45 to 60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Every step must take the floor in the "parallel and" position except steps #5, #7 and #18.

The straightaway baseline starts with the beginning of steps #4 and ends with the completion of step #10.

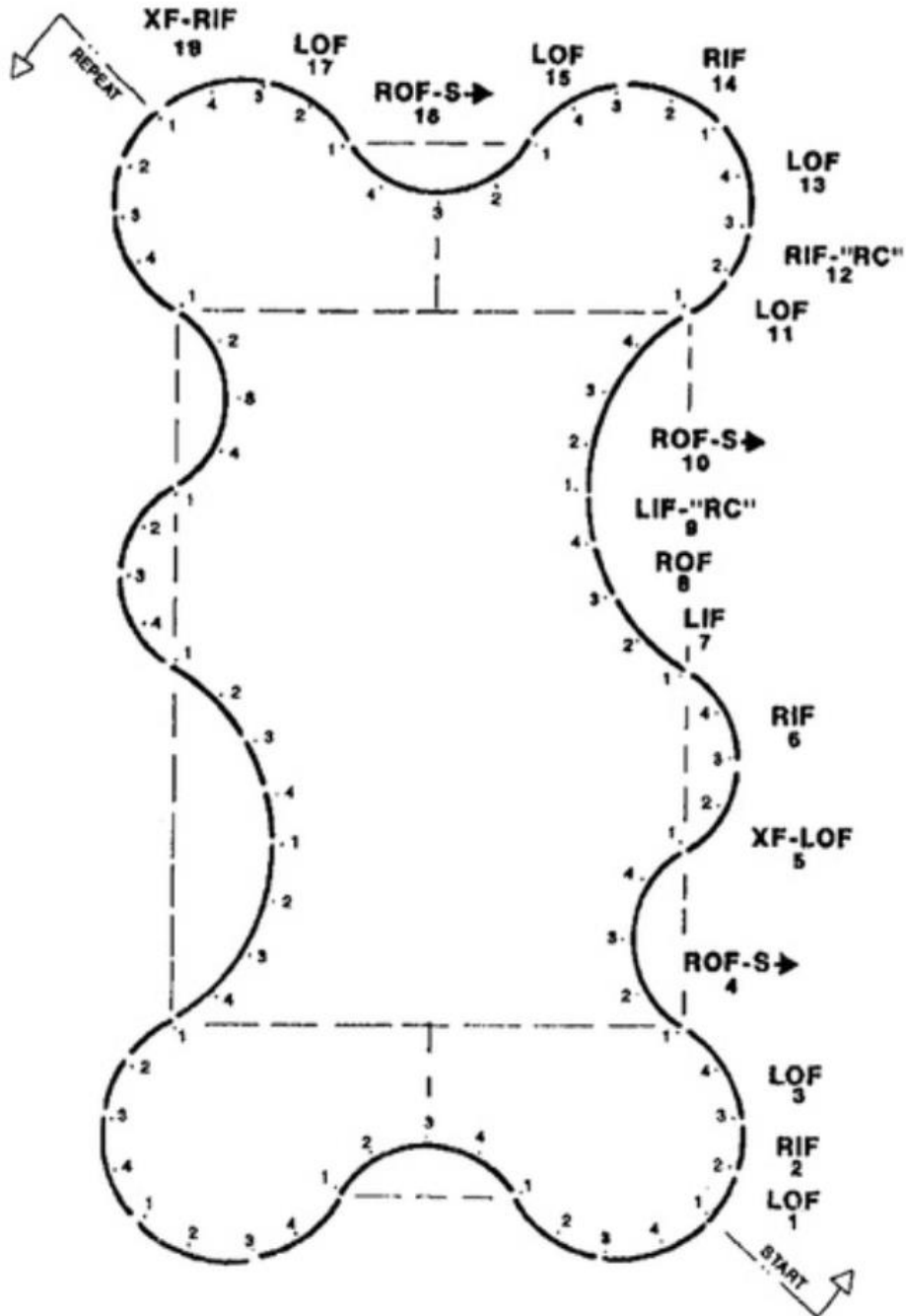
Step #5 is a cross roll; therefore, the take-off must be crossed foot, crossed tracing, close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before. The take-off for step #7 must be close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before.

Step #6 begins at the top of the first barrier lobe, while step #10 starts at the top of the second center lobe.

The first corner barrier lobe should be symmetrical with the second corner barrier lobe. Step #16 starts and ends on the corner baseline. The third count of this step should begin at the top of this lobe.

The free leg should be swung forward on the third beat of step #4 (ROF swing), step #10 (ROF swing) and step #16 (ROF swing).

THE CAREY FOXTROT



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CARROLL SWING

Joseph Carroll

Music: Boogie 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Border
Axis: 45-60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

This is a border dance with four harder and four center lobes. All rockovers between lobes and changes-of-edge (steps #6 and #13) occur on the skating baseline. Partners should not separate or deviate from the Side "B" dance position. Tandem, semi-tandem, or any other dance position is not acceptable in any part of this dance.

Steps #3 and #4 (LOF-ROB) and steps #15 and #16 (LOF-ROB) constitute closed mohawk turns. During these turns partners must cross tracing before steps #4 and #16. The take-off for these steps must be in the "parallel and" position.

Steps #7 and #8 (XF-LOB to ROF-S) and steps #17 and #18 (XF-LOB to ROF-S) constitute open held mohawk turns. During these turns partners must cross tracing before steps #8 and #18. The take-offs for these forward steps must originate from behind the heel of the tracing skates.

Steps #5, #12 and #14 are crossed progressive steps. The take-offs for steps #5 and #12 are made crossed-foot, crossed-tracing, close and angular. The take-off for step #14 is made crossed-foot, crossed-tracing, close and parallel.

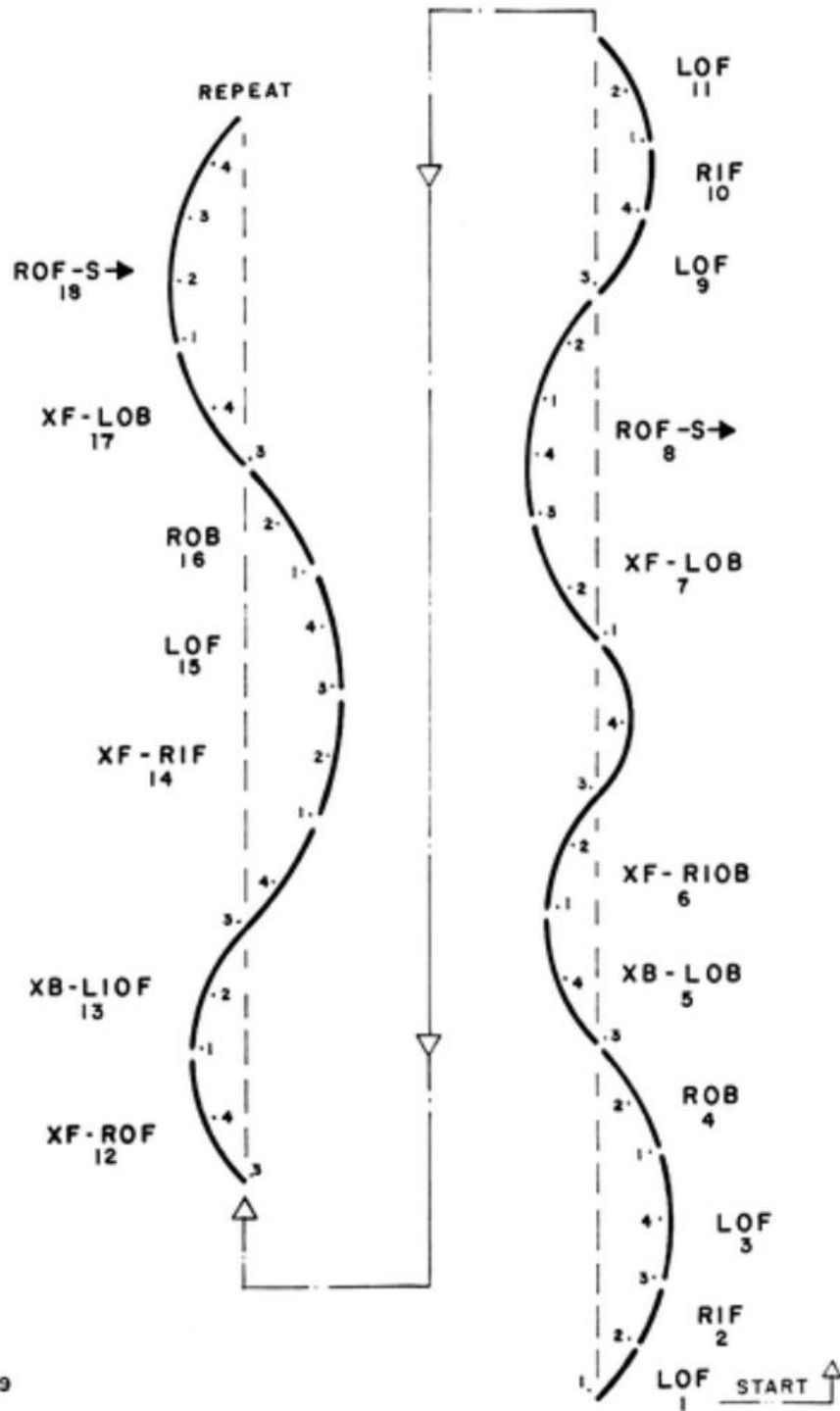
Steps #6, #7, #13 and #17 are crossed chassé steps. The take-offs for steps #6 and #13 are made crossed-foot, crossed-tracing, close and parallel. The take-offs for steps #7 and #17 are made crossed-foot, crossed-tracing, close and angular.

The take-offs for steps #1, #2, #3 and #9, #10, #11 and #15 must be made in the "parallel and" position.

On step #6 (XF-RIOB) the change of edge is on count 3 which is also the third count of the step. The movement of the free leg during this step is at the discretion of the skaters, providing no violent movements are noticeable. On step #13 (XB-LIOF) the change of edge is on count 3 which is also the third count of the step. However, this rockover should not be as pronounced as the rockover on step #6. This is due to the fact that the last two beats of step #3 are the first two beats of an eight-beat lobe, while the last two beats of step #6 constitute a two-beat lobe.

A continuous baseline is the type used in this dance.

CARROLL SWING



9-1-89

CASINO MARCH

Music: March 6/8; Counting 1-2-3-4
Tempo: 100 beats per minute
Pattern: Set
Axis: 45-90 degrees
Position: Side B or Solo

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

The take-offs for steps #1 through #3 are made in the "parallel and" position.

Step #4 (XF-ROF), a cross roll, is made with an angular take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XB-LIF), a crossed chassé, is made with a parallel take-off and crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

On step #8 (ROIF-S), swing forward on the third count of the step (musical count 1) and backward on the fifth count of the step (musical count 3). The change of edge occurs at the same time as the backward swing. A good upright body posture (hips and shoulders square to the tracing) must be maintained on this step.

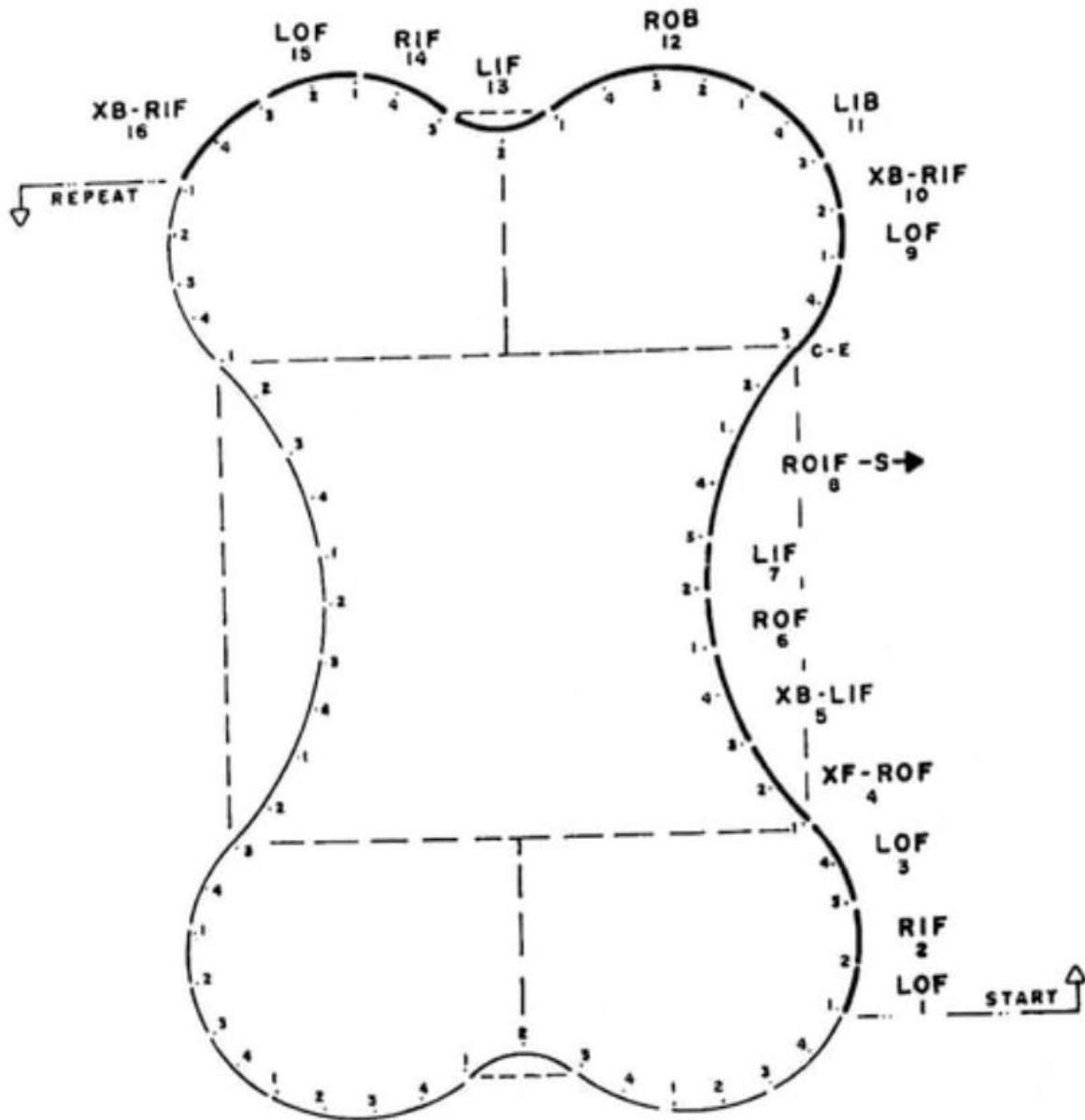
Steps #10 and #11 (XB-RIF and LIB) are an open held mohawk turn. The take-off for step #10, a crossed chassé, must be crossed-foot, crossed-tracing, close and parallel. At the end of step #10 the woman deepens her edge to cross tracing with the man before executing step #11. The take-off for step #11 must be executed heel-to-heel.

Steps #12 and #13 (ROB-LIF) comprise an open held choctaw turn. At the end of step #12 the man deepens his edge to cross tracing with the woman before executing step #13. The take-off for step #13 must originate from behind the heel of the tracing skate.

Step #16 is a crossed chassé. The take-off must be crossed-foot, crossed-tracing, close and parallel.

The baseline for this dance applies to the center lobe edges and to step #13.

CASINO MARCH



7-21-94

CENTURY BLUES

Music: Blues 4/4, Counting 1-2-3-4
Tempo: 88 Beats Per Minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45 - 60 Degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Every step must take the floor in the "parallel and" position unless otherwise noted.

The third beat of step #4 (ROF Swing) is at the top of the first center lobe.

The takeoff for step #5 (XF-LOF), a cross roll, must be crossed-foot, crossed tracing, close and angular. There should be no rockover preceding this step.

Step #6 (RIF-RC) begins at the top of the first straightaway barrier lobe.

The takeoff for step #8 (XF-ROF), a cross roll, must be crossed-foot, crossed-tracing, close and angular. There should be no rockover preceding this step.

The second beat of step #10 (ROF Swing) is at the top of the second center lobe.

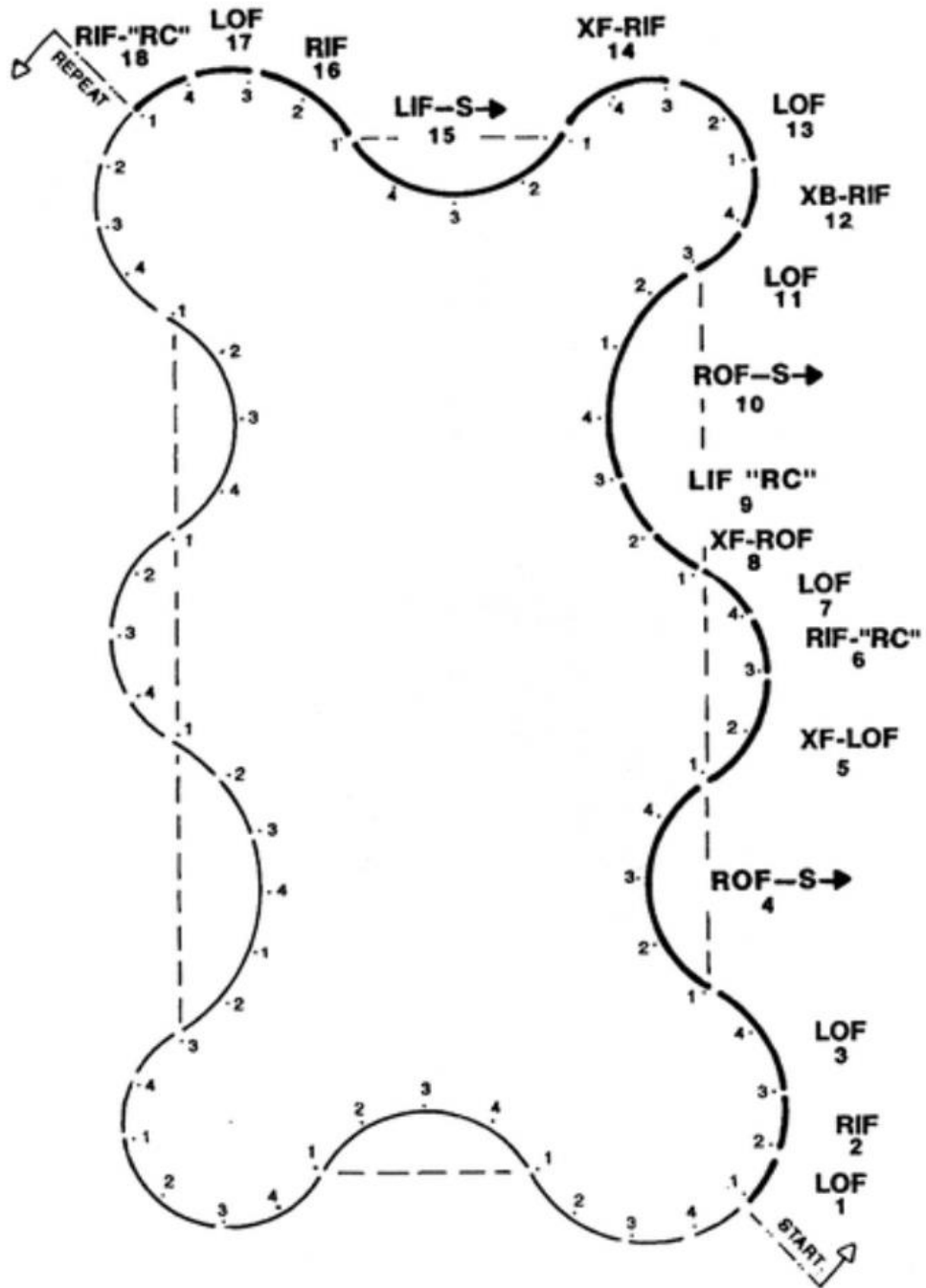
Step #12 (XB-RIF) is a crossed chassé. The takeoff for this step must be crossed-foot, crossed tracing, close and parallel.

Step #14 (XF-RIF) is a crossed progressive. The takeoff for this step must be crossed-foot, crossed-tracing, close and parallel.

The takeoffs for step #15 (LIF Swing) and step #16 (RIF) must be made in the "angular and" position. There should be no rockover preceding these steps.

The straightaway baseline for this dance starts with the beginning of step #4. Step #5 and step #8 also start on this baseline. This baseline ends with the completion of step #10. The corner baseline begins and ends with step #15.

CENTURY BLUES



2-1-01

CHASE WALTZ

CHASE WALTZ

Bergin, Umback & Yarrington

Music: Waltz 3/4; Counting 1-2-3
Tempo: 108 beats per minute
Position: Closed "A" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The man skates the "A" edges first while the woman skates the "B" edges first. The man skates the "B" edges while the woman skates the "A" edges. The woman and man must skate both the "A" and "B" edges to complete the dance. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES

A regular timing pattern of 2 beats - 1 beat - 3 beats of music is used throughout the entire dance.

Steps #1 through #6 make up the straightaway sequence of this dance. During these steps the forward skating partner must track the backward skating partner.

All one-beat IF and one-beat IB edges of the straightaway (steps #2 and #5 of both "A" and "B" edges) are raised chassé steps.

Steps #11 "A", #8 "B" and #14 "B" of the corner steps are raised chasse' steps.

The Raised Chassé step must:

- 1) be placed in the "and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

Steps #7 through #15 make up the corner sequence of this dance.

The forward-to-backward turns are open dropped mohawk turns executed heel-to-heel. The backward-to-forward turns are open held mohawk turns the forward part of which originates from behind the heel of the right foot. During these turns the backward skating partner will deviate into the circle to allow the forward skating partner to proceed forward.

The take-offs for every step in this dance, except the second half of the two-foot turns, must be made in the "parallel and" position.

During the continuous barrier lobe, steps #4 through #15, the following tracking requirements must be met:

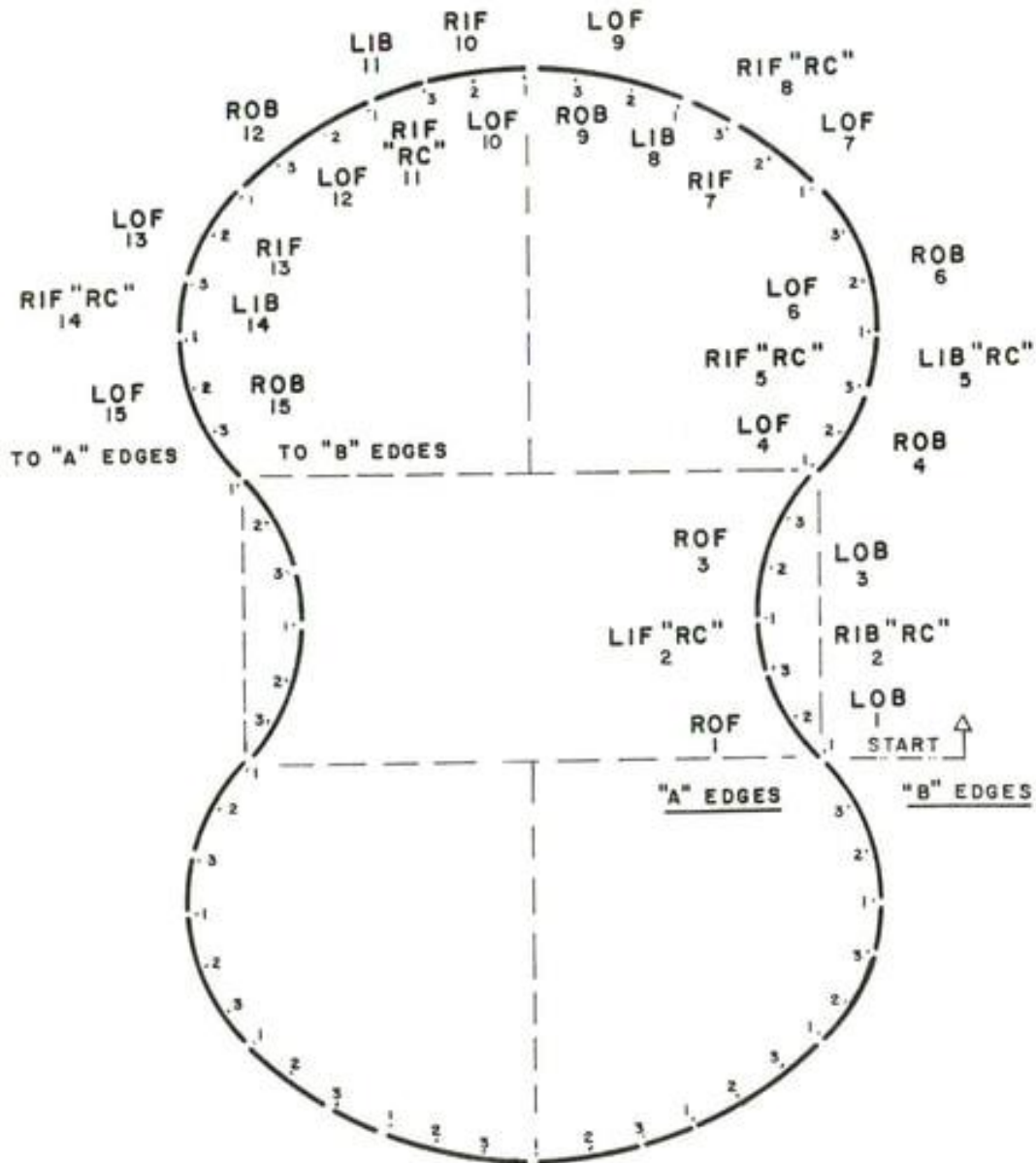
Step—

- #4 executed in a tracking relationship
- #5 executed in a tracking relationship
- #6 begins in a tracking relationship immediately thereafter the constant and continuous rotating process begins
- #7 executed in a non-tracking relationship
- #8 executed in a non-tracking relationship
- #9 begins in a tracking relationship immediately thereafter the constant and continuous rotating process begins

- #10 executed in a non-tracking relationship
- #11 executed in a non-tracking relationship
- #12 begins in a tracking relationship immediately thereafter the constant and continuous rotating process begins
- #13 executed in a non-tracking relationship
- #14 executed in a non-tracking relationship
- #15 executed in a tracking relationship

The baseline of this dance only applies to the center lobe edges. Step #3 begins at the top of the center lobe. Step #10 begins at the top of the continuous barrier lobe.

CHASE WALTZ



CHASSÉ WALTZ

Originated as the Chase Waltz by Bergin, Umback & Yarrington

Adapted by J. Gaudy and J. Viola

Music: Waltz 3/4; Counting 1-2-3

Tempo: 108 beats per minute

Position: Solo

Pattern: Set

Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES

A regular timing pattern of 2 beats - 1 beat - 3 beats of music is used throughout the entire dance.

Steps #1 through #3 make up the center lobe of this dance.

Steps #2, #5, #11, and #17 are raised chassé steps.

The Raised Chassé step must:

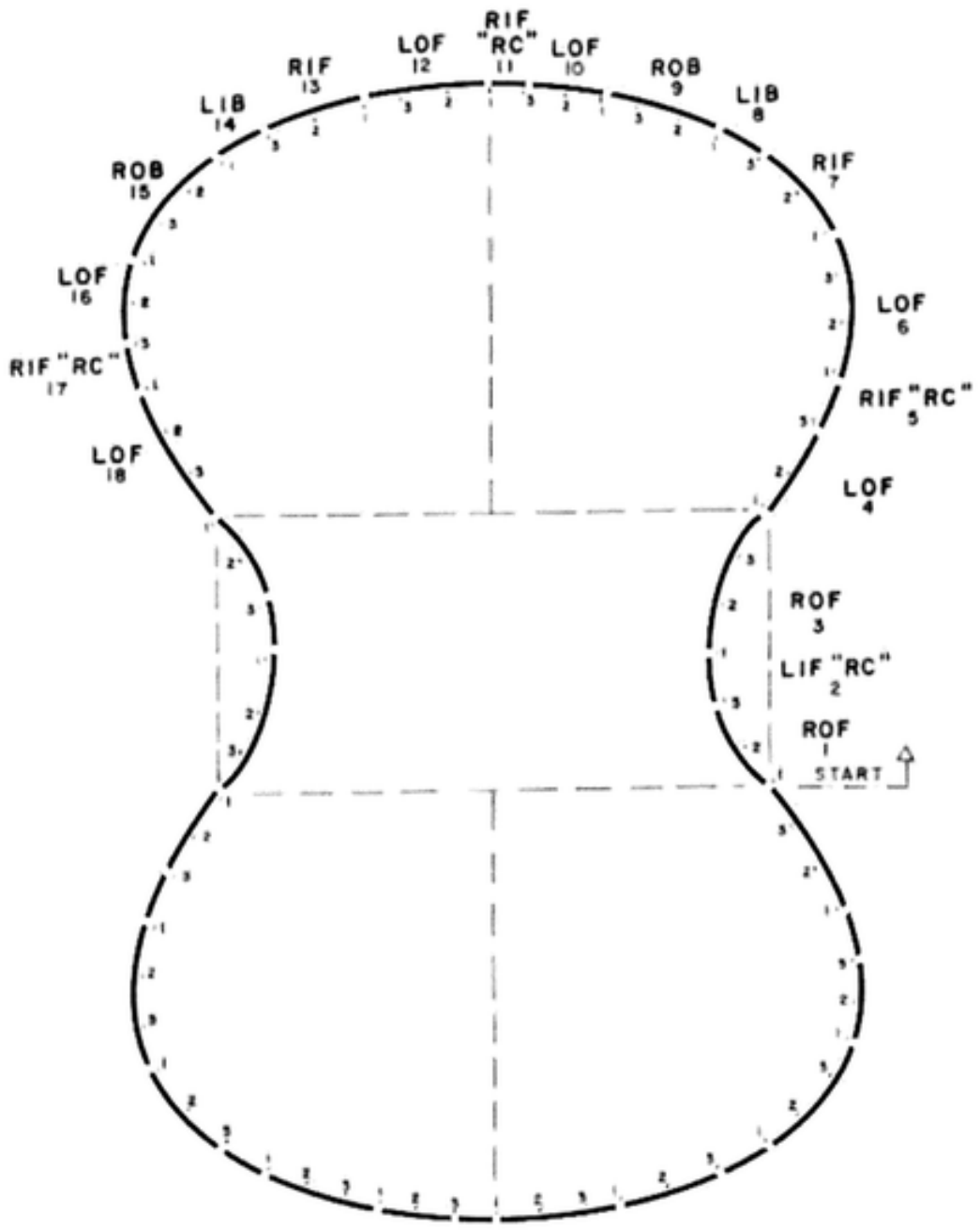
- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

Steps #4 through #18 make up the corner sequence of this dance.

The forward-to-backward turns are open dropped mohawk turns executed heel-to-heel. The backward-to-forward turns are open held mohawk turns, the forward part of which originates from behind the heel of the right foot.

The take-offs for every step in this dance, except the second half of the two-foot turns, must be made in the "parallel and" position.

CHASSÉ WALTZ SOLO



CITY BLUES

Robert LaBriola

Music: Blues 4/4; Counting 1-2-3-4
Tempo: 88 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #7. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Every step must take the floor in the "parallel and" position, except for step #10.

Steps #1, #2, #3 and #7, #8, #9 and #11, #12, #13 are series of progressive runs.

Step #9 is a two-beat LOF Swing, with the swing being executed on the second beat of the step.

Step #10 is a crossed progressive step. The take-off must be crossed-foot crossed-tracing, close and parallel.

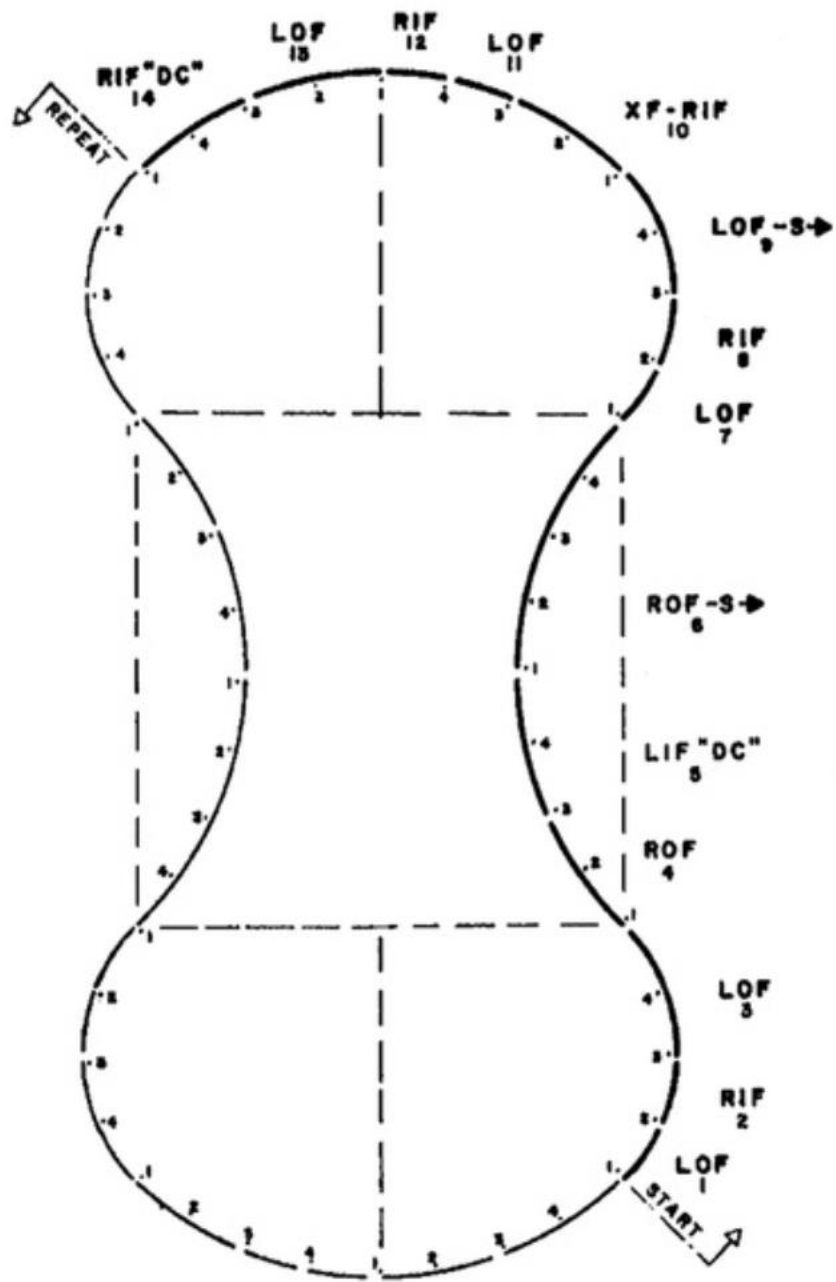
Steps #5 and #14 are dropped chassé steps. A dropped chassé is accomplished by:

- 1) placing the free skate in the "parallel and" position
- 2) changing feet
- 3) then extending the free leg to a leading position in the air

Step #6 is a ROF-Swing. The free leg must be swung forward on the third beat of the step.

The baseline of this dance only applies to the center lobe edges. Step #6 begins at the top of the center lobe. Step #13 begins at the top of the continuous barrier lobe.

CITY BLUES



9-1-89

CITY BLUES

City Samba

"Silver City Samba" by Anthony DaPonte and Scott Cohen

Music: Samba; 4/4; Counting 1-2-3-4

Tempo: 100 Samba

Position: Side B

Pattern: Set

Axis: 45-90 Degrees

Baseline(s): Step #5 LIF, Step #13 X-Roll LOF-S, Step #15 LIF, and the change edge on the 5th count of Step #17 LIOF-S occur on the straightaway baseline.

The Long Axis occurs with the swing on the 3rd count of Step #22 X-Roll ROF-S.

The Short Axis occurs on count 1 of Step #13 X-Roll LOF-S.

Opening:

The dance starts on beat 1 of a measure of music. The first step skated must be step #1 LOF. The opening steps must be either 8 or 16 beats of music in duration.

Notes:

1. Steps #12 and #22 are ROF-S. Swing forward on the 3rd count of the step (and the 1st beat of the next 4 beat phrase of music).
2. Step #13 X-Roll LOF-S Swing forward on the 3rd count of the step (and the 1st beat of the next 4 beat phrase of music).
3. Step #17 LIOF-S Swing forward on the 3rd count of the step (and the 1st beat of the next 4 beat phrase of music). The change of edge occurs on the 5th count of the step (and the 3rd beat of a 4 beat phrase of music).

Keypoints:

1. Step #4 XF RIF to Step #5 LIF The take off for these steps must be made in the "angular and" position maintaining inner to inner edges. Step #6 the take off for this step must be made in the "parallel and" position maintaining the same lean established by the LIF of Step #5.
2. Step #12 and Step #13 maintain outer edge during swings.
3. Step #15 LIF the takeoff of this step must be made in the "angular and" position. The lean established by Step #15 must be maintained throughout Step #16 RC ROF and the first 4 beats of Step #17 LIOF-S.

City Samba

	List of Steps	
Step#	Step Name	Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	XF RIF	1
5	LIF	1
6	ROF	2
7	XB LIF	2
8	ROF	1
9	RC LIF	1
10	ROF	1
11	LIF	1
12	ROF-S	4
13	X-Roll LOF-S	4
14	XF RIF	2
15	LIF	1
16	RC ROF	1
17	LIOF-S	6
18	XF RIF	2
19	LOF	1
20	RIF	1
21	LOF	2
22	X-Roll ROF-S	4
23	DC LOF	2
24	XF RIF	2
25	LOF	1
26	RC RIF	1
Total Beats		48

CONTINENTAL WALTZ

Music: Waltz 3/4; Counting 1-2-3-4-5-6
Tempo: 168 beats per minute
Position: Closed "A" or Solo
Pattern: Set
Axis: 90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES

A straightaway sequence of this dance consists of a center lobe (steps #1, #2 and #3) and a barrier lobe (steps #4, #5 and #6). The corner sequence consists of one connecting step (step #7) followed by a barrier lobe (steps #4, #5 and #6). The connecting step is a six-beat ROF swing for the man and a six-beat LOB swing for the woman. The connecting step is skated on a corner baseline of between 45 and 60 degrees.

Two bars of waltz music are phrased together for this dance, thus counting 1-2-3-4-5-6. All steps are on count 1. All 3-turns are to be executed on count 4 and then held through count 5 and 6. During these counts both skaters are travelling backwards.

The 3-turns must be executed in a smooth, controlled manner, not whipped or kicked. The free leg must not be brought past the tracing skate before the 3-turn.

The man must track the woman at the beginning of step #1 and the beginning of step #4. Immediately thereafter the woman deepens her outer back edge to allow the man to proceed forward.

The woman must track the man at the beginning of step #2 and the beginning of step #5. Immediately thereafter the man deepens his outer back edge to allow the woman to proceed forward.

The man must track the woman on steps #3, #6, and #7.

During the center lobe the woman's 3-turn must be executed at the top of the lobe.

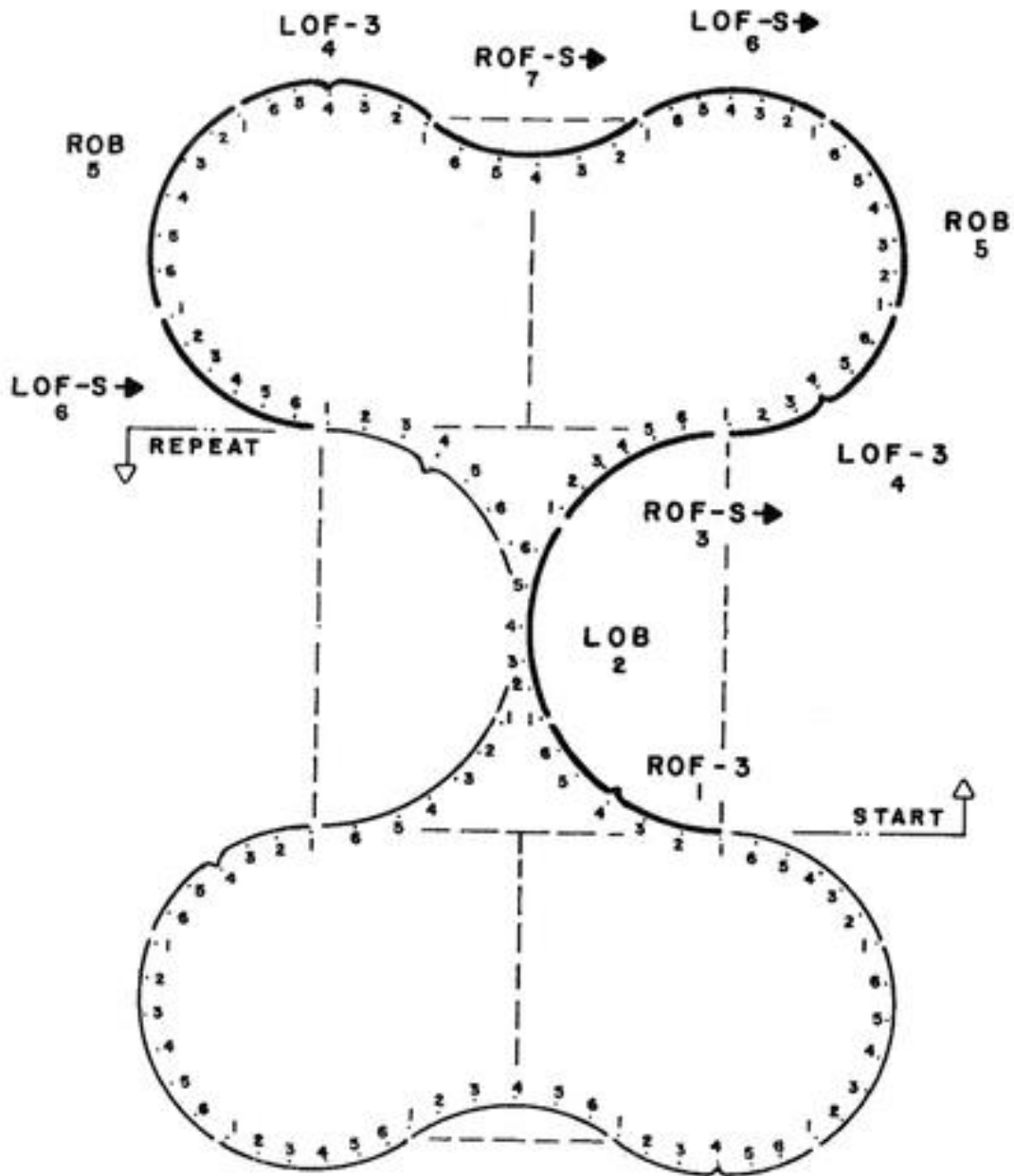
The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

All backward-to-forward mohawk turns must originate from behind the heel of the tracing skate. All other steps must take the floor in the "parallel and" position.

During every step partners bodies must remain facing each other in Closed "A" position.

The baseline of this dance applies to the center lobe edges and also to step #7 of the corner. The fourth count of step #2 begins at the top of the center lobe. The fourth count of step #7 begins at the top of the corner lobe.

CONTINENTAL WALTZ (SOLO)



Cruzin Blues

Janet Pavilionis and Sabrina Cruz

Music: Blues 4/4; Counting 1-2-3-4
Tempo: 92 Beats per minute
Position: Solo
Pattern: Set
Axis: 45-90 degrees
Events: Freshman, Sophomore, Advanced Domestic or Classic Gold

The dance starts on count 1 of a measure of music. The first step skated must be step 1. The opening steps must not exceed 16 beats.

Step #4 (1 Beat) ROF cross roll with an angular take-off.

Step #5 LIF (3 Beats) Progressive Stroke on beat one, pass free leg to the front on beat two, and turn a bracket on beat 3 of the step.

Step # 6 XB-RIB (2 Beats) Crosses the Short Axis

Step #17 LOF-S (4 Beats) Free Leg movement optional and must finish in front in preparation for step #18

Step #18 CI Cw RIB (2 Beats) is a forward to back Closed Choctaw

Steps #19 LIB (1 Beat) and #20 RIB (1 Beat) represent "Sway Steps" with swaying movement of the body during the steps. These steps cross the Long Axis

Step #21 LOB (2 Beats) is a Drop Chasse

Step #22 CI Cw RIF (2 Beats) is a back to forward Closed Choctaw

Steps #23 LIF (1 Beat) and #24 RIF (1 Beat) represent "Sway Steps" with swaying movement of the body during the steps.

Steps #1,2,3,13,14,15,25,26, & 27 are Progressive Runs

Steps #8, 16, & 28 are Raised Chases

Key Points – Cruzin Blues

1. **Step #5 LIF-BK** (3 Beats) correct technical execution of the bracket with correct edge before and after (not flat); correct time on the third beat of the step; fluidity of difficulty and smooth during the turn (not Jumped).
2. **Step #17 LOF-S** (4 Beats) LOF edge must start parallel to the short side barrier and end parallel to the long axis, free leg movement is optional but must swing to the front in preparation for step #18.
3. **Step #18 CI Cw RIB** (2 Beats) attention to: correct technical execution of the closed Choctaw with correct placement of the free foot with respect to the skating foot with feet close and the free leg finishing in front of the body at the end of the turn; correct edge before and after; correct timing
4. **Step #22 CI Cw RIF** (2 Beats) attention to: correct technical execution of the closed Choctaw with correct placement of the free foot with respect to the skating foot with feet close and the free leg finishing in front of the body at the end of the turn; correct edge before and after; correct timing

List of Steps - Cruzin Blues

Key points are bold

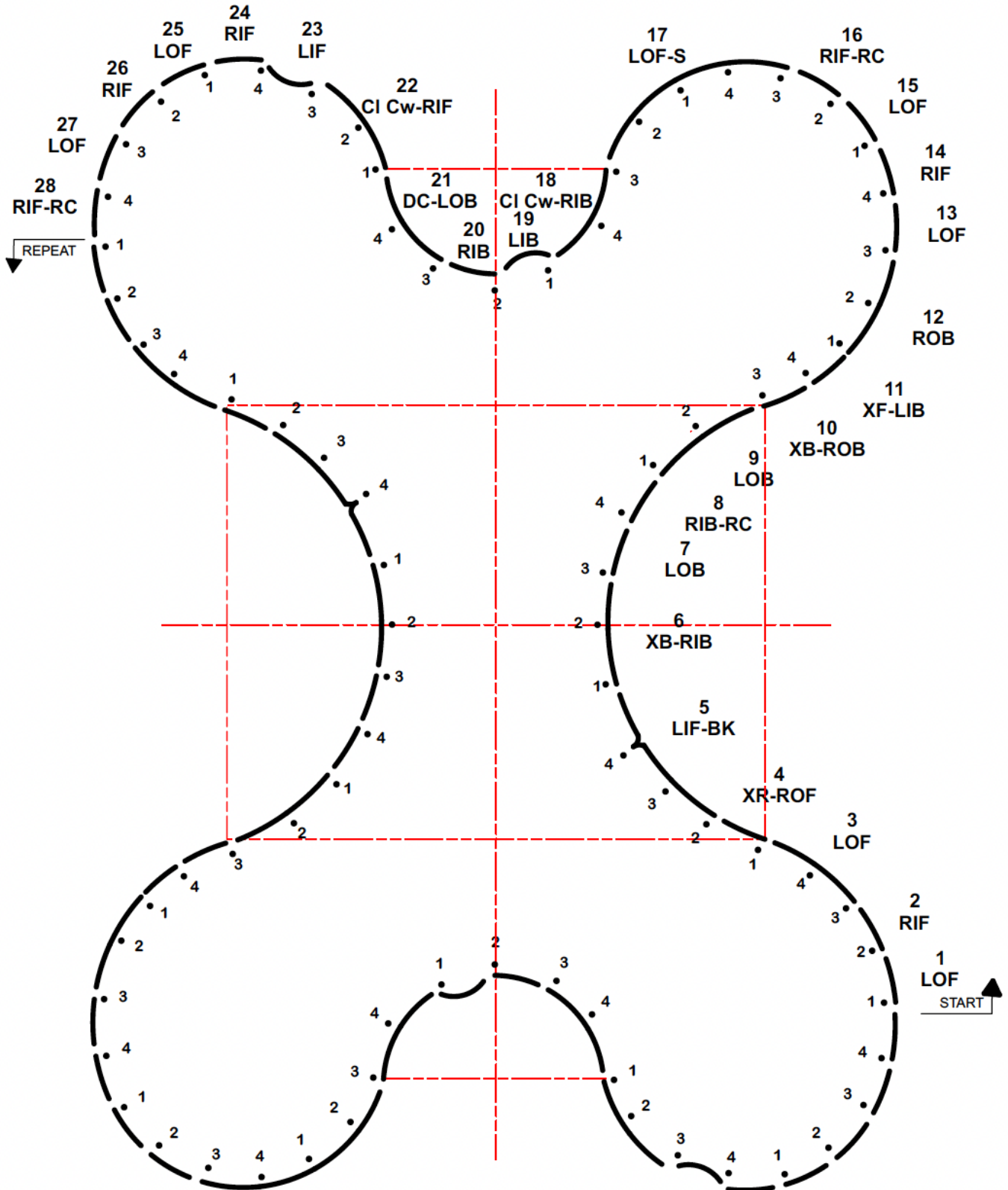
Step #	Steps	Musical Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	XR-ROF	1
5	LIF-BK	3
6	XB-RIB	2
7	LOB	1
8	RIB-RC	1
9	LOB	2
10	XB-ROB	1
11	XF-LIB	1
12	ROB	2
13	LOF	1
14	RIF	1
15	LOF	1
16	RIF-RC	1
17	LOF-S	4
18	Cl Cw-RIB	2
19	LIB	1
20	RIB	1
21	DC-LOB	2
22	Cl Cw-RIF	2
23	LIF	1
24	RIF	1
25	LOF	1
26	RIF	1
27	LOF	1
28	RIF-RC	1

Total Beats

40

CRUZIN BLUES

Janet Pavilonis and Sabrina Cruz



DELICADO

Irwin & McLaughlen

Music:	Schottische 4/4; Counting 1-2-3-4
Tempo:	100 beats per minute
Position:	Closed "A" or Solo
Pattern:	Set
Axis:	45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The man skates the "A" edges first while the woman skates the "B" edges first. The man skates the "B" edges while the woman skates the "A" edges. The woman and man must skate both the "A" and "B" edges to complete the dance. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #2 and #3 of the "A" edges comprise a dropped open mohawk, during which time the partner skating the "B" edges performs a progressive run sequence, having just stepped forward from a LOB edge. Correct aim is most important to the execution of the center lobe and flow of the dance along the straightaway.

Steps #2 and #3 of the "A" edges, an open dropped mohawk turn, steps #11 and #12 of the "A" edges and steps #8 and #9 of the "B" edges, both open held mohawk turns, must be executed heel-to-heel.

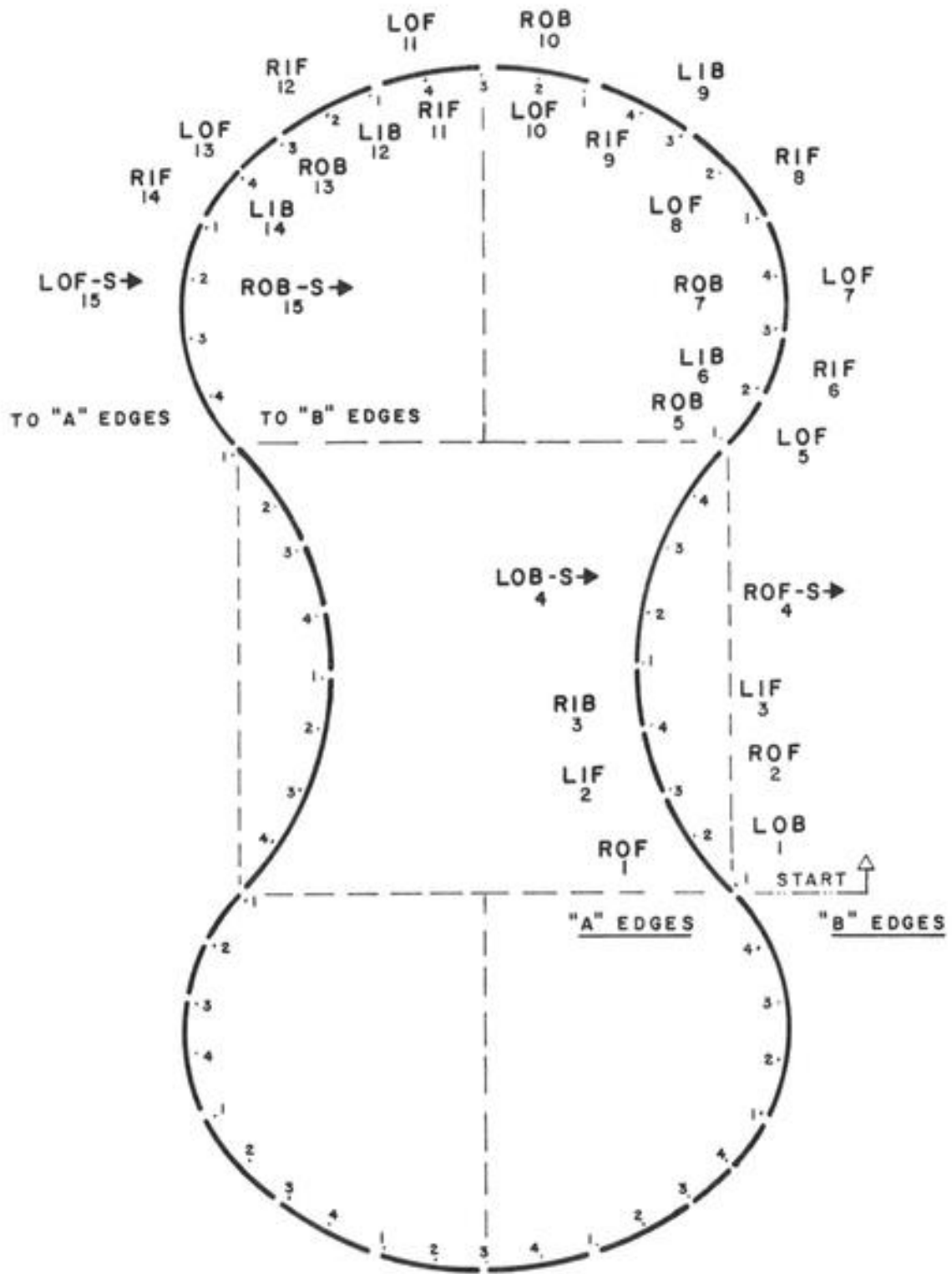
The partner skating the "B" edges must track the other skater on step #4 (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking relationship resumes at the beginning of step #10 and then on steps #13 through #15 and the beginning of step #1.

The forward step of every backward-to-forward turn must originate from behind the heel of the tracing skate.

The take-offs for every step in this dance, except the forward step of every backward-to-forward turn and the backward steps of every forward-to-backward turn, must take the floor in the "parallel and" position.

The baseline of this dance only applies to the center lobe edges. Step #4 begins at the top of the center lobe. Step #11 begins at the top of the continuous barrier lobe.

DELICADO



9-1-89

Demi Waltz

Written by: Mary Nenzda, Emily Clark, and David Rist

Music: Waltz 3/4 ; Counting 1-2-3

Tempo: 155 beats per minute

Position: Side B, Cross Arm, Reverse Cross Arm, Closed

Pattern: Set

Axis: 45/90

Opening: 12 or 24 beats

Start: Step #1

Judging Points

1. Timing

2. Execution

- i) **Steps 5-9:** Steps 5-6 involves a LIF-RIB Closed Mohawk, where the dance position transitions from Side B to Reverse Crossarm, with the man's left arm coming over the ladies' head. The team remains in Reverse Cross Arm position through step 8. On step 9 (LOB -S), the man and woman both open to their right with the lady trailing behind. The team should remain in contact through the swing, and step 10 (RIF), with at least one pair of hands remaining in contact.
- ii) **Man's Steps 15-18, Woman's Steps 14-18:** Step 14, (LOF-S) for the man, and step 14, (ROB-S) for the lady, should start in track and remain in track for 5 beats of music before the man should move to the outside of the tracing in preparation for the man step 15 (RIF-3-ROB-S). This process should be repeated for the man's step 16 (LOF-S) and lady's step 16 (RIF-3-ROB-S). The execution of the RIF-3-ROB-S involves a three turn on the third beat of music with the free leg staying extended in front before swinging through on beat 4. During the lady's steps 17a-17b (LOF "DC" - RIF), and the man's Step 17 (RIF-S), the lady should move to the right side of the man to resume Side B position.
- iii) **Step 27:** Step 27 (ROIF-S), consists of a ROF-S before changing edge on beat 7 of the 9- beat swing.
- iv) **Steps 28-36:** During the execution of step 28, (LOF), the team should start rotating the lady back to prepare for steps 30-31, (LOF -ROB-S), which involves a Closed Mohawk with the team remaining in side B position. During Step 31, (ROB-S), the man goes to the lady's hips to transition to Reverse Side B. During Step 32, (XB-LOB), the man drops the left arm around the woman's back to transition to Reverse Cross Arm position in preparation for step 33. During Step 33, the man opens to the right, letting go to execute a ROF-3 on beat 3 before resuming Closed position for step 34 where the woman performs a closed drop outer-outer mohawk during steps 34-35.

3. Pattern

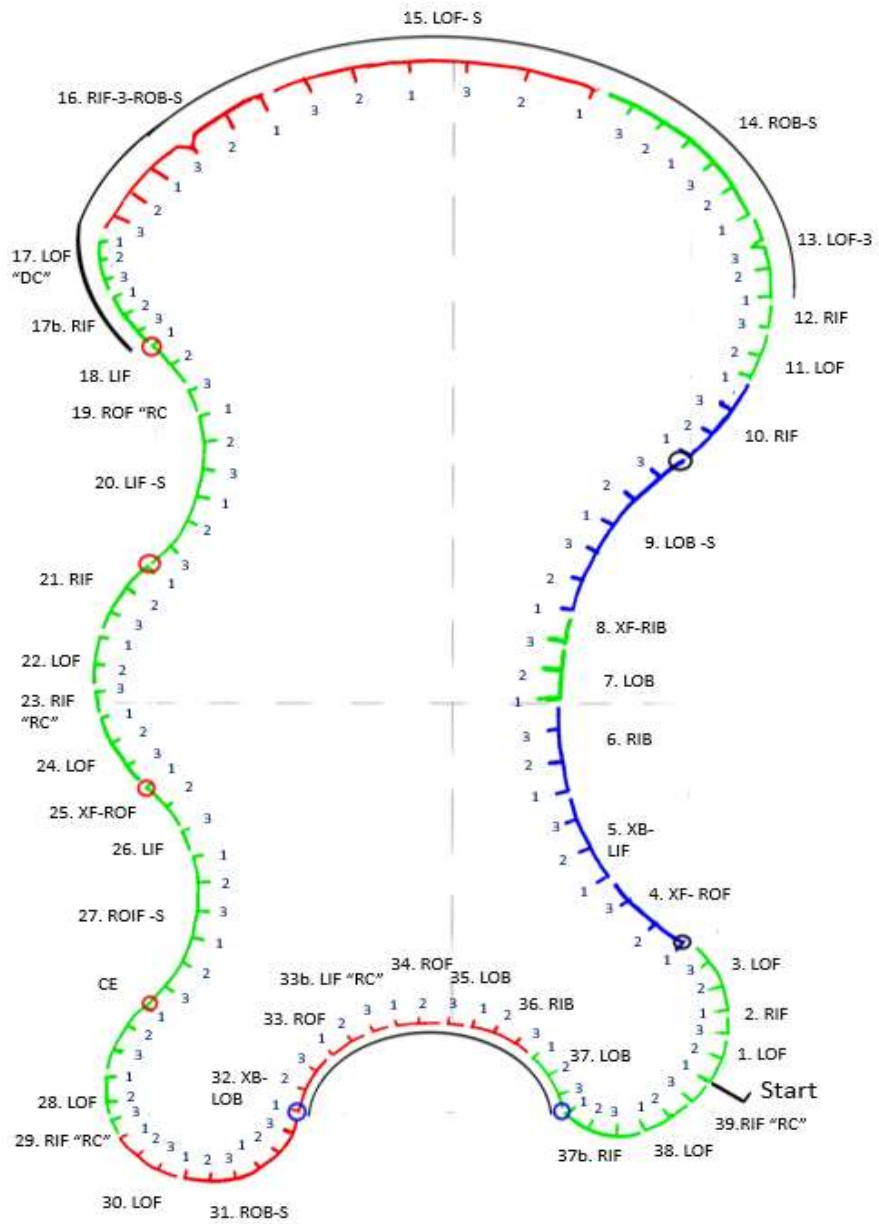
- i) Step 4 starts the first side baseline, with step 7, (LOB), at the top of the center lobe.
 - ii) Step 10, (RIF), ends the first baseline and must aim to the barrier.
 - iii) Step 18, (LIF), step 21, (RIF), step 25, (XF-ROF), and beat 7 of step 27, (ROIF-S) are all on the back-side baseline.
 - iv) Step 32, (XB-LOB) starts the baseline for the inverted corner which ends with step 37b, (RIF), for the lady and the 4th beat of the man's step 33, (ROIF).
4. Body Posture/Team Relation
 5. Presentation and Flow

Key Points

1. Front-Side
 - i) Timing of steps 1-3
 - ii) Execution of Closed Mohawk (steps 6-7)
 - iii) Position/Team contact during steps 11-13
 - iv) Timing of turns from step 13 through step 16
2. Back-Side
 - i) Position during step 17
 - ii) Timing on step 27
 - iii) Position of skater(s) from step 30-32
 - iv) Execution of steps 33-36

Woman's		Man's			
Step #	Step	Beats		Step	Position
1	LOF	2		LOF	Side B
2	RIF	1		RIF	Side B
3	LOF	3		LOF	Side B
4	XF- ROF	3		XF- ROF	Side B
5	XB- LIF	3		XB -LIF	Side B
6	RIB	3		RIB	Reverse Cross Arm
7	LOB	2		LOB	Reverse Cross Arm
8	XF- RIB	1		XF- RIB	Reverse Cross Arm
9	LOB-S	6		LOB-S	Reverse Cross Arm
10	RIF	3		RIF	Modified Side B
11	LOF	2		LOF	Side B
12	RIF	1		RIF	Side B
13a	LOF-3	3	2	LOF	Closed
13b		1		RIF "RC"	
14	ROB-S	6		LOF-S	Closed
15	LOF-S	6		RIF-3-ROB-S	Closed
16	RIF-3-ROB-S	6		LOF-S	Closed
17	LOF	3	6	RIF-S	Side B
17b	RIF "DC"	3			Side B
18	LIF	2		LIF	Side B
19	ROF "RC"	1		ROF "RC"	Side B
20	LIF-S	6		LIF-S	Side B
21	RIF	3		RIF	Side B
22	LOF	2		LOF	Side B
23	RIF "RC"	1		RIF "RC"	Side B
24	LOF	3		LOF	Side B
25	XF- ROF	2		XF- ROF	Side B
26	LIF	1		LIF	Side B
27	ROIF-S	9		ROIF-S	Side B
28	LOF	2		LOF	Side B
29	RIF "RC"	1		RIF "RC"	Side B
30	LOF	3		LOF	Side B
31	ROB-S	6		ROB-S	Side B/Reverse Side B
32	XB- LOB	3		XB-LOB	Reverse Cross Arm
33a	ROF	2	3	ROF-3	Closed
33b	LIF "RC"	1			
34	ROF	2		LOB -XF	Closed
35	LOB	1		RIB	Closed
36	RIB	3		LIF	Closed
37a	LOB	3	6	ROIF	Closed
37b	RIF	3			Closed
38	LOF	2			Side B
39	RIF "RC"	1			Side B

Woman's Diagram



Color Key: Levels of Difficulty

- █ Major
- █ Intermediate
- █ Minor
- █ Different Steps

DENCH BLUES

Music: Blues 4/4; Counting 1-2-3-4
Tempo: 88 beats per minute
Position: Closed "F", Reverse Side "F" and Open "D" or Solo
Pattern: Border
Axis: 45 to 60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #1, #2 and the beginning of Step #3 are in a Closed "F" position. The man slides over during step #3 to a Reverse "F" position. The take-off for step #4 is crossed-foot, crossed-tracing and close. After the man's step #4 (XF-LOF 3-turn) partners assume the Open "D" position until the last step of the dance.

On step #5, the four-beat ROB, partners are to be close together with free legs moving in unison in preparation for step #6. Prior to stepping forward, the man should deepen his edge to allow the woman to cross his tracing. This backward-to-forward mohawk turn originates from behind the heels of the tracing skates.

The take-off for step #7 is crossed-foot, crossed-tracing, close and angular. The take-offs for steps #8 through #11 are all made in the "parallel and" position.

There should be no twisting of the body on step #11, nor should there be any exaggerated rise and fall movements of the body during steps #8 through #11.

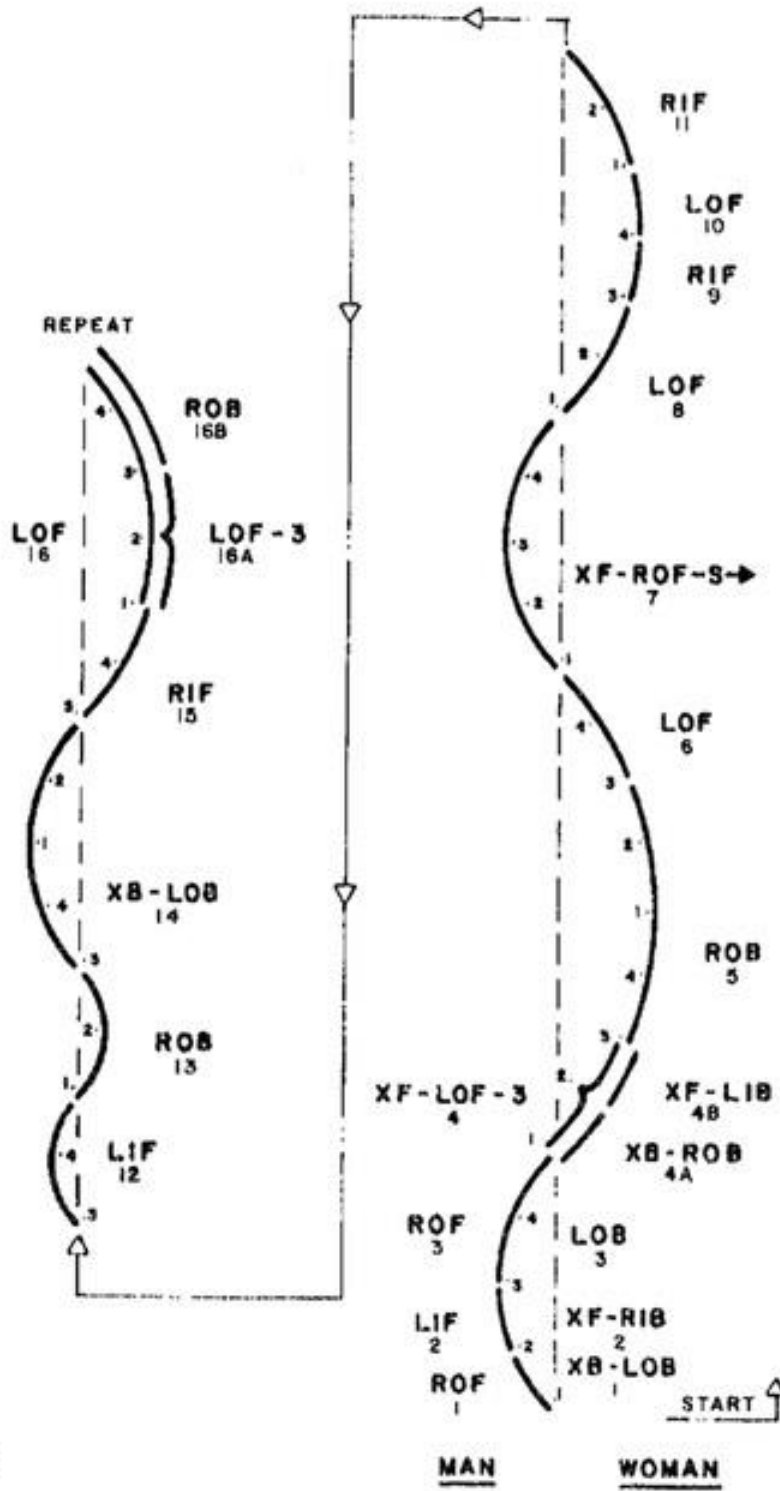
Steps #12 and #13 constitute a closed choctaw turn. The take-off for step #12 is made in the "angular and" position. It begins and ends at the baseline. The man must deepen his edge slightly in order to allow the woman to cross his tracing before step #13. Step #13 takes the floor in the "parallel and" position and progresses past the left skate beginning and ending at the baseline. In skating this closed choctaw, there should be no pause in the movement of the free leg in executing step #13. The upper bodies should be facing approximately 45-60 degrees to the barrier throughout step #13.

The take-off for step #14 is crossed-foot, crossed-tracing, close and angular.

Step #15 completes the backward-to-forward choctaw turn. The woman must deepen her outer back edge slightly in order to allow the man to cross her tracing before stepping forward. The take-off for this step originates from behind the heel of the tracing skate. Maintaining good posture baseline is necessary at this time.

A continuous baseline is the type used in this dance.

DENCH BLUES



DENCH BLUES

9-1-89

DENCH BLUES

Robert Dench and Leslie Turner
Double Pattern

Music: Blues 4/4
Tempo: 88 beats per minute
Pattern: Set
Position: Outside and Open

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

The flexibility of Blues music allows the skating of this dance to reflect various deep emotions.

This dance begins in Outside position with the man's tracing outside the woman's tracing. Step #1 is a ROF cross-roll for the man and a XB-LOB crossed progressive for the woman. Step #2 is a XF-RIB crossed chassé for the woman, while step #3 starts in the "parallel and" position for both partners. The first three steps for the man form a progressive run sequence. During step #1 the man's tracing is outside the woman's tracing. Step #2 is concluded in a tracking position. Step #3 begins in tracking then the man deepens his edge to allow his tracing to be inside the tracing of the woman. Step #4 is a XF-LOF (not a cross roll) dropped 3-turn for the man. During this 3-turn the woman does a XB-ROB crossed progressive and a XF-LIB crossed chassé. Upon completion of the man's XF-LOF 3-turn, the team is in Open (D) position.

Steps #5 and #6 comprise a backward-to-forward Mohawk turn. Step #6 must begin from behind the heel of the right skate. Step #7 is a ROF cross-roll swing, skated with a deep curve, beginning and ending on the corner baseline. Steps #9 through #11 form a progressive run sequence.

Steps #12 and #13 constitute a closed Choctaw turn, with the curvature of both steps being of equal degree. These steps do not conform to the straightaway baseline listed for steps #14 through #3, but do conform to a baseline of their own which is at an angle to the aforementioned straightaway baseline.

Step #14 is a LOB cross-roll for both partners, beginning and ending on the listed straightaway baseline.

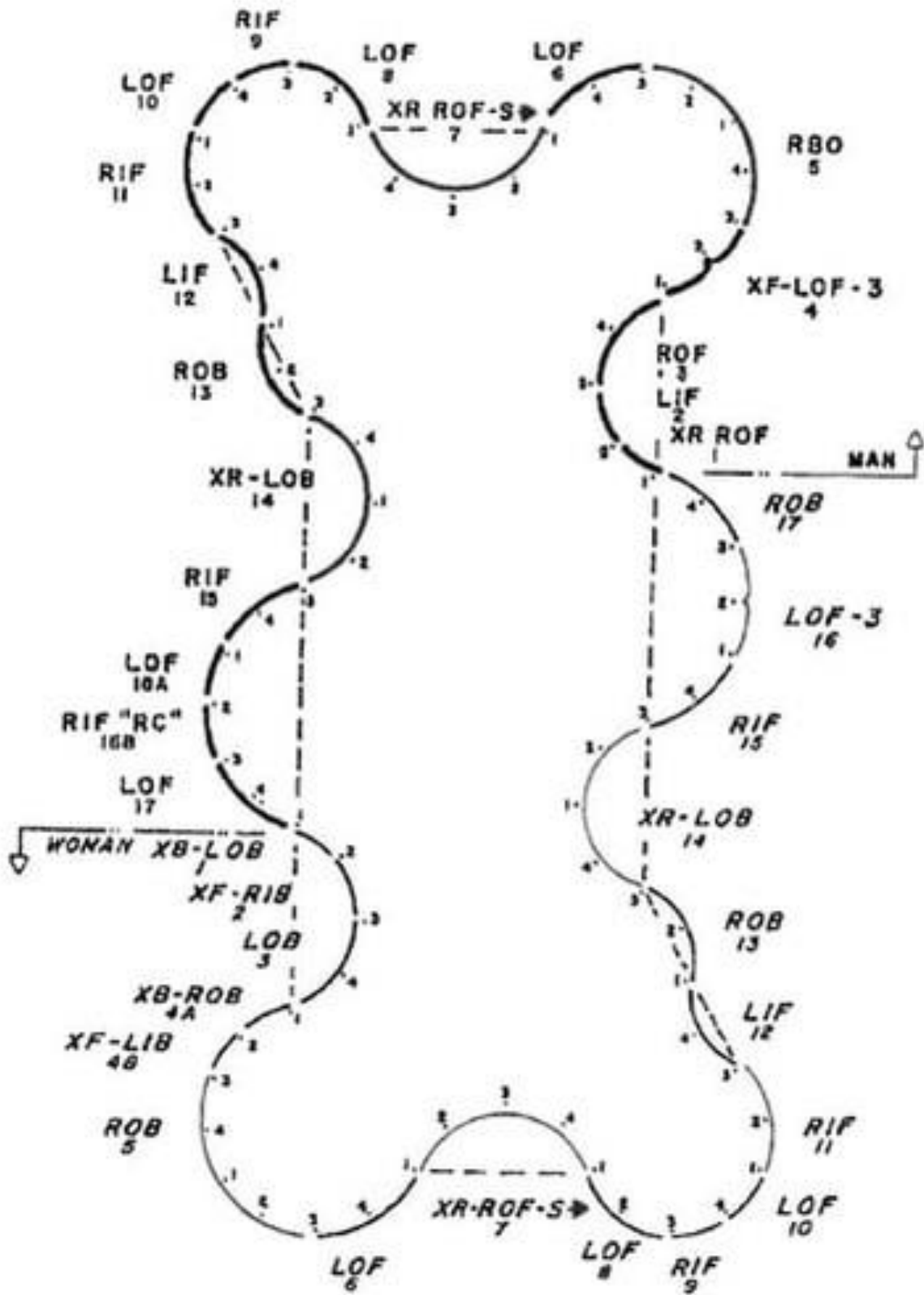
At the end of the first half of the forward-to-backward Choctaw turn (step #12), the man's tracing must move ahead of the woman's to effect a change of sides for step #13. Likewise, at the end of the first half of the backward-to-forward Choctaw turn (step #14) the woman's tracing must move ahead of the man's to effect a change of sides for step #15.

During the woman's LOF dropped 3-turn (step #16) the man does a LOF-RIF raised chassé, and the team resumes Open position with the man's tracing inside that of the woman.

DENCH BLUES

Position	Step	Man's Step	Beats	Woman's Step	
Outside	1	ROF Cross Roll	1	LOB Cross Back	
	2	LIF	1	RIB Cross Front	
	3	ROF	2	LOB	
Open	4a	LOF Cross front 3-turn	2	1	ROB Cross Back
	4b			1	LIB Cross Front
	5	ROB	4		ROB
	6	LOF	2		LOF
	7	ROF Cross Roll Swing	4		ROF Cross Roll Swing
	8	LOF	2		LOF
	9	RIF	1		RIF
	10	LOF	1		LOF
	11	RIF	2		RIF
	12	LIF	2		LIF
	13	ROB	2		ROB
	14	LOB Cross Roll	4		LOB Cross Roll
	15	RIF	2		RIF
	16a	LOF	1	2	LOF 3-turn
Outside	16b	RIF Chassé	1		
	17	LOF	2	ROB	

DENCH BLUES



DENVER SHUFFLE

Briggs & Johnson

Music: Polka 2/4; Counting 1-2-3-4
 Tempo: 100 beats per minute
 Position: Side "B" or Solo
 Pattern: Set
 Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Step #4 (XF-ROF), a cross roll, is made with an angular take-off, and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XB-LIF), a crossed chassé, is made with a parallel take-off and crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

Steps #7, #12, and #18 are raised chassé steps.

The Raised Chassé' must:

- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

The dance features a "slide" movement on steps #14 and #15.

In preparation for step #14, the right skate is placed in the "parallel and" position with both skates in contact with the skating surface. The body weight is transferred to the right skate, with the left skate sliding forward into a leading position. During this move, all eight wheels are in contact with the skating surface.

In preparation for step #15, the left skate slides back into the "parallel and" position with both skates in contact with the skating surface. During step #15, the body weight is transferred to the left skate, with the right skate sliding forward into a leading position. During this move, all eight wheels are in contact with the skating surface.

It is essential that the left skate remain on a constant outside edge and the right skate remain on a constant inside edge during steps #14 and #15. The right skate must not cross the trace of the left skate during step #15.

The slide movement is not a split, with the body weight equally distributed between the two skates. There should be no noticeable hesitation between the execution of the two slides.

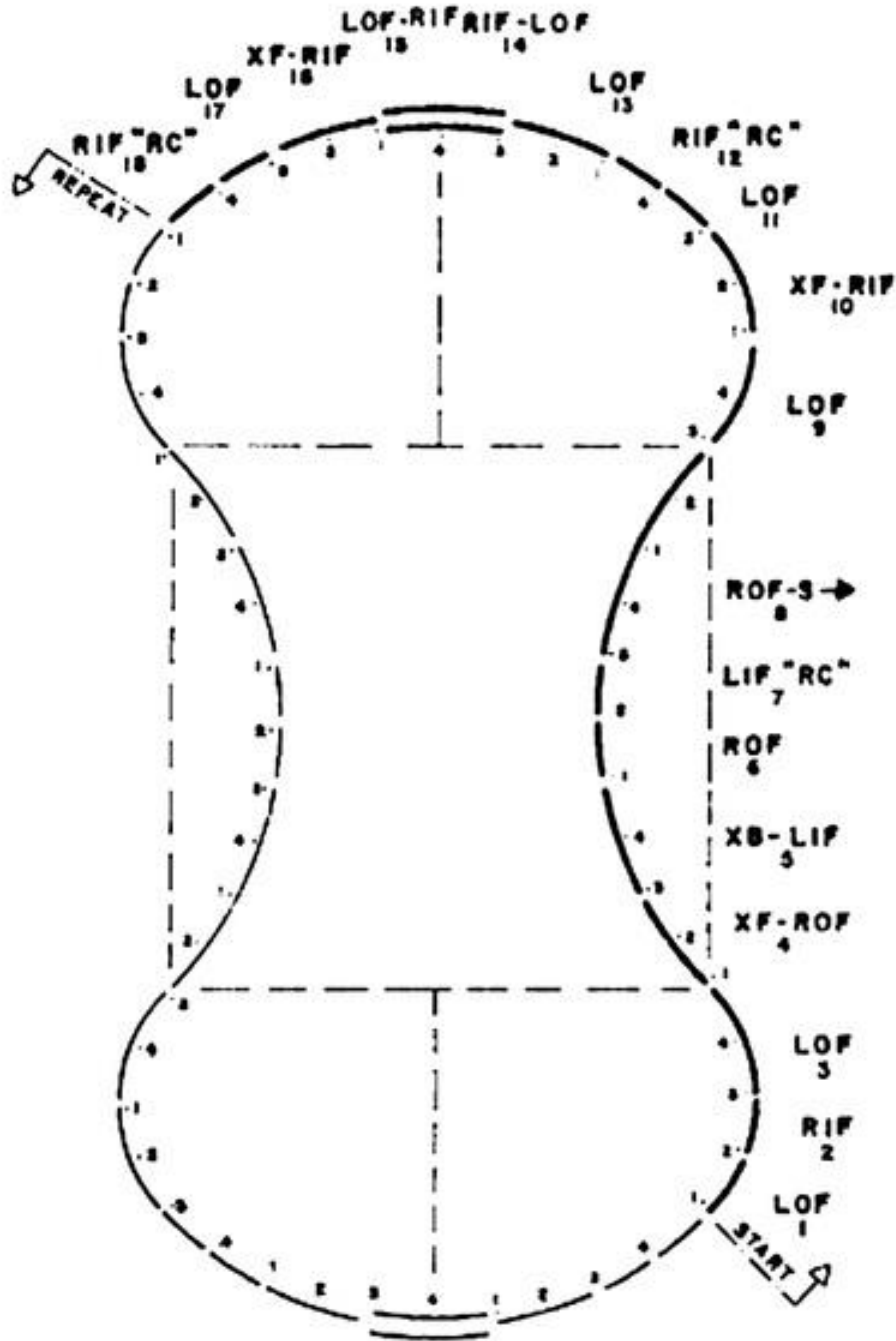
All four wheels of the right skate must be lifted from the floor in preparation for the execution of step #16 (XF-RIF).

Every step must take the floor in the "parallel and" position except steps #4, #5, #10, and #16.

Steps #10 and #16 (XF-RIF), crossed progressives, are made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

The dance axis can range from 45 degrees up to 90 degrees as long as the lobe symmetry is maintained. The baseline of this dance only applies to the center lobe edges. Step #7 begins at the top of the center lobe. Step #15 begins at the top of the continuous barrier lobe.

DENVER SHUFFLE



9-1-89

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DOUBLE CROSS WALTZ

David Tassinari

Music: Waltz 3/4; Counting 1-2-3
Tempo: 138 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either be 12 or 24 beats of music in duration.

DANCE NOTES

Steps #2, #7, #12, and #16 are raised chassé steps. The Raised Chassé must:

- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

Steps #4 and #9 are cross rolls. The take-offs for these steps must be crossed-foot crossed-tracing, close and angular.

Steps #5, #10, and #18 are crossed progressive steps. The take-offs for these steps must be crossed-foot, crossed-tracing, close and parallel.

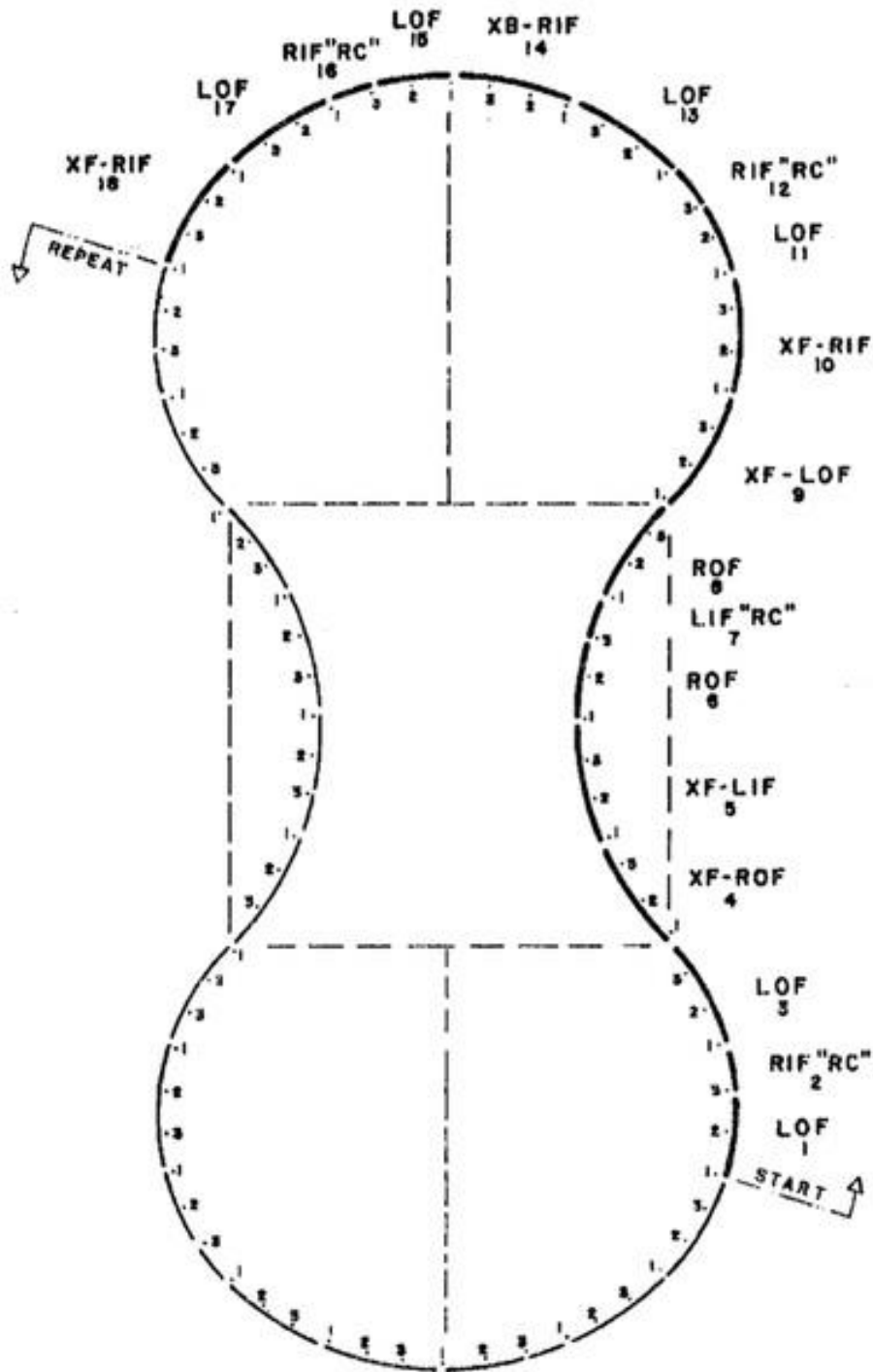
Step #14 is a crossed chassé. The take-off for this step must be crossed-foot crossed-tracing, close and parallel.

There is no change of body lean between steps #4 and #5 or between steps #9 and #10.

The dance axis can range from 45 degrees up to 90 degrees as long as the lobe symmetry is maintained.

The baseline of this dance only applies to the center lobe edges. Step #6 begins at the top of the center lobe. Step #15 begins at the top of the continuous barrier lobe.

DOUBLE CROSS WALTZ



9-1-89

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Dynasty Blues

David & Joyce Herlacher and Ben Ferrante

BLUES

88 Beats Per Minute

HOLD: optional, Kilian or Tango Promenade

SET Pattern

OPENING STEPS

Optional, not to exceed seven (7) for either Man or Lady

DANCE NOTES

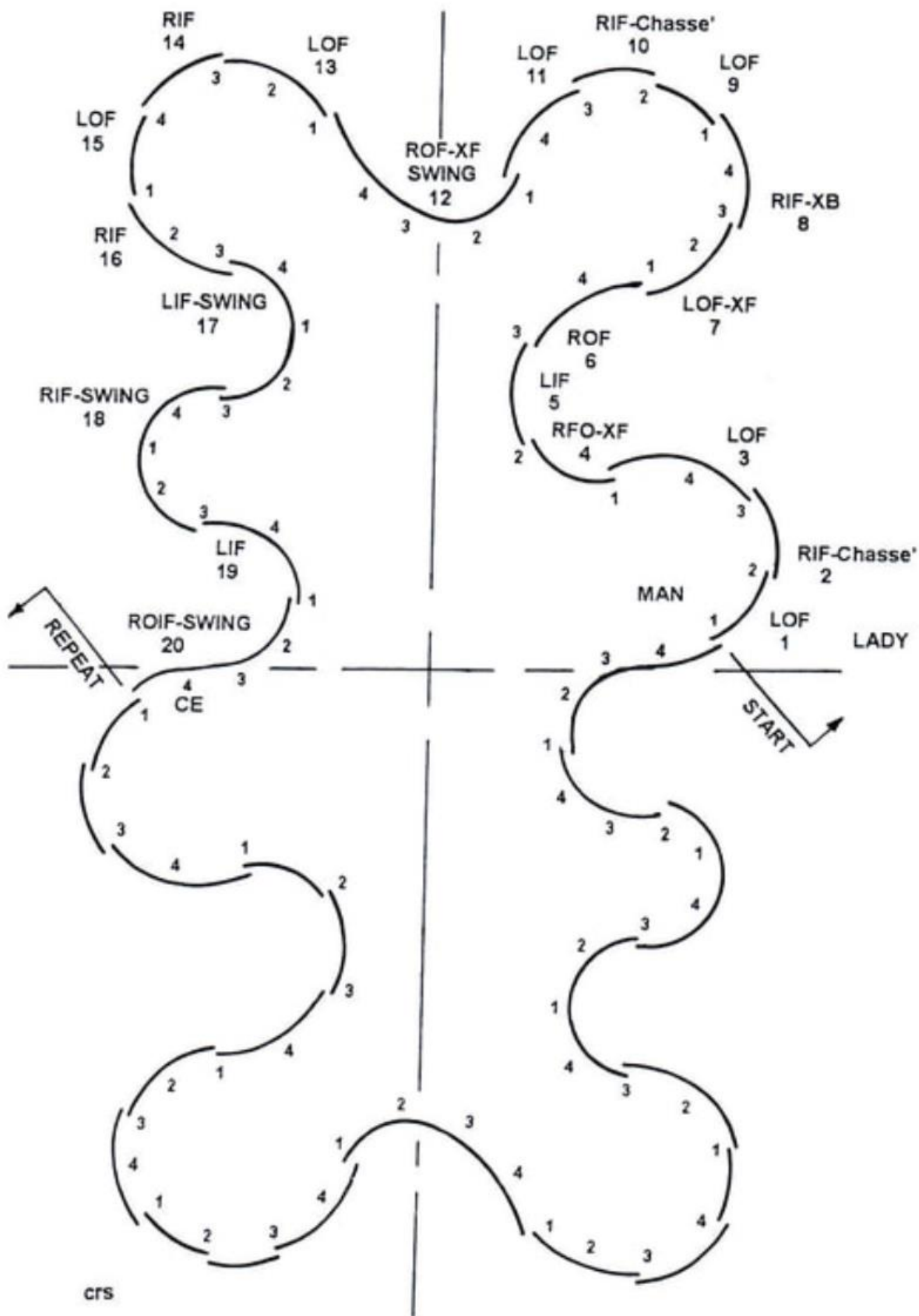
Man and Lady skate the same steps.

STEP	EDGE	BEATS
1	LOF	1
2	RIF-Chasse'	1
3	LOF	2
4	ROF-XF	1
5	LIF	1
6	ROF	2
7	LOF-XF	2
8	RIF-XB	2
9	LOF	1
10	RIF-Chasse'	1
11	LOF	2
12	ROF-XF-Swing	4
13	LOF	2
14	RIF	1
15	LOF	1
16	RIF	2
17	LIF-Swing	4
18	RIF-Swing	4
19	LIF	2
20	ROIF-Swing	4

After the swing is completed and as the free foot returns to the "and" position, change to an inside edge.

Dynasty Blues

David & Joyce Herlacher and Ben Ferrante



FASCINATION FOXTROT

George Muller

Music: Foxtrot 4/4; Counting 1-2-3-4
Tempo: 92 beats per minute
Position: Solo or Open "D", Closed "A", Side "B" or Reverse Side "B" are options as long as partners are in correct body position and one pair of hands maintains contact at all times
Pattern: Border
Axis: 45-60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

If this dance is skated as a border pattern, any of the following combinations of two-beat edges may be selected for steps #14 and #15 EACH time the dance is repeated: LOF to ROF, LIF to ROF, LIF to RIF, or LOF to RIF. The position on the floor shall determine which combination is chosen.

If this dance is skated as a set pattern, the combination of steps #14 and #15 first chosen must be adhered to consistently. Both parts of the pattern must be symmetrical and lobed proportionately to suit rink conditions.

Step #2 is a raised chassé step. The Raised Chassé must:

- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

On step #6 the woman should be in a good upright body position and square to the tracing. The tracing for the mans step #6A, ROF dropped 3-turn, begins parallel to the woman's step #6. During this step (#6a) the edge gradually deepens so that when "A" position is achieved on step #6B, the woman is tracking the man. The ROF 3-turn is executed on the second count of the step.

During the ROF 3-turn the free leg should be brought in close and alongside the skating foot, but not ahead of it.

The woman's steps #7A and #7B, LOF to ROB, comprise a dropped open mohawk turn, which is executed at the man's right side. This turn must be executed heel-to-heel.

The partners are in Side "B" position during step #8. Tandem position shall not be accepted. The free leg movement on this step is optional.

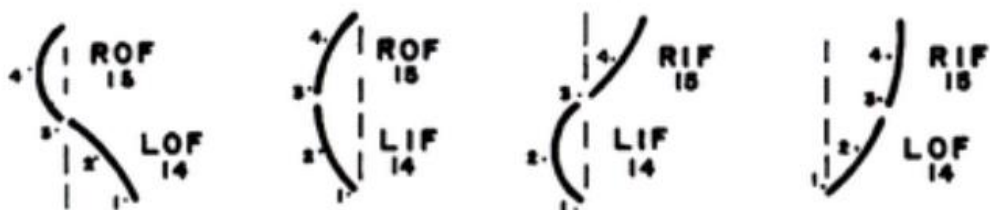
A change of body lean from the center to the barrier must occur between steps #8 and #9. The body lean must be towards the barrier as step #9 takes the floor.

Step #10, a LOF 3-turn, begins in Reverse Side "B" position. The 3-turn is executed on the second count of the step and finishes with the team in Side "B" position. During the LOF 3-turn the free leg should be brought in close and alongside the skating foot, but not ahead of it.

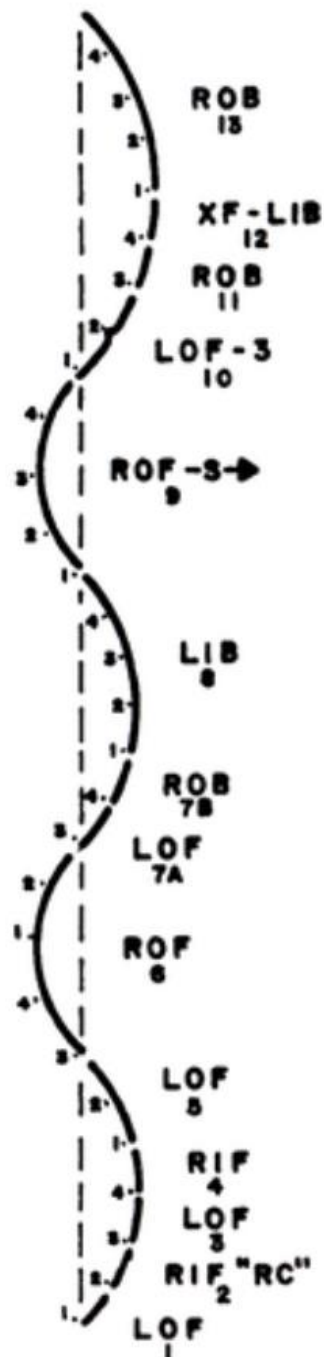
Step #12 is a crossed chassé step. The take-off for this step must be crossed-foot, crossed-tracing and close.

A continuous baseline is the type used in this dance.

FASCINATION FOXTROT (SOLO)



OPTIONAL COMBINATIONS FOR STEPS 14 AND 15



Fiesta Tango

(modified)

Music: Tango 4/4, Counting 1-2-3-4

Tempo: 100 Beats Per Minute

Position: Reverse Side "B" and Side "B", using thumb pivot grip Pattern: Set

Axis: 45-90 Degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Reverse "B" position is required on steps #1 through #9. During steps #10 and #11 (RIF-LIB open dropped mohawk turn), the position changes to Side "B". This position is retained through step #14 (ROB). The position changes to Reverse "B" during steps #15 and #16 (XF-LIB - RIF open held mohawk turn). Both variations of the position should use the thumb pivot grip.

Every step of this dance, except the cross steps (steps #6, #7 and #15) and the second half of both mohawk turns (steps #11 and #16) must take the floor in the "parallel and" position.

Steps #7 and #15 are crossed chassés. The takeoffs for these steps must be crossed-foot, crossed-tracing, close and parallel.

Step #6 (XF-ROF) is a cross roll. The takeoff for this step must be crossed-foot, crossed-tracing, close and angular. There should be no rockover preceding this step. The free leg movement during this step is optional.

During step #8 (ROIF Swing) the free leg is swung forward on the third count of the step (musical count 1), returned to a position alongside the tracing skate on the fourth count of the step (musical count 2). The change of edge and extension of the free leg to the front both occur on the fifth count of the step (musical count 3).

Steps #10 and #11 (RIF-LIB open dropped mohawk turn) must be executed "heel-to-heel".

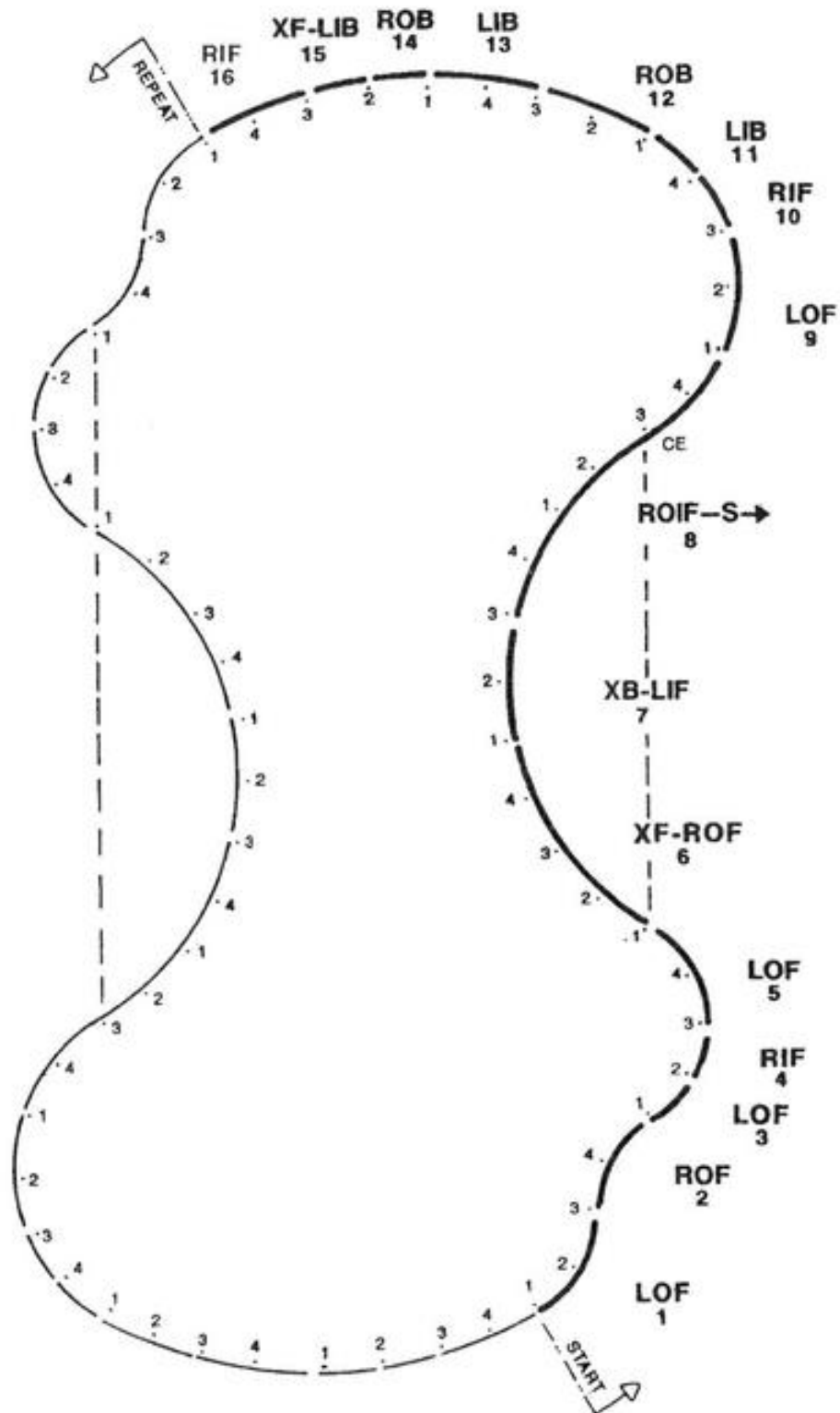
The takeoff for step #16 must originate from behind the heel of the tracing skate.

The baseline for this dance starts with step #6 (XF-ROF) and ends with the change of edge on step #8 (ROIF Swing).

author's note: "**modified**" version - includes; step 6 lengthened from 2 to 4 beats, steps 14 and 15 shortened from 2 to 1 beat. Dance remains 32 beats long until repeating for the other 1/2 of a full circuit around the rink.

Fiesta Tango

(modified)



2-1-01

FLIRTATION WALTZ

A variation of the dance by Frieda Peterson

Music: Waltz 3/4; Counting 1-2-3
Tempo: 108 beats per minute
Position: Tandem "C", Side "B" and Closed "A" or Solo
Pattern: Set
Axis: 45-60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music.

DANCE NOTES

This dance starts in Tandem "C" position with the man tracking the woman. Partners will get out of tracking during steps #3 and #4, the LIF to RIB mohawk turn, and resume tracking at the beginning of step #5. Partners should still be in Tandem "C" position and tracking during steps #6 through #8 and the beginning of Step #9. They will assume a Side "B" position at the change of edge on the fourth count of the step at which time the free leg is swung forward.

Partners will get out of tracking during steps #10 and #11, the RIF to LIB mohawk turn, and resume tracking at the beginning of step #12. Step #13, the woman's LOF 3-turn, is executed on count 3. Hand contact is optional during this step provided that one pair of hands maintains contact.

Partners should be in Closed "A" position and tracking during steps #14 through #16. One pair of hands must maintain contact during these steps. Step #15, the crossed chassé, occurs on count 3.

Hand contact is also optional, providing one pair of hands remain in contact during step #17, the five step turn for the woman and the six-beat ROF edge for the man. The execution of the timing is extremely important and difficult for the woman during steps #17A-B-C-D-E. During these steps the woman performs a backward-to-forward and a forward-to-backward mohawk turn. There should be no deviation from the arc being skated. The man should follow the woman during these steps.

Free leg swings on steps #16 and #18 are optional. During these steps the man must track the woman.

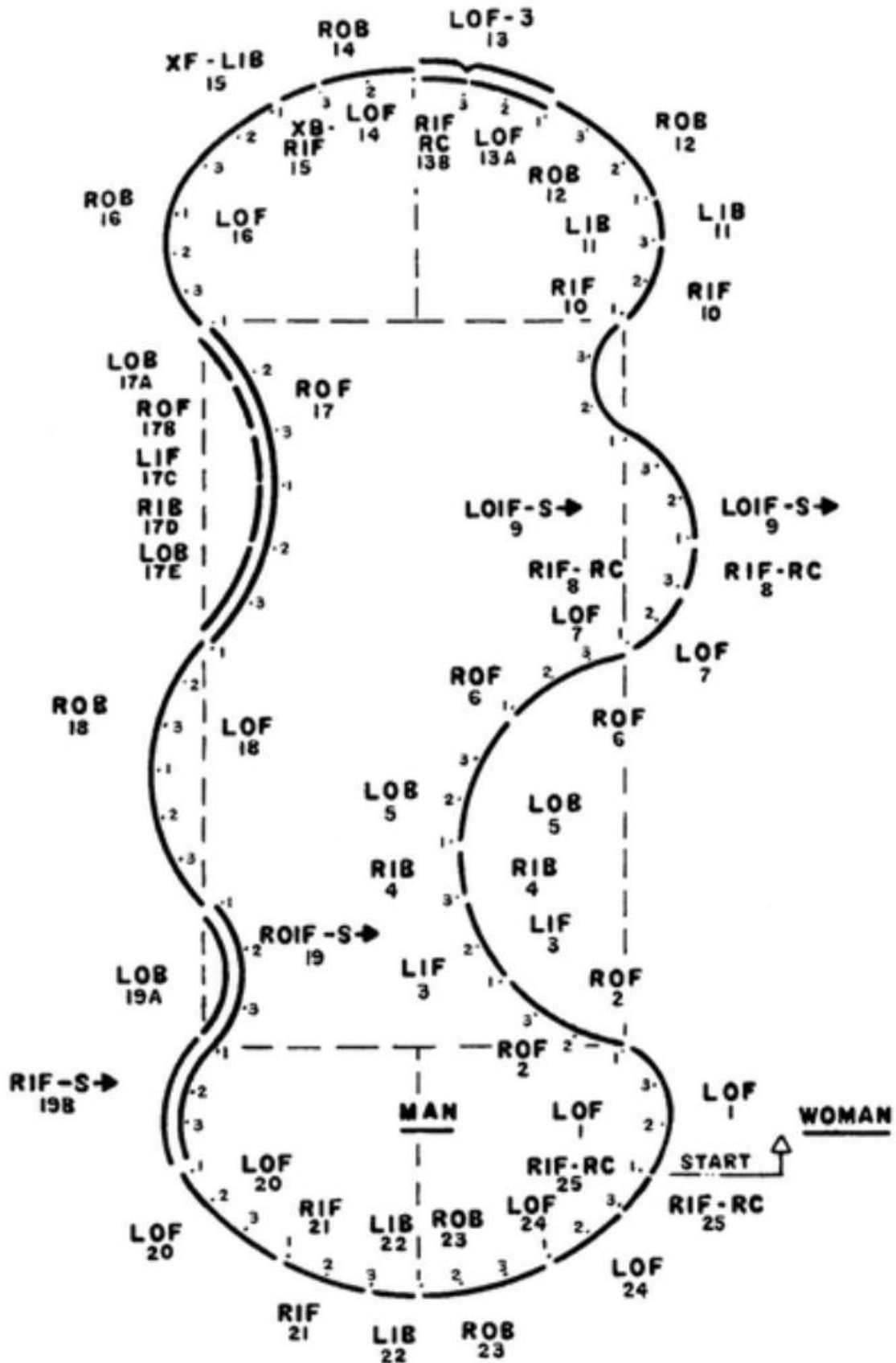
On step #19, the man's six-beat ROIF step, the change of edge is on the fourth count. Step #19B, the woman's three-beat RIF, must be executed from behind the heel on the fourth count. Partners must be in Side "B" position on the fourth count and must swing the free leg forward on the fifth count.

Partners must be in Tandem "C" position at the end of step #20. Partners will get out of tracking during steps #21 and #22, the RIF to LIB mohawk turn, and resume tracking at the beginning of step #23.

Steps #3 and #4, #10 and #11, #21 and #22 are open dropped mohawk turns. These turns must be executed heel-to-heel on count three.

The woman's steps #8 and #25 and the man's steps #8, #13B, and #25 are raised chassé steps. These must be executed on count 3.

FLIRTATION WALTZ



Fondu Foxtrot

Meghan Murphy & Katelyn Rodgers-Lee

Music: Foxtrot 4/4; Counting 1-2-3-4

Position: Solo

Tempo: 104 Beats per minute

Pattern/Axis: Set; 60-90 Degrees

OPENING:

The dance starts on count 1 of Measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES:

The Dance starts with a 1 beat cross behind aiming toward the barrier wall, followed by progressive runs finishing aiming toward the long axis.

Step 5 (LOF Swing Counter) - Swing the free leg forward on beat 3, followed by a LOF to LOB Counter on beat 5. Free leg position is optional.

Step 6 (XB-RIB Thrust (LIB Lateral Lunge)) - Lateral Lunge (Thrust) RIB (2 beats) performed with the right skating leg bent and the left leg extended outward with the front inside wheel supports on the skating surface.

Steps 7 & 8 (LIB & RIB) - Steps 7 and 8 must be skated on inside edges. Free leg should be kept close and take the floor from an angular position.

Step 10 (ROF Swing Counter) - Swing the free leg forward on beat 3, followed by a ROF to ROB Counter on beat 5. Free leg position is optional.

Step 15 & 16 (LOF Swing & Closed Choctaw RIB Swing Bracket) – On step 15, swing free leg forward on beat 3, followed by a LOF to RIB Closed Choctaw. Swing free leg back on beat 2 followed by a RIB to ROF Bracket on count 3.

Step 17 & 18 (XF-LIF & Closed Choctaw ROB) – On step 17 cross front onto LIF edge followed by a LIF to ROB Closed Choctaw.

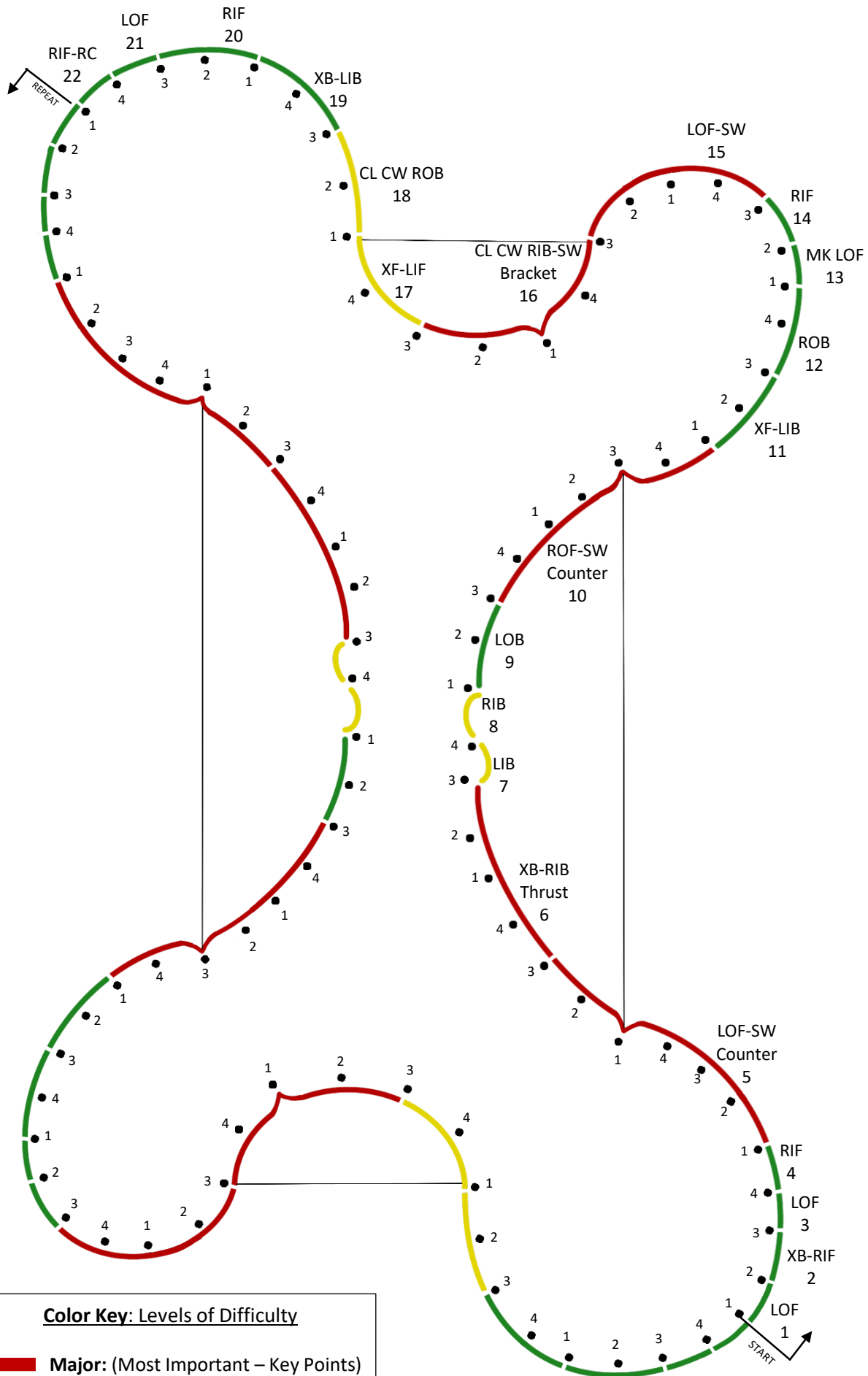
Key Points – Fondu Foxtrot

- Step 5 LOF Swing Counter** – Correct technical execution of the LOF to LOB Counter with no change of edge and the turn on beat 5.
- Step 6 XB-RIB Thrust (LIB Lateral Lunge)** – pronounced inside edge with correct technique and front inside wheel of the left foot supported in back on the skating surface and the left leg extended.
- Step 10 ROF Swing Counter** – Correct technical execution of the ROF to ROB Counter with no change of edge and the turn on beat 5.
- Step 15 & 16 (LOF Swing & Closed Choctaw RIB Swing Bracket)** – Swing on the third beat of the step, maintaining and outside edge through the end of the fourth beat in preparation for the RIB Closed Choctaw, with correct technique and edges before and after the Choctaw. Followed by correct edges before and after the RIB to ROF Bracket.

List of Steps – Fondu Foxtrot

No.	Step	Beats
1	LOF	1
2	XB-RIF	1
3	LOF	1
4	RIF	1
5	LOF Swing Counter	4+2
6	XB-RIB thrust (LIB lateral lunge)	2+2
7	LIB	1
8	RIB	1
9	LOB	2
10	ROF Swing Counter	4+2
11	XF-LIB	2
12	ROB	2
13	LOF	1
14	RIF	1
15	LOF-Swing	4
16	Closed Choctaw RIB Swing Bracket	2+2
17	XF-LIF	2
18	Closed Choctaw ROB	2
19	XB-LIB	2
20	RIF	2
21	LOF	1
22	RIF-RC	1

F O N D U F O X T R O T



Color Key: Levels of Difficulty

- █ **Major:** (Most Important – Key Points)
- █ **Intermediate:** (Very Important)
- █ **Minor:** (Important)

FOURTEEN STEP

written by Frantz Schöler

Music:	March 6/8; Counting 1-2-3-4
Tempo:	100 beats per minute
Position:	Closed "A" and Side Closed "F" on steps #5 through #7 or Solo
Pattern:	Set
Axis:	45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #11. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #1 through #10 comprise the corner of this dance.

The man tracks the woman on steps #1, #2 and the beginning of step #3. The woman deepens the end of step #3 prior to stepping forward. No change of body lean should occur for the woman during this turn. Step #4 for the woman is executed from behind the heel of the tracing skate.

Man's steps #4 and #5, RIF and LIB, constitute an open dropped mohawk. This turn is executed heel-to-heel.

The woman should be in Closed "F" position on steps #5 through #7.

Woman's steps #8 and #9, LOF and ROB, constitute an open dropped mohawk turn. This turn is executed heel-to-heel. It is of extreme importance that the woman maintain constant outside edges on this turn. The woman should move up past the man on steps #8 and #9.

Man's step #9, XF-LIB, is a crossed chasse'. Step #10 is executed from behind the left heel. It is imperative that the man tracks the woman on step #10.

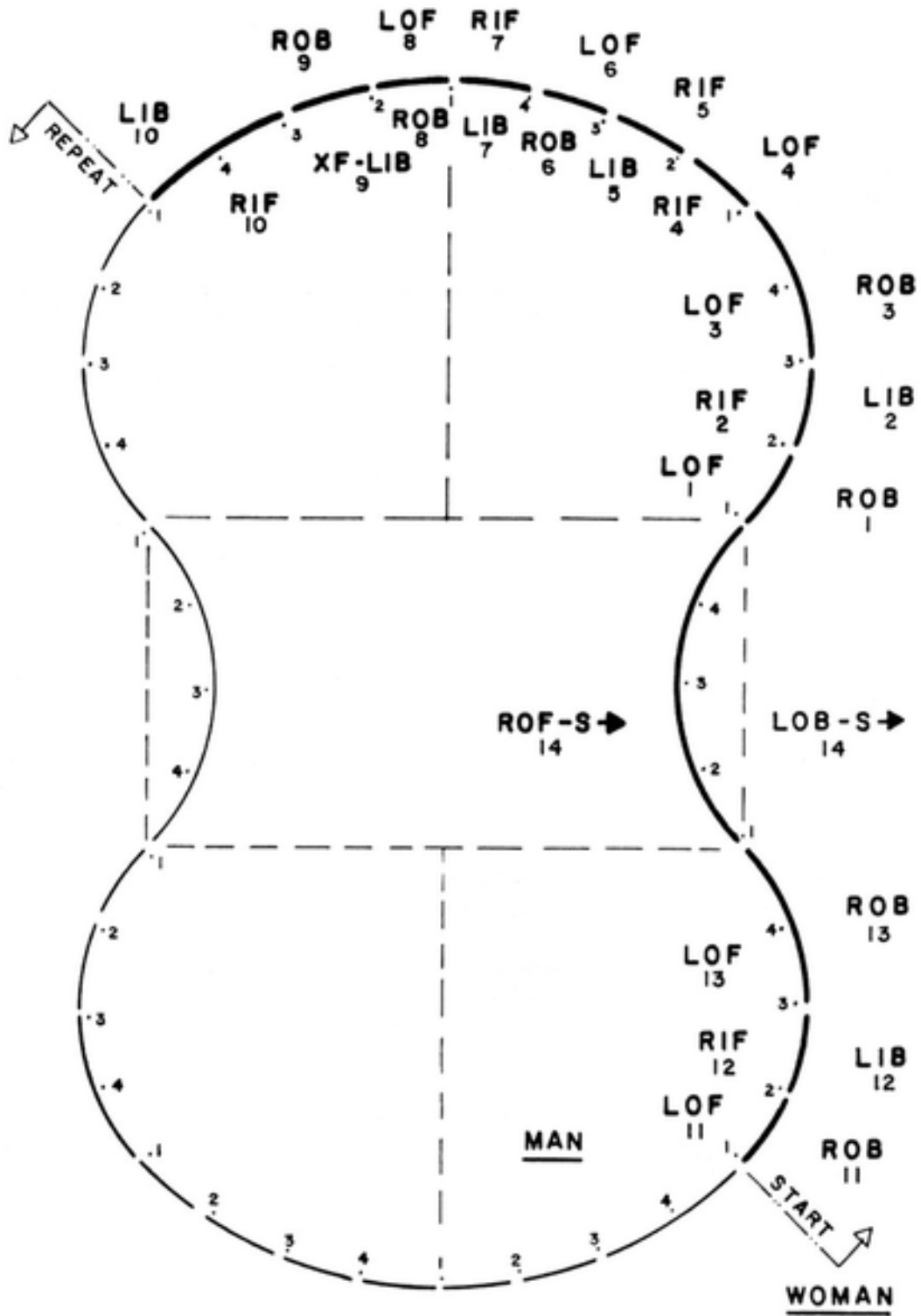
Steps #11 through #14 make up one straightaway sequence of this dance. The man must track the woman during all of the straightaway steps.

Step #14 is a four-beat ROF-S which forms the center lobe of this dance. The aim is to the center and the step travels from baseline to baseline.

Every step, except the woman's steps #4 and #9 and the man's steps #5, #9 and #10, must take the floor in the "parallel and" position.

The baseline of this dance applies only to the center lobe edges. The third count of step #14 begins at the top of the center lobe. Step #8 begins at the top of the continuous barrier lobe.

FOURTEEN STEP



9-1-89

GLIDE WALTZ

Music:	Waltz 3/4; Counting 1-2-3
Tempo:	108 beats per minute
Position:	Side "B" or Solo
Pattern:	Set
Axis:	45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step must be either step 1, or step 7 of the first corner sequence (if more than one corner sequence is used). The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES

Steps #1 through #6 make up a barrier lobe and center lobe for one straightaway sequence of this dance. The rockover between steps #3 and #4 occurs at the baseline as does the rockover between steps #6 and #7.

Steps #7 through #10 make up one corner sequence of this dance.

On some skating surfaces skaters may be able to use only one corner sequence, while on larger surfaces it may be advisable to use two or more corner sequences.

The take-off for step #10 is made in the "parallel and" position. It should conform to the general curve of the corner.

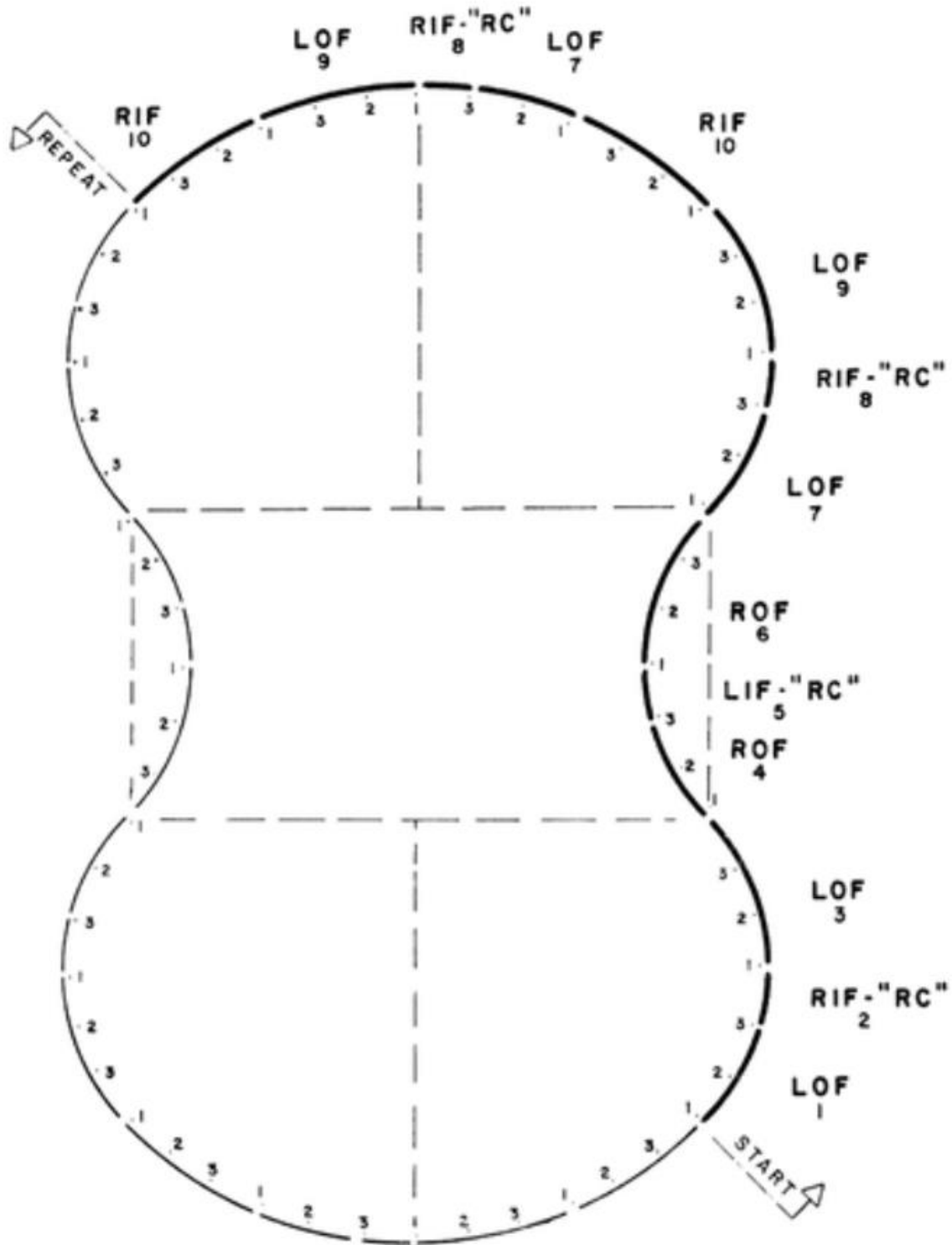
Every step must take the floor in the "parallel and" position.

The Raised Chasse' must:

- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

The baseline of this dance applies to the center lobe edges. Step #6 begins at the top of the center lobe. When two corner sequences are used, step #9 of the second corner sequence begins at the top of the continuous barrier lobe.

GLIDE WALTZ



GOLDEN SKATERS' WALTZ

A variation of the Golden Skater's Waltz by Phillips & Ellender

Music: Waltz 3/4; Counting 1-2-3
Tempo: 138 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 Degrees

DANCE NOTES

Steps #6, #9, #10 and #16 are 6-beat swings with the free leg brought forward on musical count 4 of the step.

Steps #4 and #14 (XF-ROF) are 2-beat cross rolls that begin at the baseline. There is no rockover preceding this step. The change of lean takes place as the right skate comes in contact with the skating surface.

Steps #2, #5, #12 and #15 are raised chassé.

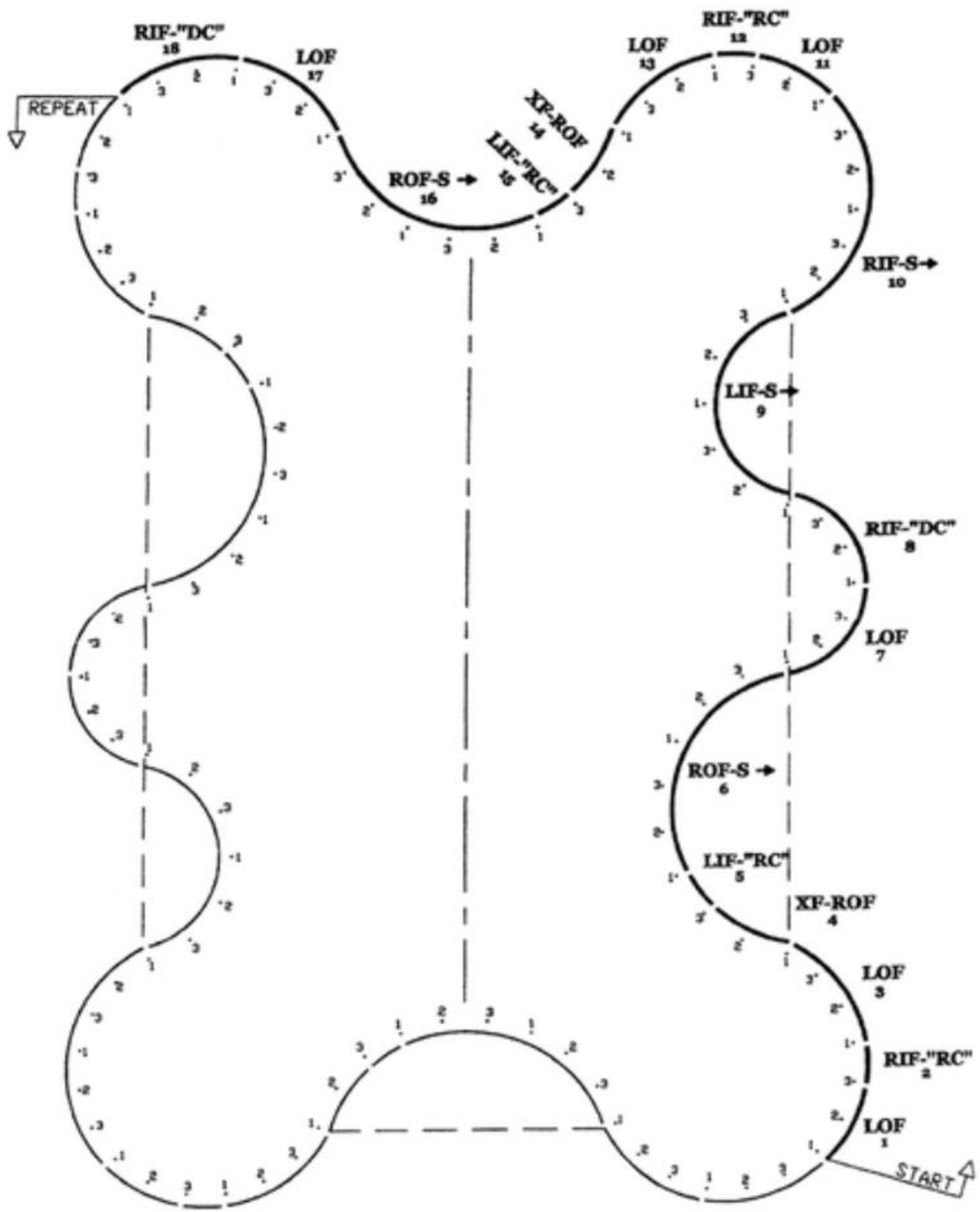
Steps #8 and #18 (RIF-"DC") are dropped chassés.

Option: This dance may be skated at 120 beat tempo.

To accommodate floor size, steps #4 & #5 and/or steps #14 & #15 may be eliminated.

Step #	Edge	Beats
1	LOF	2
2	RIF-"RC"	1
3	LOF	3
4	XF-ROF	2
5	LIF-"RC"	1
6	ROF-Swing	6
7	LOF	3
8	RIF-"DC"	3
9	LIF Swing	6
10	RIF Swing	6
11	LOF	2
12	RIF-"RC"	1
13	LOF	3
14	XF-ROF	2
15	LIF-"RC"	1
16	ROF Swing	6
17	LOF	3
18	RIF-"DC"	3

GOLDEN SKATERS' WALTZ



HARRISTANGO

Harris & Krechow (modified)

Music: Tango 4/4; Counting 1-2-3-4-5-6-7-8
Tempo: 100 beats per minute
Position: Side Closed "F" and Side Closed Reverse "F", Scissors "E", Closed "A", and Open "D"
Pattern: Set
Axis: 60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

The partners are in Side Closed "F" position to start the dance. By the end of step #3 they will have completed sliding to a Reverse Side Closed "F" position before beginning step #4.

During step #6 there is a return slide to the Side Closed "F" position. The partners are again in the Reverse Side Closed "F" position for step #8 and slide back to the Side Closed "F" position during step #11.

There should be no violent or exaggerated shoulder motions. Elbow action during the change of sides should be one extended, the other bent - then the extended arm bends and the bent arm extends. The transition from side to side can be done almost entirely with the proper use of arms and elbows.

The swing past the skating foot should be slow and close to the skating surface.

The partners are in a Side Closed "F" position for the man's ROF 3-turn on step #7. The man executes his ROF 3-turn alongside the woman. Step #8 is skated in the Reverse Side "F" position. The free leg movement during this step is optional.

Steps #2, #5, and #10 are crossed chassé steps. The take-offs for these steps must be crossed-foot crossed-tracing and close. Steps #3, #6 and #11 must take the floor in the "parallel and" position.

The partners are in Side Closed "F" position for the woman's ROF 3-turn on step #12, moving to Closed "A" position for step #13. The man must track the woman at the beginning of step #13. The free leg movement during step #13 is optional.

The dance position is Open "D" on steps #14 through #18 and Scissors "E" on step #19. Steps #14 through #19 flat steps. There must be no deviation from the flat on these steps. The exception is that step #18 must begin as a flat, after which the flat must be changed to an edge (outside for the man, inside for the woman). Step #19 must begin as a flat. A slight rock off at the end of step #19 precedes the beginning of step #20.

On step #17 the free leg movement is optional. When a method is chosen, it must be maintained throughout the dance. Step #18 must take the floor in the "parallel and" position.

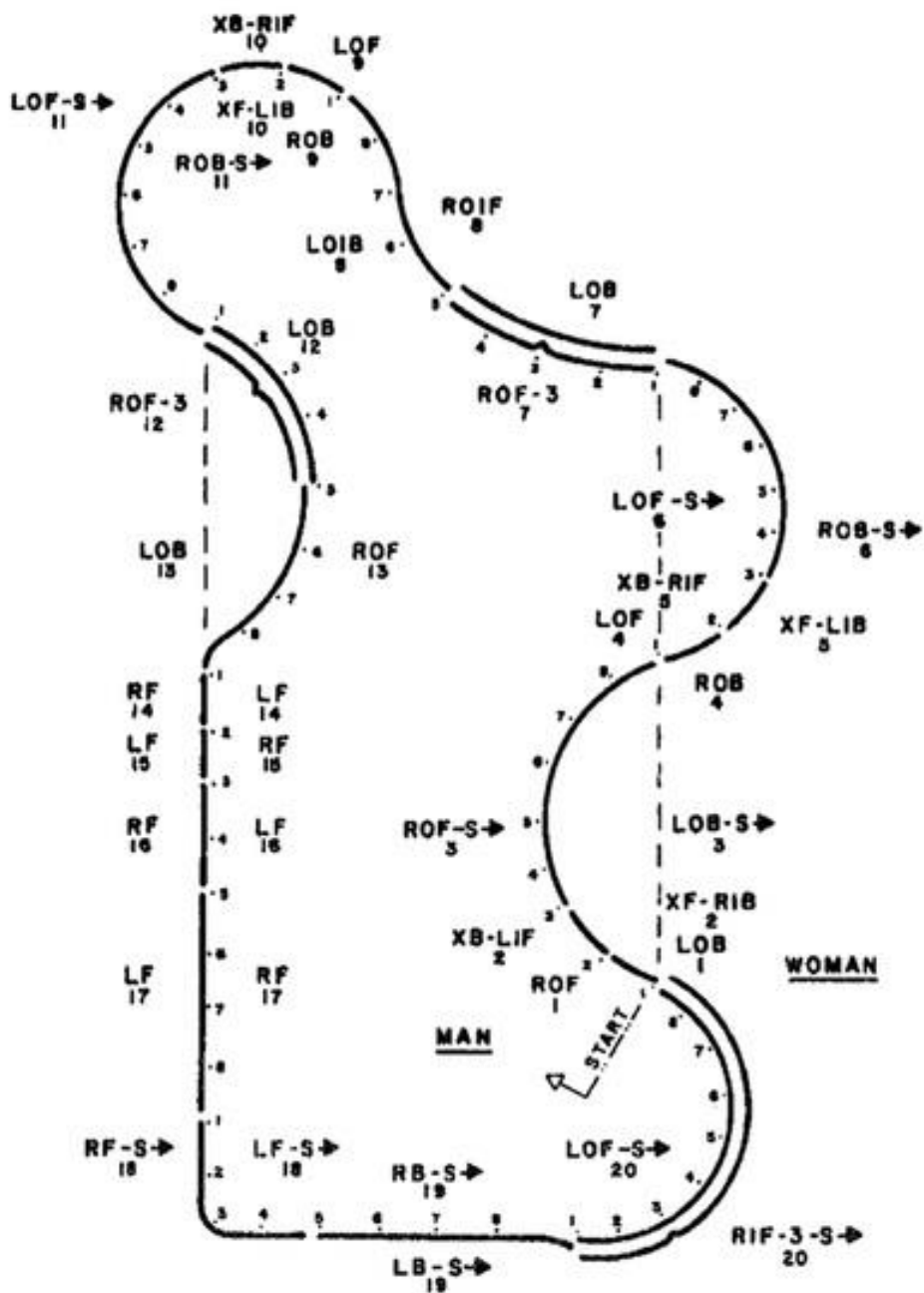
On steps #18 and #19, the flat closed two-foot turn, move the free foot as follows: backwards for two counts, then forward for two counts, execute the turn on count 5 moving the free leg from the trailing position (counts 5 and 6) in the direction of travel to a leading position (counts 7 and 8) and bring the free foot behind the heel in preparation for step #20.

On step #20, the last step of the dance, the woman's free foot is in front of her body after the RIF 3-turn and moves to the rear on counts 5 to 8. During the man's last step (LOF for

eight counts), the free foot is in a trailing position, then matches the movement of the woman's free leg after her RIF 3-turn. Partners move to a right shoulder Side Closed "F" position to repeat the dance. The take-off for step #20 is executed from behind the heel of the tracing skate.

All 3-turns must be executed on the third count of the step, which is count three of the music.

HARRIS TANGO



HARRIS TANGO

HONEY RUMBA

(Modified Version)
Catherine Jenzer and Bill Williams

Music: Rumba 4/4 Counting 1,2,3,4
Tempo: 100 Beats Per Minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 Degrees

Opening: The dance starts on count one of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

Dance Notes: Every step must take the floor in the "parallel and" position except steps #13 and #14.

Steps #1, #2, #3 are a progressive run

Steps #5 and #10 are two beat slalom steps. Step #5 is performed by skating a LOF edge and placing the the right skate parallel and close. Step #10 is performed by skating a ROF edge and placing the left skate parallel and close.

Step #11 is a 4 beat outer edge swing. The movement of the free leg during this step is optional.

Steps #13 and #14 are inside forward to inside forward "Rumba Steps" and are to be "stepped" angular and close.

Steps #4, #9 and #16 are dropped chasse steps. A dropped chasse is accomplished by:

- 1) placing the free skate in the "parallel and" position**
- 2) changing feet**
- 3) then, extending the free leg to a leading position in the air**
- 4) On Step 16, the movement of the free leg is optional after the dropped chasse is performed**

The baseline of this dance only applies to the center lobe edges. The second beat of Step #8 is at the top of the center lobe. The fourth beat of Step #16 is at the top of the continuous lobe.

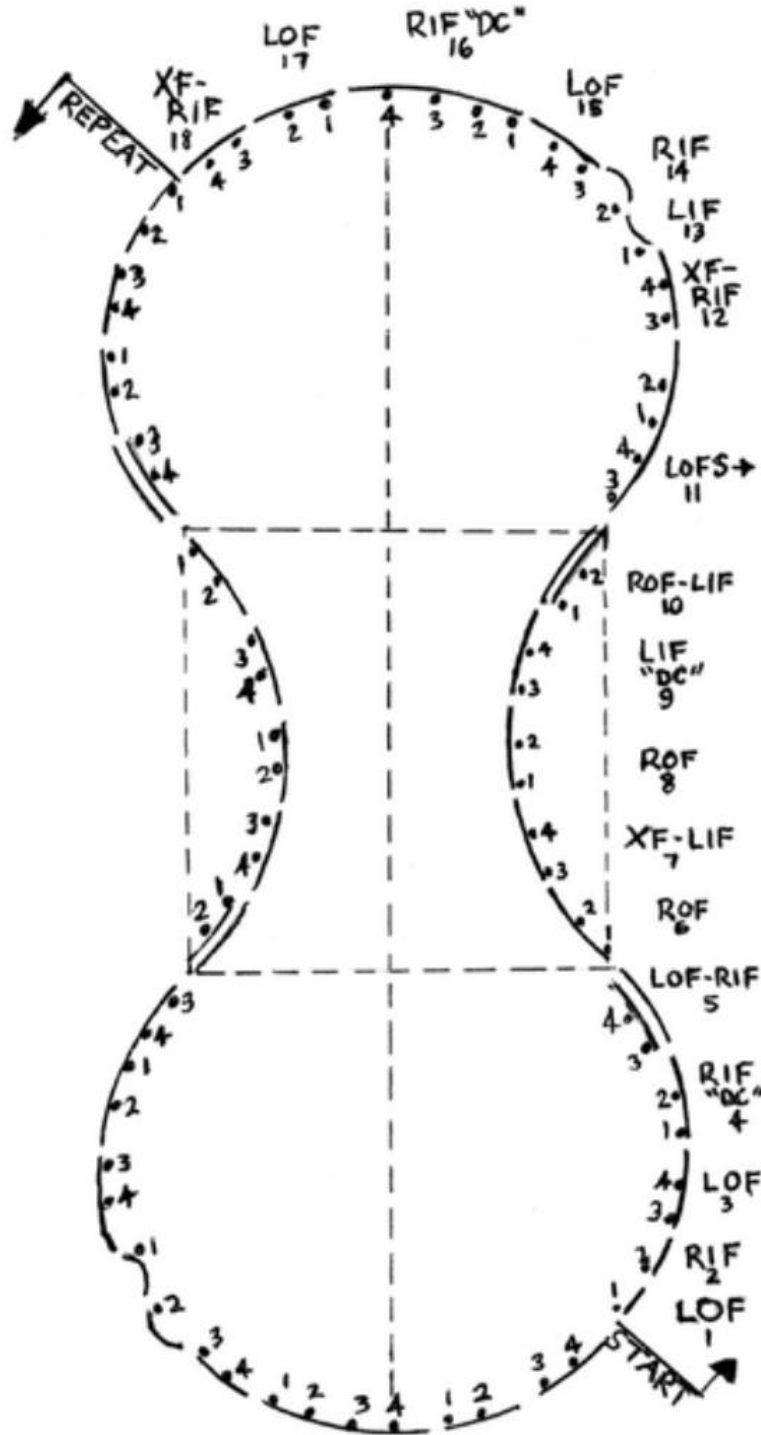
HONEY RUMBA

(Modified Version)

Step	Edge	Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	RIF "DC"	2
5	LOF-RIF	2
6	ROF	2
7	XF-LIF	2
8	ROF	2
9	LIF"DC"	2
10	ROF-LIF	2
11	LOF SWING	4
12	XF-RIF	2
13	LIF	1
14	RIF	1
15	LOF	2
16	RIF "DC"	4
17	LOF	2
18	XF-RIF	2

HONEY RUMBA

(Modified Version)
Catherine Jenzer, Bill Williams



ICELAND TANGO

Katie Schmidt

Music: Tango 4/4; Counting 1-2-3-4
 Tempo: 100 beats per minute
 Position: Scissors "E", Closed "A", Closed "F", Reverse Closed "F", and Open "D"
 Pattern: Border
 Axis: 45-60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

This is a border dance and begins with flat progressive steps; partners in Scissors "E" position with outstretched arms trailing. Partners assume Closed "A" position on step #5.

There is a free leg swing on step #4 after the closed flat two-foot turn. When skating from a flat to an edge, skaters should rock to an edge at the end of the old step to allow proper aiming of the new step. This flat should be held as long as possible before rocking to an edge. The man should track the woman on step #5.

The beginning of step #8 is executed in a Closed "A" position and remains in this position until the 3-turn. The free leg movement is optional. The serpentine 3-turn is skated closely, the change of edge occurs on the third beat of the step and the 3-turn occurs on the fifth beat of the step. The cusp of the 3-turns must be at the top of the lobe. The woman should not track the man after the turn.

When skating from an edge to a flat, skaters should rock to a flat at the end of the old step to allow proper aiming of the new step. The edge should be held as long as possible before rocking to a flat, (e.g. step #9 to step #10).

Steps #10 through #12 and the beginning of step #13 are flat progressive steps. These steps are executed in the Open "D" position. After turning the one-foot flat turn the team is in the Scissors "E" position.

The take-off for step #13 must take the floor in the "parallel and" position with the movement of the free legs to be at the discretion of the skaters provided no violent movements are noticeable. The turn is on count 3.

Step #14 is skated in Reverse "F" position. Step #15 is skated in Closed "F" position. Step #16 is skated in Reverse "F" position.

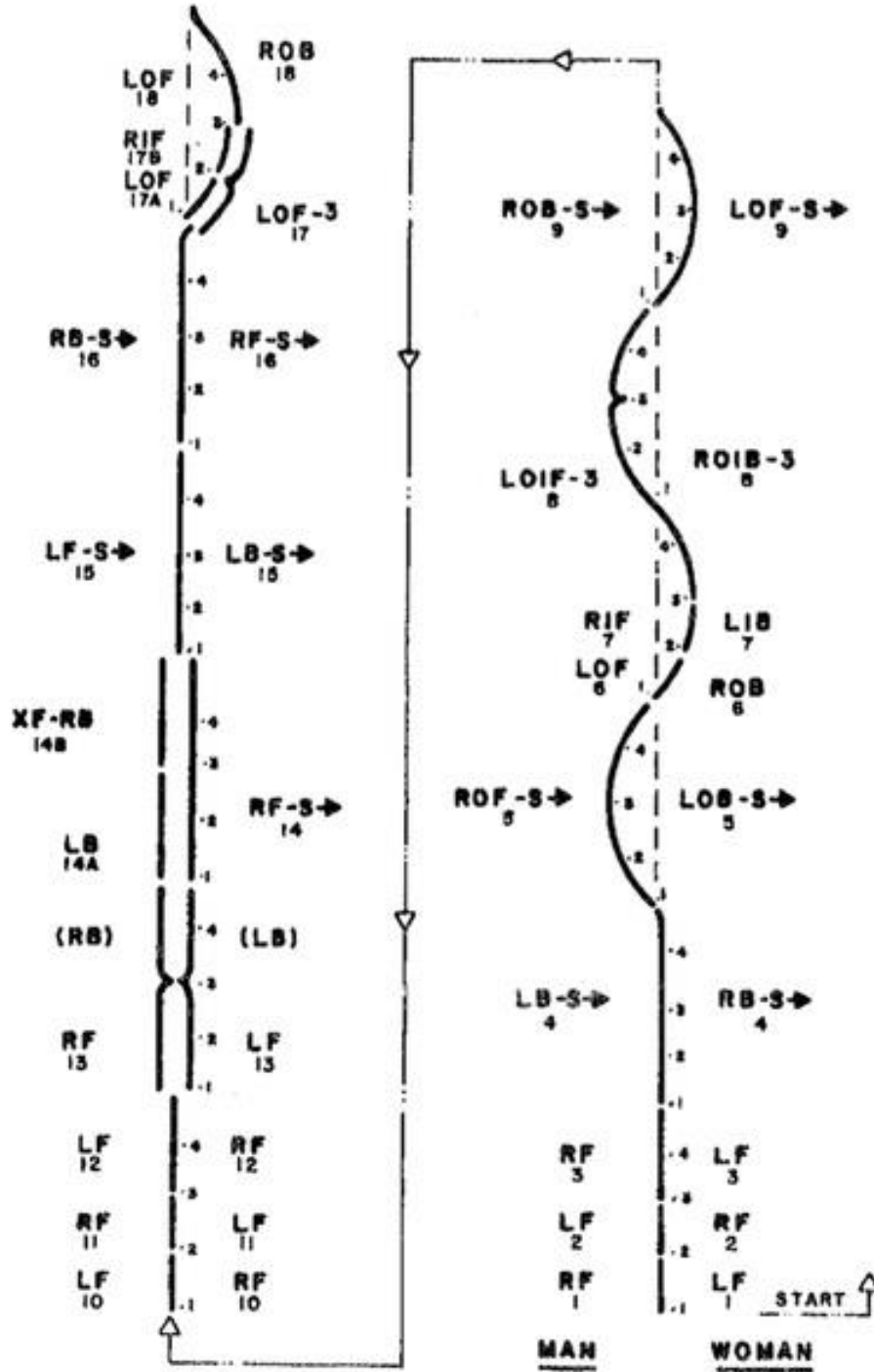
All of the two-foot turns involved in these steps must be pure flats. No deviations are acceptable. The backward-to-forward turns are executed from behind the heel of the tracing skate. The forward-to-backward turns are executed in the "parallel and" position.

Step #16 should be held flat as long as possible before rocking off in preparation for step #17.

The woman should rotate around the man so that during step #18 the man and woman cross tracing. At the conclusion of step #18 both partners should rock to a flat before restarting the dance.

A continuous baseline is the type used in this dance.

ICELAND TANGO



ICELAND TANGO

9-1-89

JO-ANN FOXTROT

Music: Foxtrot 4/4, Counting 1-2-3-4
Tempo: 92 Beats Per Minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45 to 90 Degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music.

DANCE NOTES

Every step must take the floor in the "parallel and" position unless otherwise noted. Steps #4 and #9 are raised chassés.

Step #10 (ROF Swing) begins at the top of the center lobe.

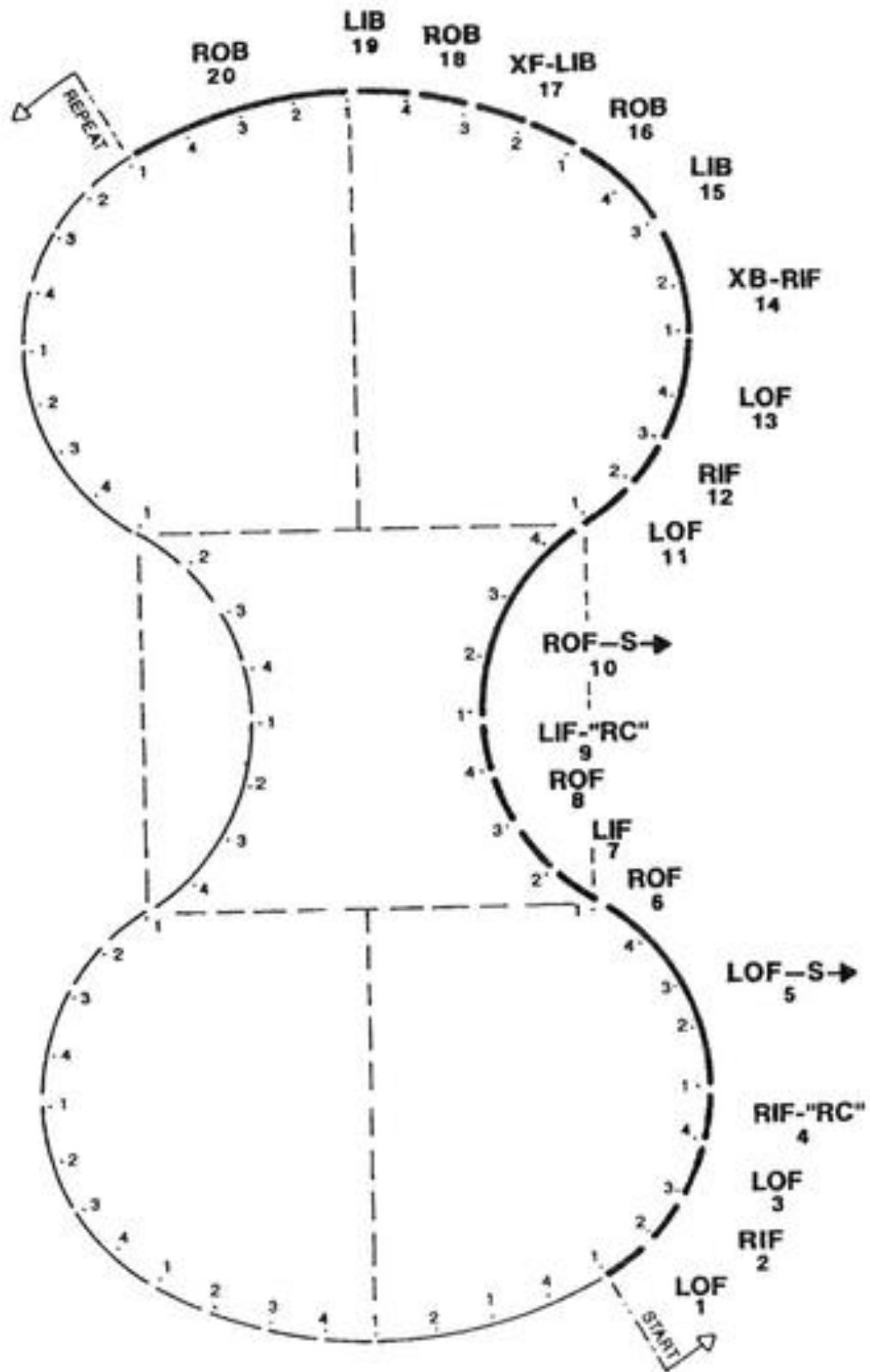
Step #14 (XB-RIF) and step #17 (XF-LIB) are crossed chassé steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed.

Step #14 (XB-RIF) and step #15 (LIB) comprise an open held mohawk turn. This turn must be executed heel to heel. During the execution of step #14 the woman must increase the depth of her edge to allow a tracking relationship to exist before the beginning of step #15. During this type of a turn the male must retain a constant arc.

Step # 20 (ROB) and step #1 (LOF) constitute an open dropped mohawk turn. At the end of step #20, the man deepens his edge to cross tracing with the woman before executing step #1. There should be no deviation in body lean when stepping from step #20 to step #1. The takeoff for step #1, when repeating the dance, should be from behind the heel of the tracing skate.

The baseline for this dance starts with step #6 and ends with the completion of step #10. The first count of step #10 (ROF Swing) begins at the top of the center lobe. Step # 20 begins at the top of the continuous barrier lobe.

JO-ANN FOXTROT



The “Joyce Lee Waltz”

A 138 Waltz

By Suzi Mc Elhiney

Music: Waltz 3/4, Counting 1-2-3
Tempo: 138 beats per minute
Position: Side “B” or Solo
Pattern: Set
Axis: 60 – 90 degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES:

Each step of the dance must take the floor in the “parallel and” position, except steps #4, #7, #8, #14, #15, and #16. Steps #4 and #14 are Cross Rolls.

Step #3 is a six-beat LOF Swing, with the free leg being swung forward on the 4th beat of the step.

Step #6 is a six-beat ROF Swing, with the free leg being swung forward on the 4th beat of the step.

Step #8 is to be executed as an angular take-off.

The unique timing of steps #13 through #16 is of major importance in this dance.

Step #20 is an 8-wheel “Waltz Swoop” executed with both feet on the floor, LIF and ROF.

The baseline of this dance only applies to the center lobe edges. The free leg swing forward on step #6 occurs at the top center of the center lobe.

Although there is no corner baseline in this dance, it should be noted that the second half of the corner steps are closer to the barrier than the first half steps, by their very nature and aiming.

The "Joyce Lee Waltz"

A 138 Waltz

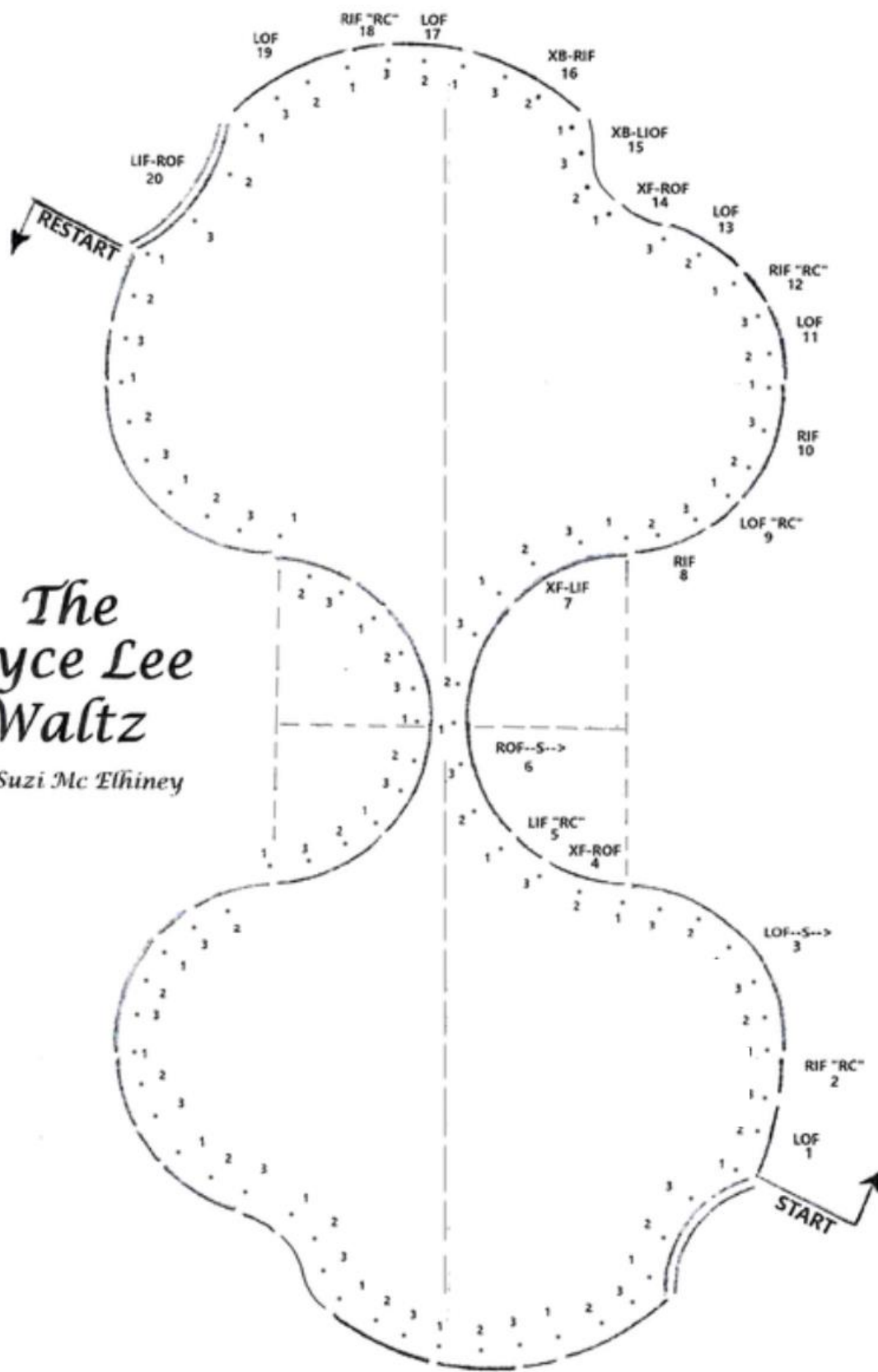
By Suzi Mc Elhinney

LISTING OF STEPS

STEP	EDGE	NUMBER OF BEATS
1	LOF	2
2	RIF "RC"	1
3	LOF -S→	6
4	XF-ROF	2
5	LIF "RC"	1
6	ROF -S→	6
7	XF-LIF	3
8	RIF	2
9	LOF "RC"	1
10	RIF	3
11	LOF	2
12	RIF "RC"	1
13	LOF	2
14	XF-ROF	1
15	XB-LIOF	3
16	XB-RIF	3
17	LOF	2
18	RIF "RC"	1
19	LOF	3
20	LIF-ROF	3

The Joyce Lee Waltz

By Suzi Mc Elhiney



KEATS FOXTROT

Music: Foxtrot 4/4; Counting 1-2-3-4
Tempo: 92 beats per minute
Position: Open "D" and Closed "A" or Solo
Pattern: Set or Border
Axis: 45 - 60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening stops must be either 8 or 16 beats of music in duration.

DANCE NOTES

The dance begins in Open "D" position. On step #4A, the man skates ahead of the woman for his 3-turn and the partners assume the Closed "A" position as the man skates step #4B.

On step #4, four-beat ROF, the woman should have good upright dance posture and position with her body square to the tracing.

The woman must also track the man at the beginning of step #5. The man deepens his edge slightly to allow the woman to proceed forward for her 3-turn.

The man must track the woman on steps #6 through the beginning of step #9. The woman deepens her edge slightly to allow the man to proceed forward for his 3-turn. The woman must track the man on step #10.

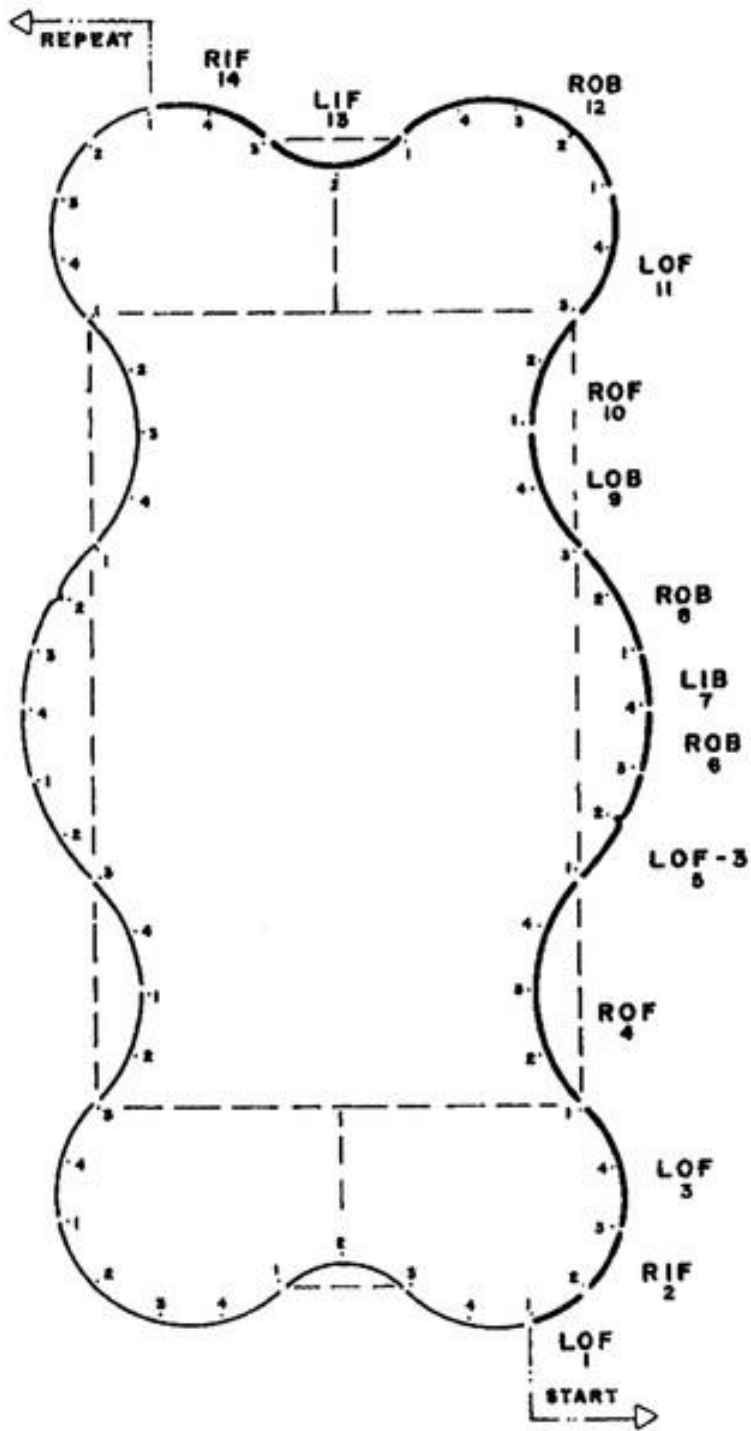
The woman's steps #11 and #12 are a closed held mohawk turn. The woman moves up during step #11 to alongside the man and the partners assume the Open "D" position for step #12. Both partners should maintain proper posture on step #12 (ROB, four-beats). The free foot should not be too high off the floor. In skating from step #12 to step #13, the partners should not break at the waist or lunge forward. The take-off for step #13 must be executed from behind the heel of the tracing skate.

All 3-turns in this dance must be executed on the second count of the step. The free foot should stay back until the turn and not be brought forward.

If this dance is skated in border pattern, any of the following combinations of two-beat edges may be selected for steps #13 and #14 EACH time the dance is repeated: (a) LIF to RIF, (b) LOF to RIF, (c) LIF to ROF, and (d) LOF to ROF. The position on the floor will determine which combination is chosen.

If this dance is skated as a set pattern, the combination of steps #13 and #14 first chosen must be consistently used and both parts of the pattern must be symmetrical and lobed proportionately to suit rink conditions.

KEATS FOXTROT (SOLO)



7-3-95

**KEATS
FOXTROT
•
SOLO**

KENT TANGO - Solo

By Jackie Terenzi

Music: Tango

Tempo: 100 bpm

Pattern: set

Step 1 LFO 3T (2 beats) is a stroke on the 1st beat followed by a three turn in the direction of the long side barrier.

Step 2 RBO (1 beat) is a stroke followed by step 3 Ch LBI (1 beat), parallel to the long side barrier.

Step 4 RBO Sw (2+2 beats) is a stroke followed by a swing in back of the free leg, on the 3rd beat. The direction is initially parallel to the long side barrier, then curving toward the long axis becoming perpendicular to it.

Step 5 LBO (2 beats) is a stroke in the direction of the center of the rink.

Step 6 Mk RFO (1 beat) begins at the short axis followed by step 7 XCh LFI (1 beat) which finishes parallel to the long axis.

Step 8 RFO Sw (2+2 beats) is a stroke followed by a forward swing of the free leg on the 3rd beat which begins parallel to the long axis and curves away from it in preparation of step 9 LFO (1 beat) stroke in the direction of the long side barrier.

Step 10 CIMk RBO (1 beat) is a closed mohawk with the free leg extending in front at the end of the mohawk, skated in the direction of the long side barrier and finishing parallel to it.

Step 11 XF LBI (1 beat) curves in preparation for step 12 Mk RFI Sw (1+2 beats), a mohawk on the 1st beat and a forward swing of the free leg on the 2nd beat, remaining on an inside edge for a total of 3 beats. These steps begin curving away from the long side barrier, becoming parallel to the short side barrier, and finishing on the continuous baseline aiming toward the long axis.

Step 13 LFI (2 beats) is an open stroke which intersects the long axis (1 beat before and 1 beat after)

Step 14 RFI Sw (2+2 beats) is an open stroke RFI in the direction of the short side barrier with the free leg held in back for two beats, followed by a swing of the free leg in front on the 3rd beat. This step ends toward the long side barrier.

Key Points - Kent Tango Solo

1. Steps 3 and 4:

Step 3 CH LBI (1 beat) - Correct technical execution of the Chasse - Correct timing and clear lift from the floor of the free skate.

Step 4 RBO Sw (2+2 beats) - Correct technical execution of the swing - pendular movement with similar amplitude of the free leg at the beginning and at the end of the movement, executed backwards on the 3rd beat on a clear outside edge, keeping the outside edge during the swing.

2. Step 6:

Step 6 MK RFO (1 beat) - Correct technical execution on a clear outside edge, with feet close together during the Mohawk and correct lean and body posture during the turn.

3. Step 10:

Step 10 CIMk RBO (1 beat) - Correct technical execution of the Closed Mohawk, with feet close together, executed smoothly on a clear outside edge. At the conclusion of this mohawk, the free leg should be in front of the body.

4. Steps 12 and 13:

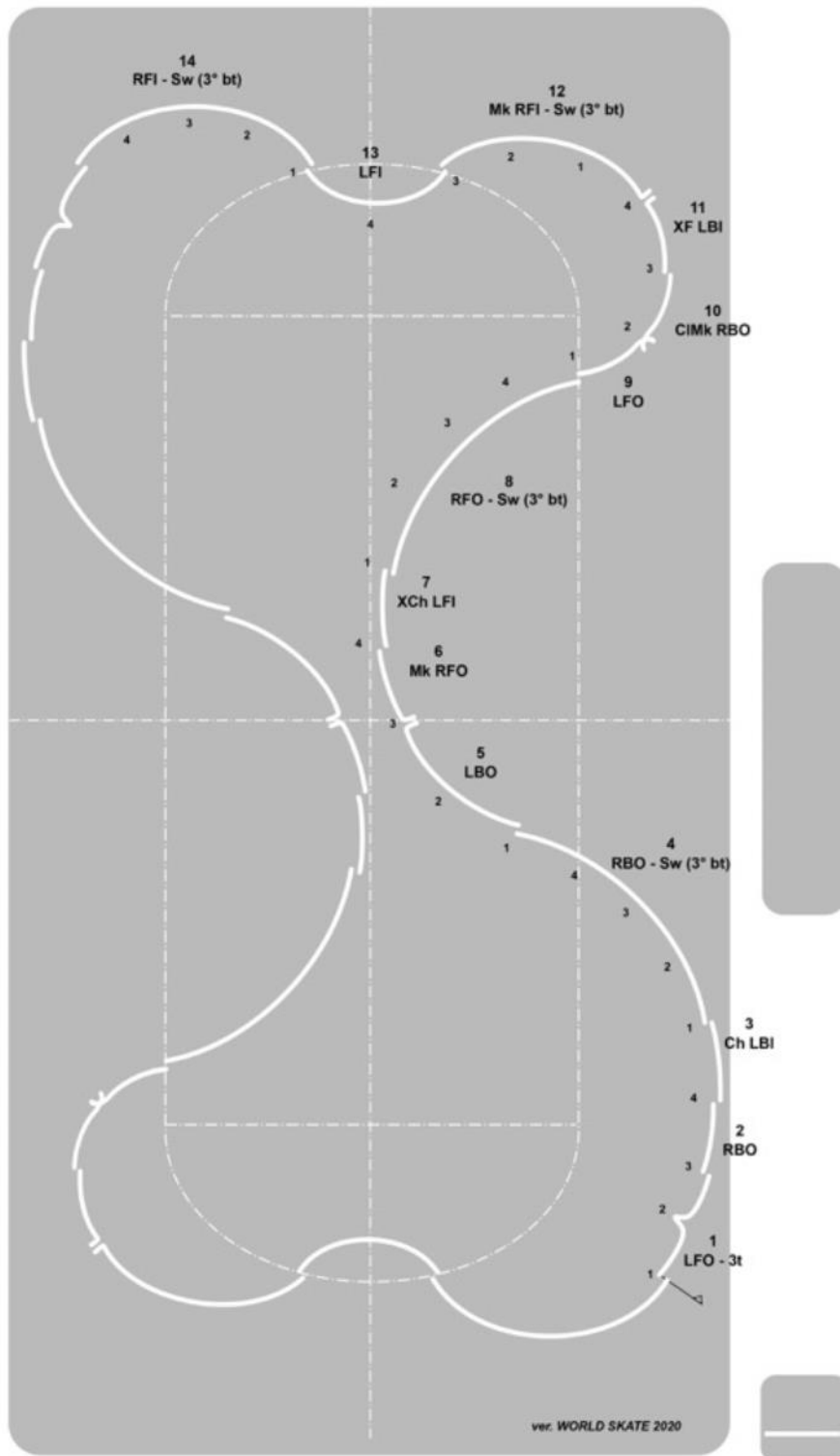
Step 12 Mk RFI Sw (1+2 beats) - Correct technical execution of the Mohawk - must be done with close feet keeping the inside edges. Correct technical execution of the Swing - free leg must swing forward on the 2nd beat keeping the inside edge during the swing.

Step 13 LFI (2 beats) - Correct execution of the inside edge, with an angular stroke, with feet close together and not wide. There should be a change of lean with respect to the previous step.

List of steps - Kent Tango Solo

NO.	STEPS	MUSICAL BEATS
1	LFO 3t	1+1
2	RBO	1
3	Ch LBI	1
4	RBO Sw (3rd beat)	2+2
5	LBO	2
6	Mk RFO	1
7	XCh LFI	1
8	RFO Sw (3rd beat)	2+2
9	LFO	1
10	CIMk RBO	1
11	XF LBI	1
12	Mk RFI Sw (2nd beat)	1+2
13	LFI	2
14	RFI Sw (3rd beat)	2+2

Pattern - Kent Tango Solo



KILIAN

Music: March 2/4; Counting 1-2
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Set (slightly oval or circular)
Axis: N/A

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

The Kilian has 14 steps done to 16 beats of music. Steps #3 and #4 are two-beat steps, all others are one-beat steps.

The take-offs for steps #1 through #7 must be made in the "parallel and" position. Great care must be taken not to rockover too early on step #3 and/or step #4.

The take-off for step #8 must be made crossed-foot, crossed-tracing, close and angular. The take-off for step #9 must be made crossed-foot, crossed-tracing, close and parallel. The maintenance of an inside edge on step #9 prior to the turn is of the greatest importance. The man should deepen his inner edge in order to allow the woman to cross his tracing before the beginning of step #10.

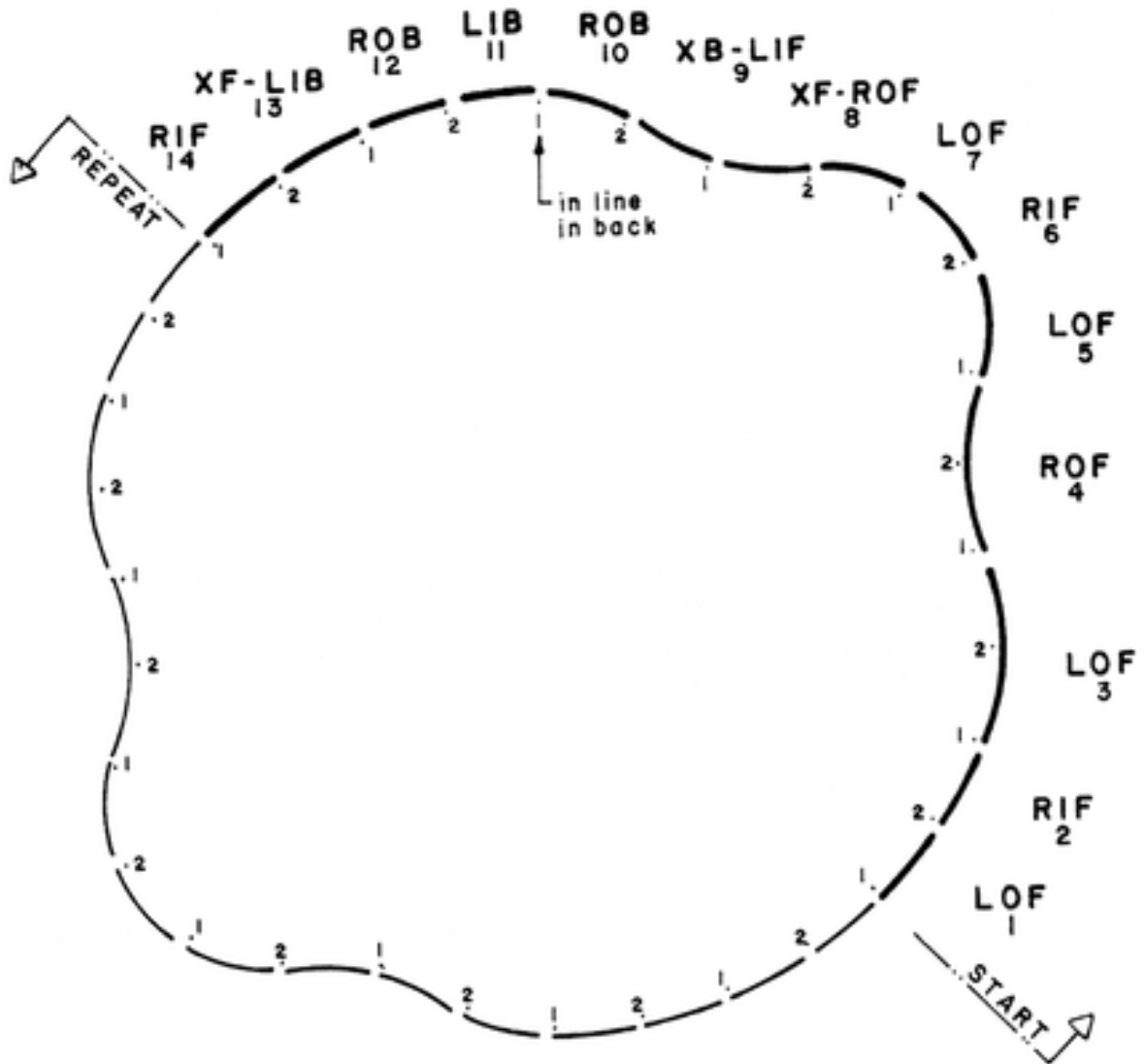
Step #10 then takes the floor with the heel wheels of the right skate being placed at the toe of the left skate. This heel-to-toe relationship must remain throughout this step. Step #11 is an in-line step.

The woman must move ahead of the man on steps #12 and #13 to allow the man to deepen his edge in order to cross tracing prior to stepping forward on step #14.

The take-off for step #13 must be crossed-foot, crossed-tracing, close and parallel.

The man and woman must be in a side-by-side relationship at the beginning of step #14.

KILIAN



9-1-89

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LA VISTA CHA-CHA

Music: Cha-Cha 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #6. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #4 and #9 are outer forward cross rolls. The take-offs for these steps must be crossed-foot, crossed-tracing, close and angular.

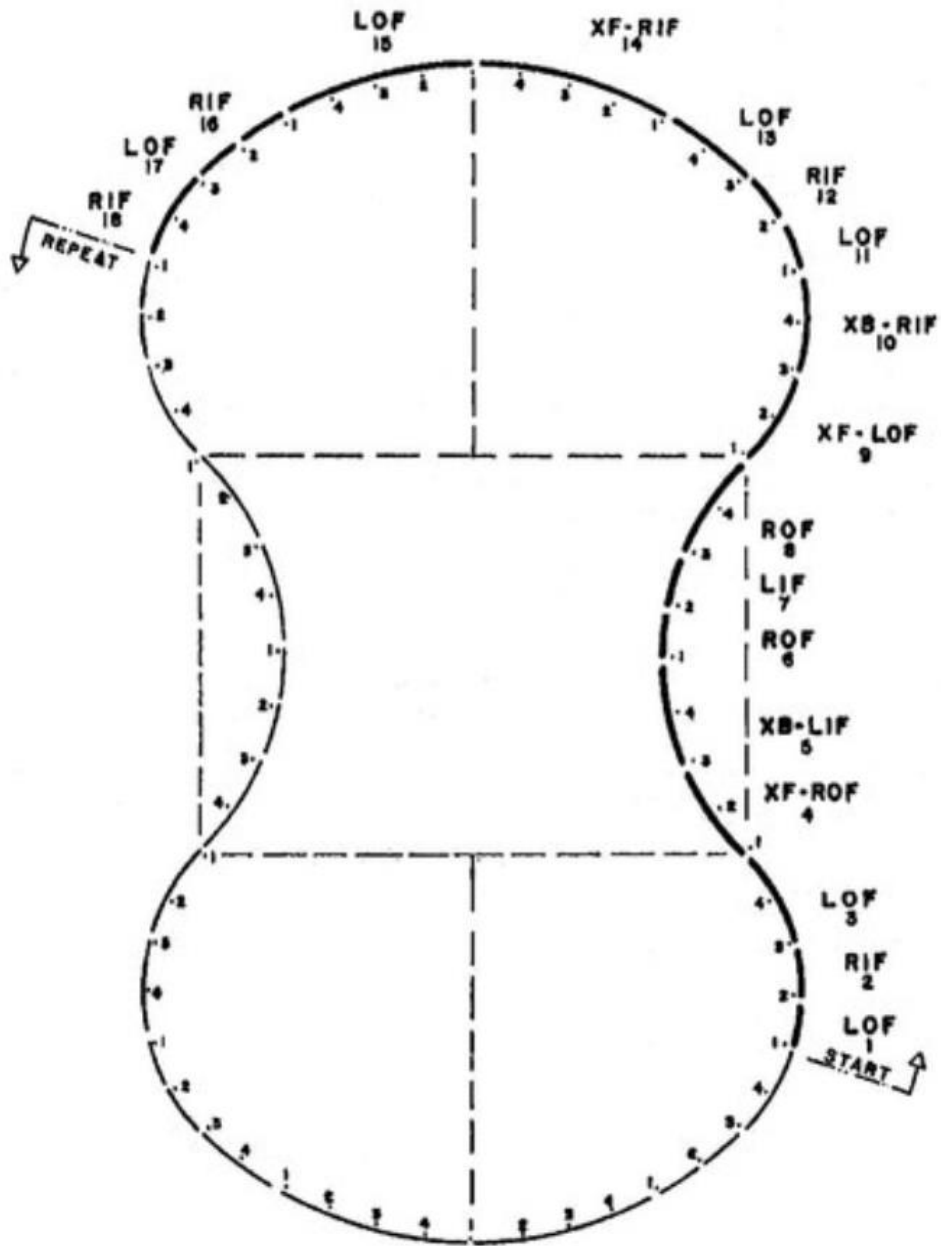
Steps #5 and #10 are crossed chassé steps. The take-offs for these steps must be crossed-foot, crossed-tracing, close and parallel.

The take-off for step #14 must be crossed-foot, crossed-tracing, close and parallel. On steps #14 and #15 the skaters should execute a "Cha-Cha Tuck". The free leg extends to the rear on count 1 of the step, tucks in behind the employed leg on count 2, and then extends to the rear again on count 3.

The take-offs for every step in the dance, except the cross steps must be made in the "parallel and" position.

The baseline of this dance only applies to the center lobe edges. The baseline of this dance starts with the beginning of step #4 and ends with the completion of step #8. Step #6 begins at the top of the center lobe. Step #15 begins at the top of the continuous barrier lobe.

LA VISTA CHA-CHA



9-1-89

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3.43 LA VISTA CHA CHA – SOLO

By Unknown (adapted by Fabio Holland and World Skate Dance Commission)

Music: Cha-cha 4/4

Tempo: 108 beats per minute

Pattern: set

The dance begins with three steps: **1 LFO** (1 beat) stroke, **2 Run RFI** (1 beat), **3 LFO** (2 beat) stroke, with the first aiming toward the long side barrier and the second parallel to it; the third step aims toward the long axis.

Step 4 XR-RFO (2 beats) is a cross roll to a right forward outside edge, followed by **Step 5 XB-LFI** (2 beats) a cross behind that concludes with the free leg extended in front; Step 4 aims toward the long axis, and Step 5 becomes parallel to it at the end of the second beat of the step.

Steps 6 RFO (1 beat) stroke, **7 Run LFI** (1 beat), **8 RFO** (2 beats).

Steps 4 through 8 form the center lobe of the dance.

Step 9, XR-LFO (2 beats) is a forward cross roll followed by **Step 10 XB-RFI** (2 beats), a cross behind that concludes with the free leg extended in front. Step 9 aims toward the long side barrier, while Step 10 becomes parallel to it.

The lobe continues with **Steps 11 LFO** (1 beat) is a stroke, **12 Run RFI** (1 beat), **13 LFO** (2 beats) is a stroke; the aim of these steps begins parallel to the long side barrier and goes away from it.

Step 14 XF-RFI Cha Cha Tuck is a cross in front (1+1+2 beats total), with the backward extension of the free leg (on the 1st beat), followed by a bending of the skating leg (on the 2nd beat) with the simultaneous approach of the free leg to the skating leg; during the remaining beats (3rd and 4th beats) the movement of the free leg is optional.

Step 15 XB LFO Cha Cha Tuck is a cross behind (1+1+2 beats total) with the forward extension of the free leg (on the 1st beat), followed by a bending of the skating leg (on the 2nd beat) with the simultaneous approach of the free leg to the skating leg; during the remaining beats (3rd and 4th beat) the movement of the free leg is optional.

The final three steps of the dance: **16 Run RFI** (1 beat), **17 LFO** stroke (1 beat), **18 Run RFI** (2 beats).

Key Points - La Vista Cha Cha Solo

1. Steps 4 XR RFO (2 beats) and Step 5 XB LFI (2 beats)

- Correct timing of the steps;
- Correct technical execution of the cross roll on an outside edge, with the appropriate change of lean.
- Correct technical execution of the cross behind, with feet close and parallel before executing the LFI, on a clear inside edge.

2. Step 9 XR LFO (2 beats) and Step 10 XB RFI (2 beats)

- Correct timing of the steps;
- Correct technical execution of the cross roll on an outside edge, with the appropriate change of lean.
- Correct technical execution of the cross behind, with feet close and parallel before executing the RFI on a clear inside edge;

3. Step 14 XF RFI Cha-Cha Tuck (1+1+2 beats)

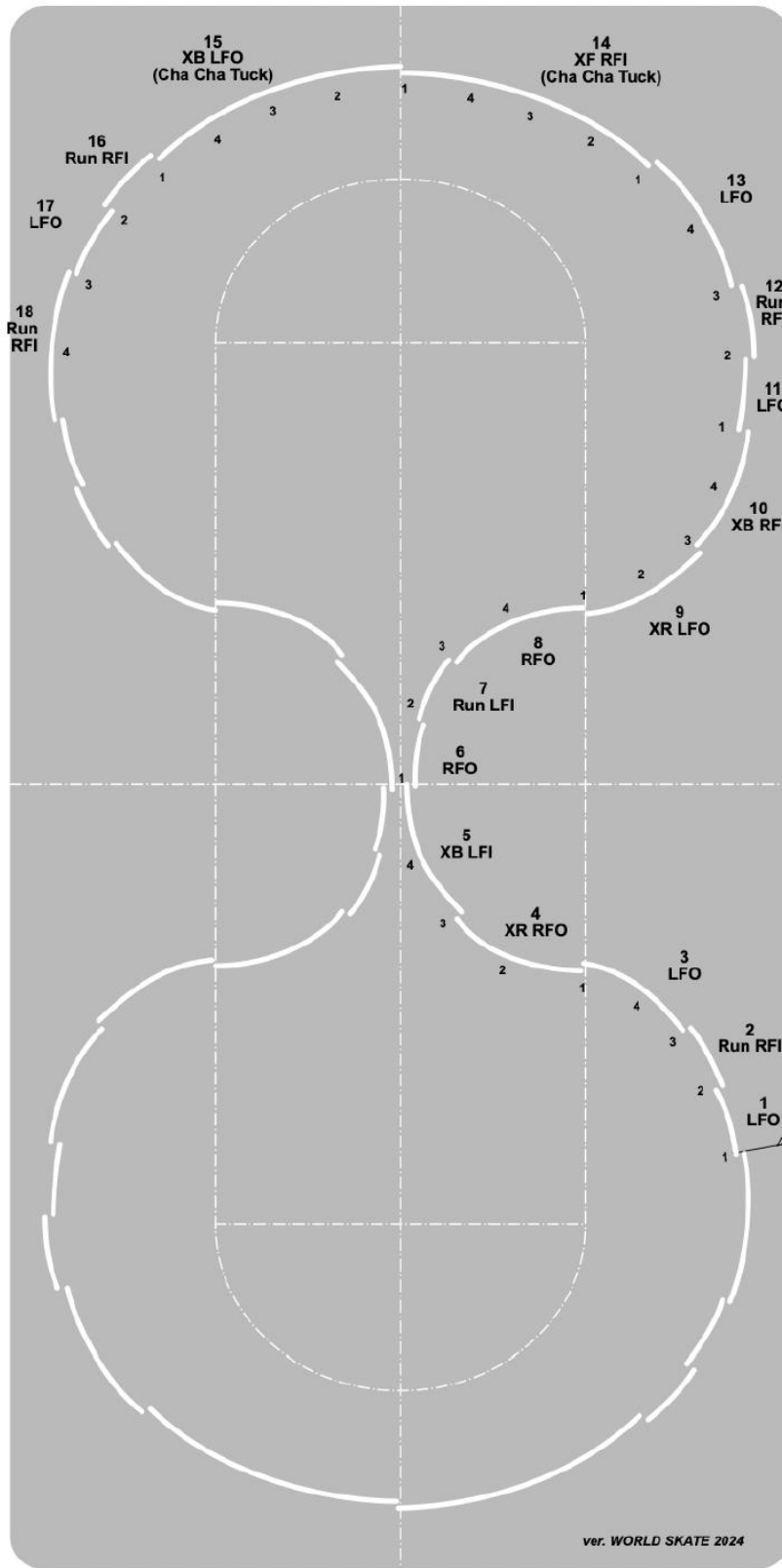
- Correct timing of the step;
- Correct technical execution of the cross in front, with feet close and parallel before executing the RFI on a clear inside edge;

- On the second beat the free leg must be close to the skating leg;
4. **Step 15 XB LFO Cha-Cha Tuck (1+1+2 beats)**
- Correct timing of the step;
 - Correct technical execution of the **cross behind**, with feet close and parallel before executing the LFO on a clear outside edge;
 - On the second beat the free leg must be close to the skating leg;

List of Steps - La Vista Cha Cha Solo

STEP NO.	STEPS	BEATS
1	LFO	1
2	Run RFI	1
3	LFO	2
4	XR RFO	2
5	XB LFI	2
6	RFO	1
7	Run LFI	1
8	RFO	2
9	XR LFO	2
10	XB RFI	2
11	LFO	1
12	Run RFI	1
13	LFO	2
14	XF RFI (Cha Cha Tuck)*	4
15	XB LFO (Cha Cha Tuck)*	4
16	Run RFI	1
17	LFO	1
18	Run RFI	2
*Movement of the free leg is optional (see note)		

Pattern - La Vista Cha Cha Solo



LUNA BLUES

DAVID TASSINARI

Music: Blues; Counting 1,2,3,4
Tempo: 88 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

Opening:

The dance starts on count 1 of a measure of music. The first step skated must be step #1.
The opening steps must be either 8 or 16 beats of music.

Dance Notes:

The takeoff for every step, except steps #16 and #17 must be made in the "parallel and" position.

Steps #4, and #12 are raised chasse's. On both steps, the right skate is placed in the "parallel and" position alongside the left skate. The left skate is then raised vertically from the floor and then placed in the "parallel and" position alongside the right skate.

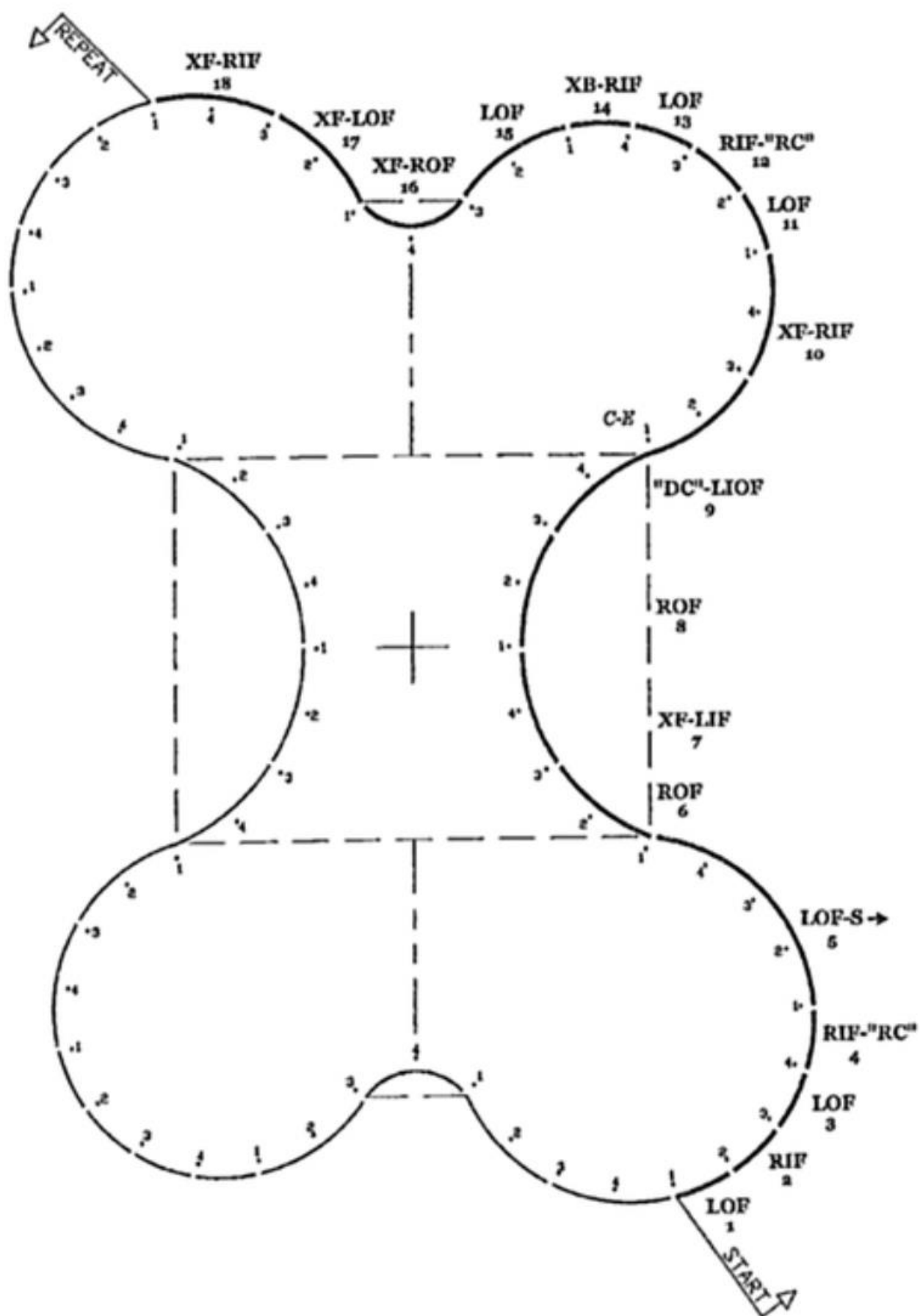
Steps #7, #10, #17 and #18 are crossed progressives. The takeoff for each step must be close and parallel to the preceding step.

Step #9 (4 beat LIOF-"DC"). At the beginning of the step the free leg is extended to the front. The change of edge occurs on the 3rd beat of the step. The movement of the free leg is optional thereafter.

Steps #16 and #17 are ROF and LOF cross rolls. The takeoffs for these steps are close and angular. There is no rock over preceding these steps. The change of lean occurs as the new skate takes the floor.

Step #	Edge	Beats
1	LOF	1
2	RIF	1
3	LOF	1
4	RIF-"RC"	1
5	LOF-SWING	4
6	ROF	2
7	XF-LIF	2
8	ROF	2
9	LIOF- "DC"	4
10	XF-RIF	2
11	LOF	1
12	RIF-"RC"	1
13	LOF	1
14	XB-RIF	1
15	LOF	2
16	XF-ROF	2
17	XF-LOF	2
18	XF-RIF	2

LUNA BLUES



MANDI LYNN TANGO

Music: Tango 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

The dance starts with progressive run steps, starting parallel to the long side barrier and finishing toward the long axis.

Step 4 XF ROF is a cross in front for 1 beat followed by Step 5 XB LIF a cross behind for 1 beat.

Step 6 ROF is a 4 beat outside edge in which the free leg movement is optional.

Step 7 XF LOF and 8 XB RIF, each of 1 beat, aim to the long side barrier and are followed by an open mohawk, LIB for 2 beats.

Steps 10 ROB and 11 LOF form a back to forward mohawk which takes the lobe back to the baseline.

Step 13 XB LIF and 14 RIB form an open mohawk (2 beats each).

Step 15 LOB and 16 RIF form a back to forward open choctaw. Attention should be paid to the proper execution of the choctaw, from outside edge to inside edge.

Steps 17 through 21 are a barrier lobe that begins towards the long side barrier and curve around the corner to finish toward the center of the rink.

Step 22 is a XR ROF for 4 beats. The free leg movement on this step is optional.

Step 23 is an open choctaw to LIB which aims toward the short side barrier and begins a lobe that curves around the corner to finish parallel to the long side barrier in preparation for the restart of the dance. Attention to the proper execution of the choctaw from outside edge to inside edge.

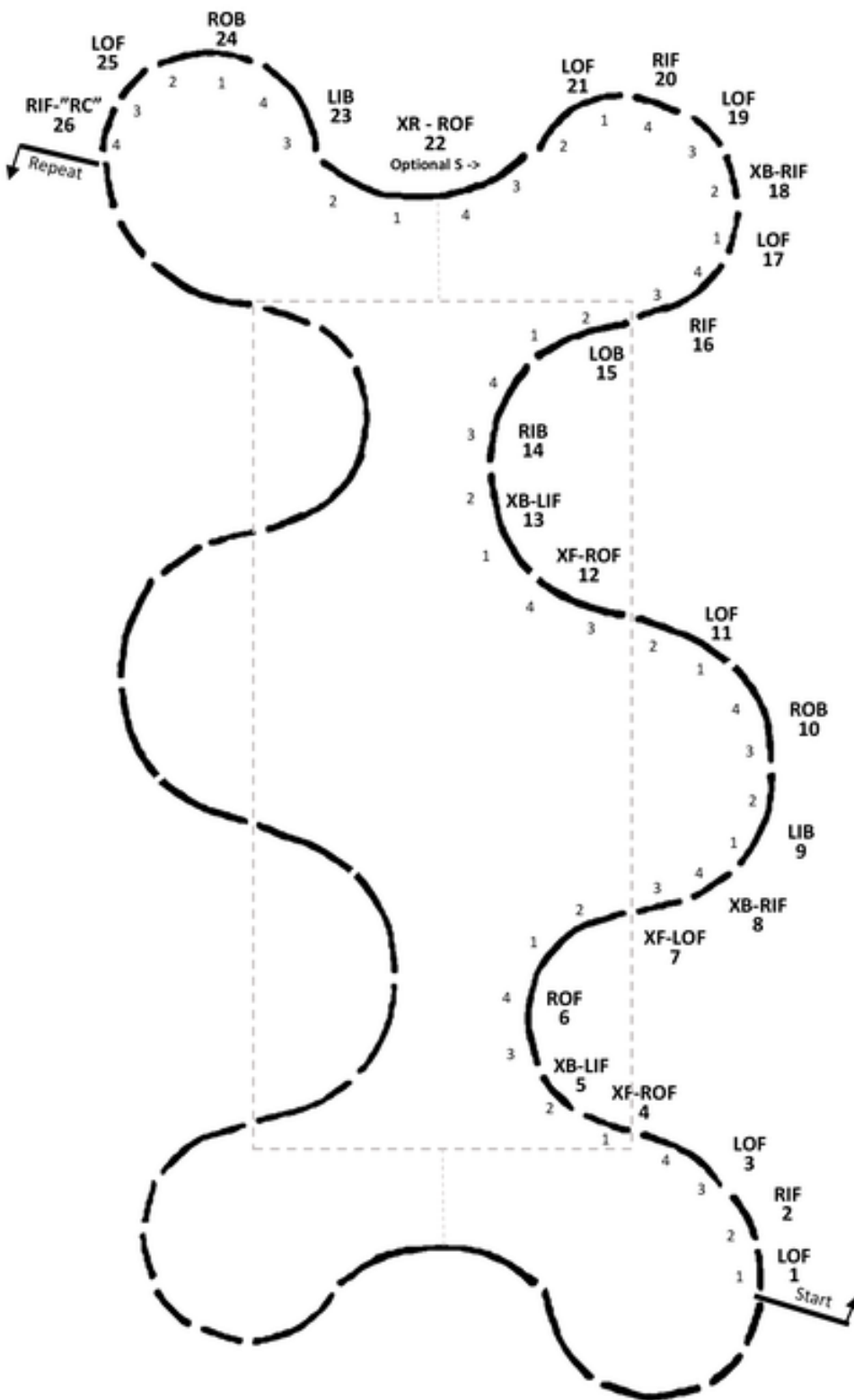
The straightaway baseline starts with the beginning of step #4 and is crossed at the beginning of step #7, step #12 and step #16.

PLEASE NOTE: Skaters are not permitted to cross the long axis on the straightaway lobes of the dance.

MANDI LYNN TANGO

Tempo: 100 Tango

Written by: Marie Gaudy



MANDI LYNN TANGO

3.48 MANHATTAN BLUES - Solo

By Arlis Synder. Updated by World Skate Dance Committee.

Music: Blues 4/4
Pattern: Set

Tempo: 92 bpm

The dance begins aiming toward the long side barrier with 3 steps.

Step 1 LFO (1 beat) is a stroke performed in the direction of the long side barrier, **Step 2 Run RFI** (1 beat) is a run and **Step 3 LFO** (4 beats) is a stroke that starts parallel to the long side barrier and ends in the direction of the long axis. The movement of the free leg on step 3 is optional.

Step 4 RFO (2 beats) is a stroke that aims initially toward the center of the rink and finishes parallel to the long axis.

Step 5 HhMk LBO (2 beats) is a heel to heel mohawk, performed with feet close together, bringing the left heel to the right heel, showing the correct outside edge at the moment of the step. The free leg, at the end of the mohawk can be kept close or behind the skating foot.

Step 6 XB RBO (2 beats) is a cross behind on an outside edge.

Step 7 XR LBO (4 beats), is a cross roll on an outside edge maintained for the entire step. The movement of the free leg is optional

Step 8 CwRFI (2 beats) is a right forward inside choctaw toward the long side barrier, with feet close, followed by **Step 9 LFO** (1 beat) a stroke and **Step 10 Run RFI** (1 beat) a run.

Step 11 LFO/I Sw (2+2 beats) in which the skater performs a stroke on an outside edge with a change of edge on the 3rd beat with a simultaneous swing of the free leg in front.

Step 12 OpCw RBO (2 beats) is skated in the direction of the short side barrier. The free leg, at the end of the open choctaw, can be kept close or behind the skating foot.

Step 13 XF LBI (2beats) is a left backward cross in front, maintaining the inside edge for 2 beats.

Step 14 Mk RFI (4 beats) is a right forward inside mohawk with feet starting with feet close together, where the movement of the free leg is optional.

Key Points - Manhattan Blues Solo

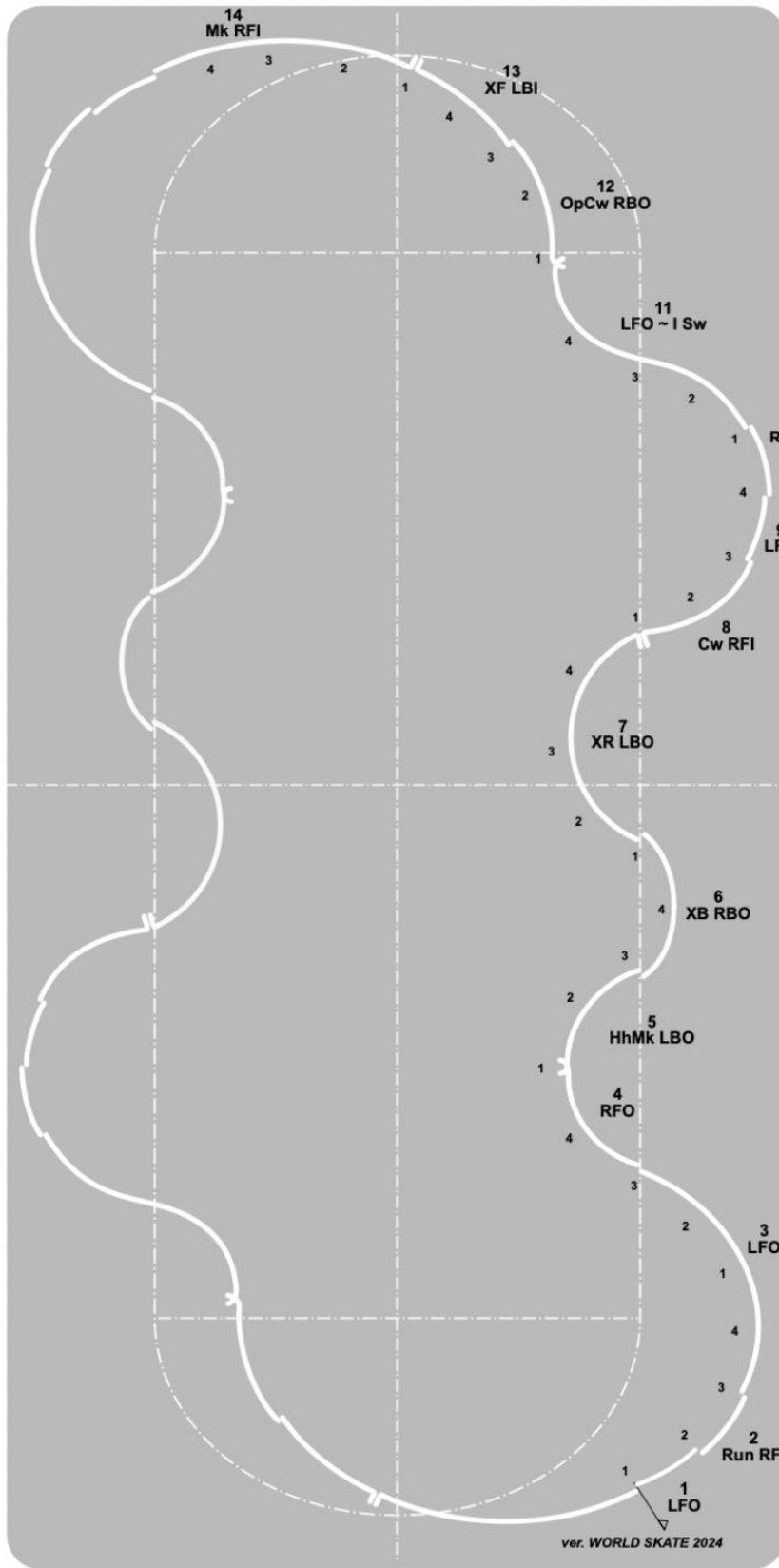
- Step 5 HhMk (heel to heel) LBO** (2 beats):
 - Correct timing of the step;
 - Correct execution of the heel to heel mohawk, with feet close, placing the heel of the free foot near the heel of the skating foot, respecting the outside edges required before and after the mohawk.
- Step 7 XR LBO** (4 beats)
 - Correct timing of the step;
 - Correct technical execution of the cross roll, performed with a clear and correct outside edge, with adequate inclination of the body.
- Step 12 OpCw RBO** (2 beats)
 - Correct timing of the step;

- Correct execution of the open choctaw, placing the right skate to the inside of the left skate, respecting the prescribed edges required before and after the open choctaw.
4. **Step 13 XF LBI (2 beats):**
- Correct timing of the step;
 - Correct technical execution of cross front, with feet close and parallel before executing the LBI on a clear inside edge during the step.

List of steps - Manhattan Blues Solo

N°	STEP	BEATS
1	LFO	1
2	Run RFI	1
3	LFO*	4
4	RFO	2
5	HhMk LBO	2
6	XB RBO	2
7	XR LBO*	4
8	Cw RFI	2
9	LFO	1
10	Run RFI	1
11	LFO/I Sw	2+2
12	OpCw RBO	2
13	XF LBI	2
14	Mk RFI*	4
*The movement of free leg is optional		

Diagram - Manhattan Blues Solo



MARYLEE FOXTROT

Music: Foxtrot 4/4; Counting 1-2-3-4
Tempo: 92 beats per minute
Pattern: Set
Axis: 45 degrees

This dance is to be used only in Solo Dance.

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

This dance is a combination of the man's and woman's steps of the Collegiate, with the inclusion of two sets of 1 beat steps (steps #1 & #2 and steps #13 & #14).

Steps #1 through #7 and steps #15 through #20 make up the straight-away sequence of this dance. Steps #8 through #14 and steps #21 through #26 make up the corner sequence of this dance.

Steps #3 through #7 are crossrolls. The take-offs for those steps must be crossed-foot, crossed-tracing, close and angular.

The take-off for step #8 must be made in the "parallel and" position. Steps #8 and #9 and steps #24 and #25 constitute an open held mohawk turn, which must be executed heel-to-heel.

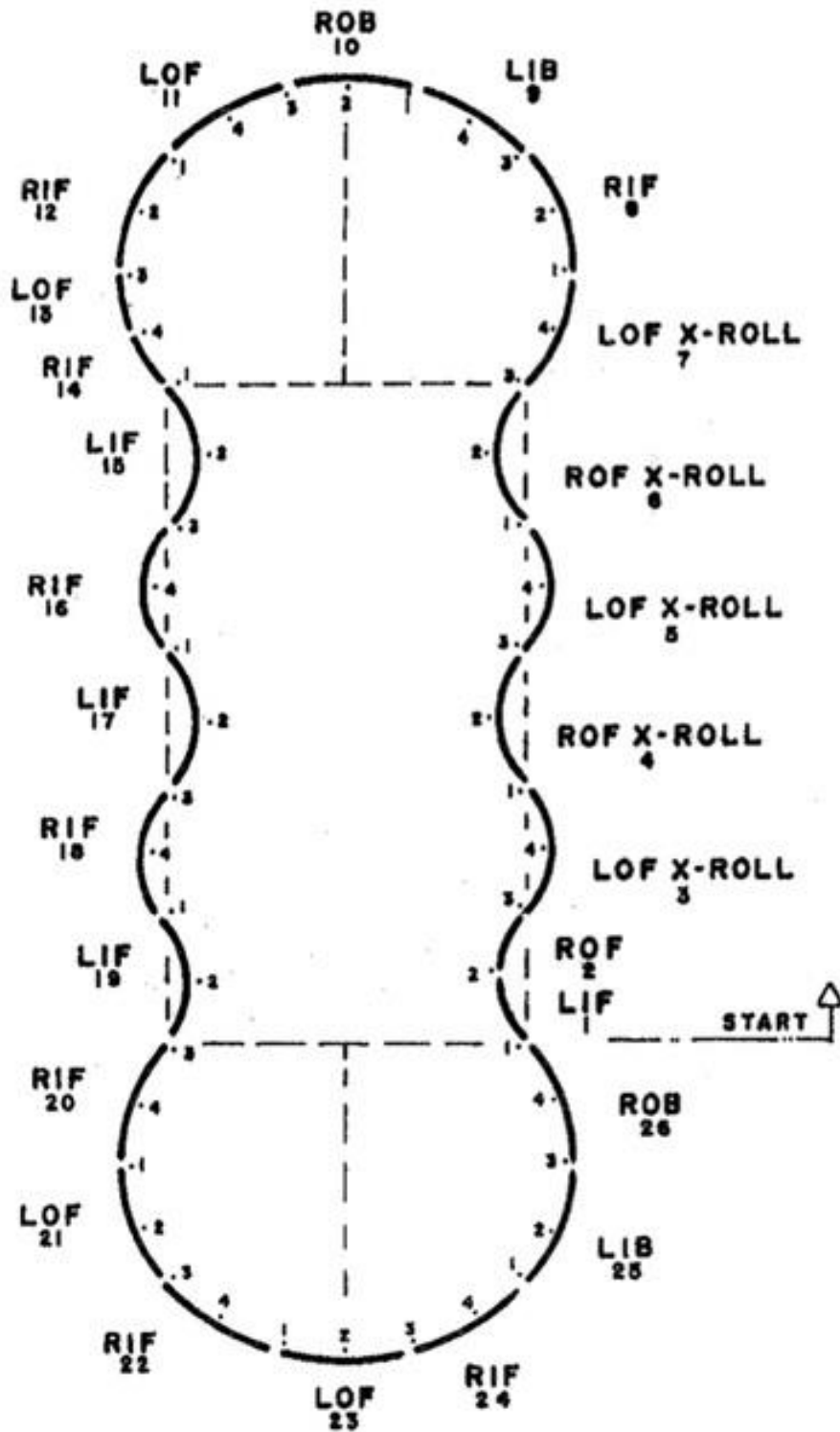
Steps #10 and #11 constitute a backward-to-forward open held mohawk turn. The forward step of this turn must originate from behind the heel of the tracing skate.

Steps #26 and #1 constitute an open dropped choctaw turn. The forward step of this backward-to-forward turn must originate from behind the heel of the tracing skate.

The straight-away steps #15 through #20 (LIF to RIF to LIF) must be stroked from behind the heel of the tracing foot and must take the floor in the "angular and" position.

The baseline of this dance applies only to the straight-away steps (steps #1 through #6 and steps #15 through #19). The second count of steps #10 and #23 begins at the top of the continuous baseline.

MARYLEE FOXTROT



MARYLEE FOXTROT

Mason March

Janet Pavilonis – Robert Hudson – Tina Jackson

Music: March 4/4: Counting 1-2-3-4
Position: Side B, Reverse B, and Solo

Tempo: 100 Beats per minute
Pattern: Set; Axis 60-90 Degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step to be skated is step number 1. The opening steps must be 8 or 16 Beats.

DANCE NOTES:

Every step of this dance, except the cross steps (Steps 8, 13, 19, 20 and 25), must take the floor in the "parallel and" Position.

Steps 5, 12, and 24 are dropped chasse' accomplished by:

1. Placing the free foot on the floor in the "parallel and" position
2. Changing feet
3. Then extending the free leg to the leading position in the air

Step 6 (LOF-RIF) is a Slalom step, while maintaining the LOF the right foot is placed on the floor close and parallel to obtain a RIF. (*Team)

Step 7 (ROF) this step establishes the base line.

Step 8 (XB-LIF) is a crossed chasse which must be made crossed-foot, crossed-tracing, close and parallel.

Step 10 (LIF-RC) and **Step 11** (ROF-RC) are "Marching Steps" the free leg position is optional

Step 12 (DC-LIOF-S) the change of edge occurs on count 3 of the step on the base line. At the beginning of the step the free leg is in front on count 2 the free leg is brought back alongside the skating leg on count 3 the free leg swings back to a leading position. (*Team)

The technique of **steps 18, 19, 20, and 21**, which are all (1 beat), is as follows:

On **Step 18** (LOF) the right foot crosses over the left for **step 19** (XF-ROF) and the left remains crossed behind ready for **step 20** (XB-LIOF). The take off for **step 19** must be made crossed-foot, crossed-tracing, close and angular. The take off for **step 20** must be made crossed-foot, crossed-tracing, close and parallel. **Step 20** rocks over to an outside edge for the execution of **step 21** (RIF-RC)

*In Team:

The Dance is skated in Side B position for **Steps 1 through 5** and **Steps 13 through 25**.

On **Step 6** (LOF-RIF, Slalom) the Woman moves past the man by increasing her edge to change to reverse side B position. **Steps 7-11** are skated in reverse side B position. On **Step 12** (DC-LIOF-S) the change of position happens on count 2 the free leg is brought back alongside the skating leg the Woman moves past the Man by increasing her edge to side B position, on count 3 the free leg swings back to a leading position.

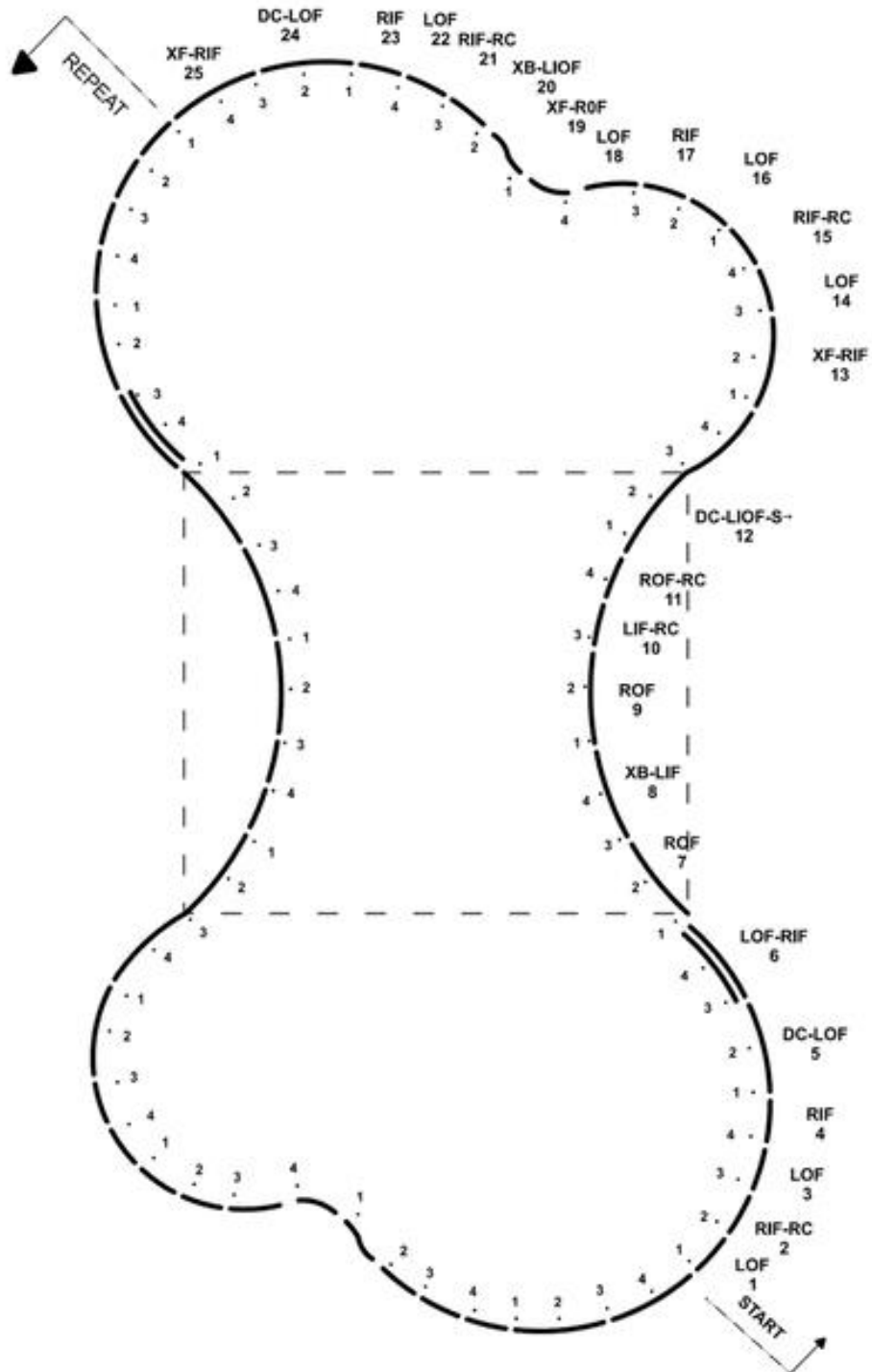
Key Points:

1. Steps 5 and 6 proper execution and timing of the Drop Chasse and the Slalom step. Additionally in team the change of position on the Slalom Step.
2. Steps 12 and 13 "Marching Steps" proper execution and timing of the two raised Chasses.
3. Step 14 (DC-LIOF-S) correct execution and timing of the step as described. Additionally in team the change of position on count 2 of the step.
4. Steps 20, 21, 22, and 23 correct execution of the steps and the timing of each one beat step.

List of Steps - Mason March

Step No.	Steps	Team Position	Musical Beats
1	LOF	B	1
2	RIF-RC	B	1
3	LOF	B	1
4	RIF	B	1
5	DC-LOF	B	2
6	LOF-RIF	Change	2
7	ROF	Rev B	2
8	XB-LIF	Rev B	2
9	ROF	Rev B	2
10	LIF-RC	Rev B	1
11	ROF-RC	Rev B	1
12	DC-LIOF	Change	2+2
13	XF-RIF	B	2
14	LOF	B	1
15	RIF-RC	B	1
16	LOF	B	1
17	RIF	B	1
18	LOF	B	1
19	XR-ROF	B	1
20	XB-LIOF	B	1
21	RIF-CH	B	1
22	LOF	B	1
23	RIF	B	1
24	DC-LOF	B	2
25	XF-RIF	B	2

MASON MARCH



Metropolitan Tango

(32 Beat Pattern)

Irwin and Ringeisen

Music	Tango 4/4
Tempo	100 beats per minute
Pattern	Set
Holds	Solo / Reverse Side (Rev. B) and Side (B). Hand contact is optional as long as one pair of hands maintain contact at all times

Opening

The dance is to start on Count 1 of a measure of music. The first step to be skated must be step 1.

Dance Notes

The execution of step 16 is as follows: Swing forward on the third count, back on the fifth count and the change-of-edge occurs on the fifth count. A good upright body posture (hips and shoulders) square to the tracing should be maintained on this step.

On step 1 (LOF-3), the dance is started in Reverse Side (Rev. B) position and the three turned on the second count of the step. Steps 2 and 3 are in Side (B) position, changing to Rev. B for steps 4,5 and 6 and then returning to Side (B) position for steps 7 thru 11, the completion of the corner sequence.

Partners are to be in Rev. B position during the straightway sequence.

Steps 11 and 12 constitute a Choctaw turn. Then tandem position with not be accepted for step 11, LIB swing.

There are no dropped chasse' steps in this dance. Care should be taken that all progressives are properly stroked.

Hold	Step #	Step	Beats
Solo / Reverse Side (B) and Side (B)	1	LOF - 3-Turn	2
	2	ROB	1
	3	LIB - XF	1
	4	RIF	2
	5	LOF	2
	6	RIF	1
	7	LIB	1
	8	ROB	2
	9	LIB	1
	10	ROB	1
	11	LIB – Swing Choctaw	4
	12	ROF	2
	13	LIF	1
	14	ROF	1
	15	LIF	2
	16	ROIF - Swing	6
	17	LOF	1
	18	RIF	1

MILONGA TANGO

Flay Comella

Music: Tango 4/4; Counting 1-2-3-4
 Tempo: 100 beats per minute
 Position: Side "B"
 Pattern: Set
 Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Every step must take the floor in the "parallel and" position except steps #4, #8, and #18.

Steps #4 and #8 are cross rolls. The take-offs for these steps must be crossed-foot crossed-tracing, close and angular.

Steps #6, #9, and #14 are raised chassé steps. The Raised Chassé must:

- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel.

On step #13 the free leg extends to the rear on count 1 of the step, tucks close and parallel to the tracing skate on count 2, and then extends to the rear again on count 3.

Step #17, a four-beat dropped chassé, is made with the free leg moving forward into the direction of travel and then utilizing a tango swing to the rear.

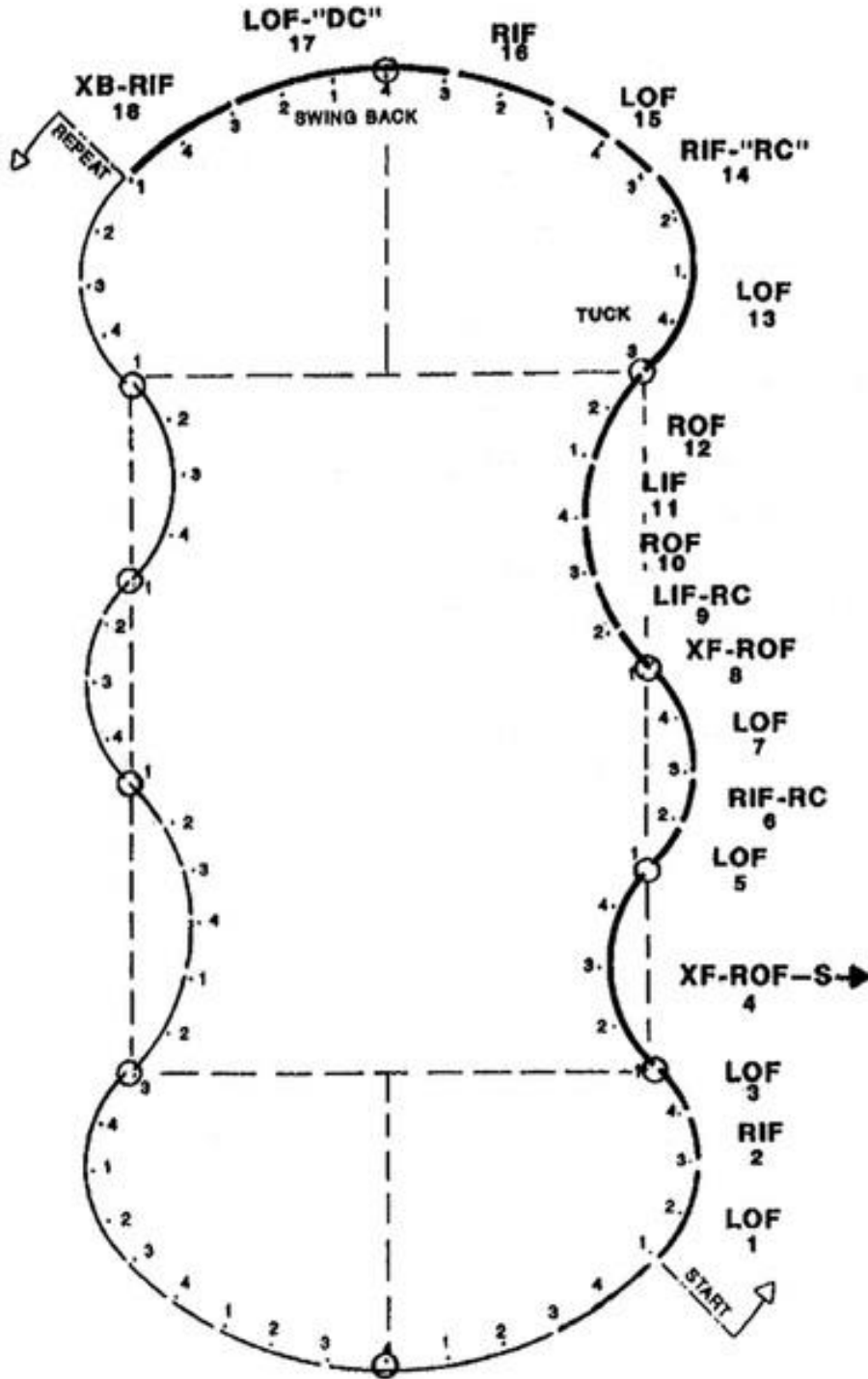
The dropped chassé is accomplished by:

- 1) placing the left skate in the "parallel and" position
- 2) then extending the right leg to a leading position in the air

Step #18 is a crossed chassé. The take-off for this step must be crossed-foot crossed-tracing, close and parallel.

The straightaway baseline starts with the beginning of step #4 and is crossed at the beginning of steps #5, #8, and #13.

MILONGA TANGO



2-1-00

MILONGA TANGO

MIRROR WALTZ

Elsbeth Muller

Music:	Waltz 3/4; Counting 1-2-3
Tempo:	108 beats per minute
Position:	Closed "A"
Pattern:	Set
Axis:	45 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The man skates the "A" edges first while the woman skates the "B" edges first. The man skates the "B" edges while the woman skates the "A" edges. The woman and man must skate both the "A" and "B" edges to complete the dance. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES

All one-beat IF edges are raised chasse' steps.

The Raised Chasse' must:

- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

The forward-to-backward turns are open dropped mohawk turns executed heel-to-heel on musical count 3. The backward-to-forward turns are open held mohawk turns with the forward step executed from behind the heel of the tracing skate. During these turns the backward skating partner will deviate into the circle to allow the forward skating partner to proceed forward.

The partner skating the "A" edges must track the partner skating the "B" edges on steps #3, the beginning of step #4, step #11, step #12, and the beginning of step #13.

The partner skating the "B" edges must track the other partner on step #7 and the beginning of step #8.

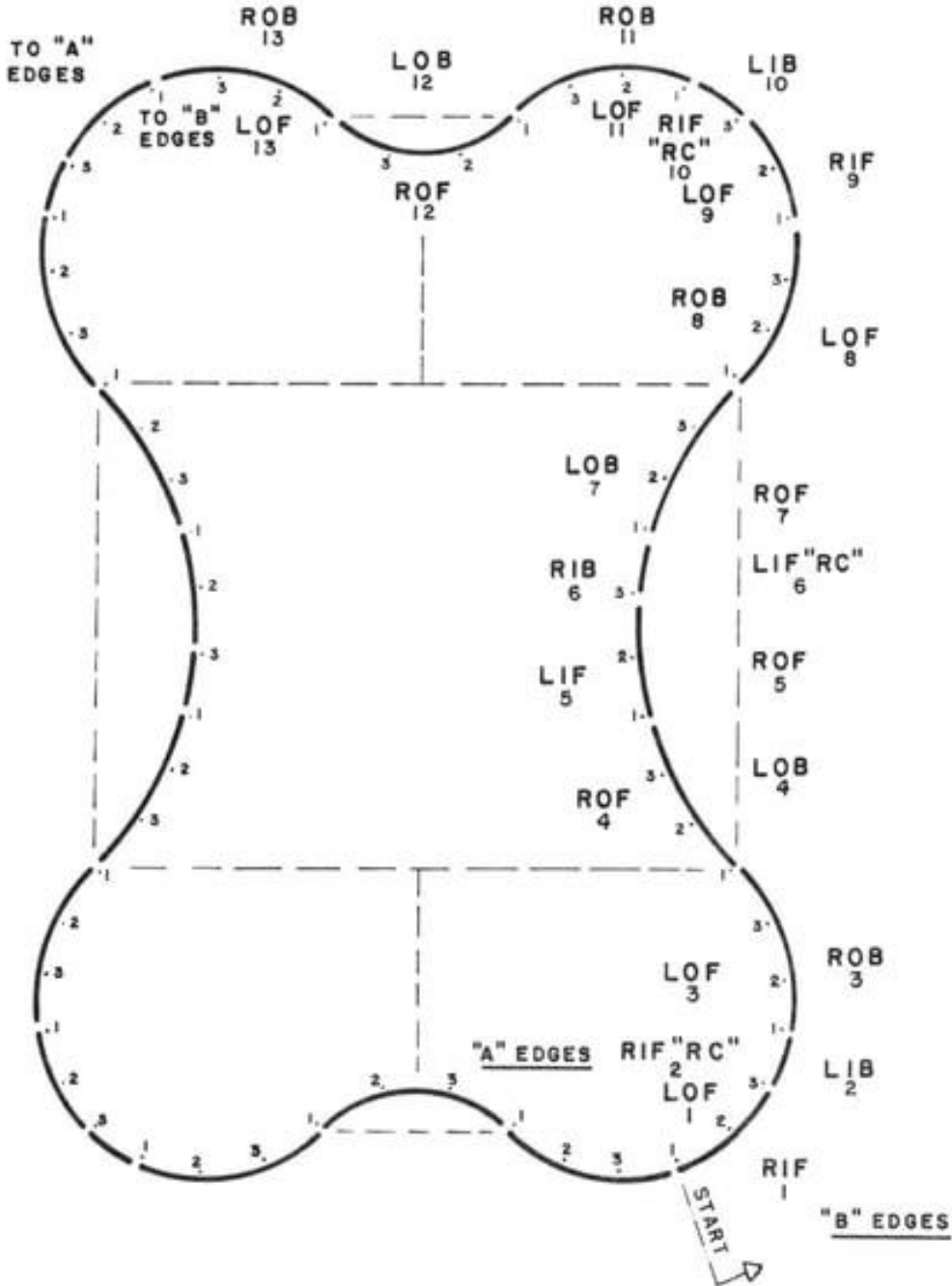
The partners must remain in "A" position throughout this dance maintaining a parallel and square relationship of their bodies during all turns.

The lobing across the corner is such that steps #11 and #13 must be symmetrical and the middle of step #12 must be in the center of the long axis of the floor.

The take-offs for every step in this dance, except the second half of the two-foot turns, must take the floor in the "parallel and" position.

The baselines in this dance apply to the center lobe edges and also to step #12 of the corner. The top of the center lobe is located one-half beat before the beginning of step #6. The top of the corner lobe, a 3-beat lobe, is located one and one-half beats past the beginning of step #12.

MIRROR WALTZ



9-1-89

PACIFICA FOXTROT

George Muller

Music: Foxtrot 4/4 ; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Closed "A" and Open "D" or Solo
Pattern: Set
Axis: 45-60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

The man must be tracking the woman on step #1, step #2, and the beginning of Step #3. On step #3, the woman's ROB counter is to be executed on musical count 1 which is the third count of the step. The free leg movement for the partners is optional. The partners should be in Closed "A" position and tracking until the man slightly deepens his LOF edge just before the woman's counter turn and the man's change of edge. This allows the partners to move from a Closed "A" position and tracking to separate tracings in Open "D" position. The take-off for step #4 begins at the top of the lobe, aims down-rink and takes the floor in the "parallel and" position.

The take-off for step #5 for the woman is made in the "angular and" position.

Steps #5 and #6 constitute a closed mohawk turn for the man with the actual turn being made at the top of the lobe. The woman must track the man on her step #6 and be in Closed "A" position.

Step #7 begins with the woman tracking the man. Immediately thereafter, the man deepens his edge to allow the woman to move forward for her ROF 3-turn. The tracking relationship is resumed on steps #8, #9 and the beginning of step #10. Closed "A" position should be maintained during these steps (step #6 through the beginning of step #10).

Steps #10 and #11 constitute a backward-to-forward open choctaw turn for the woman. The take-off for step #11 should originate from behind the heel of the tracing skate.

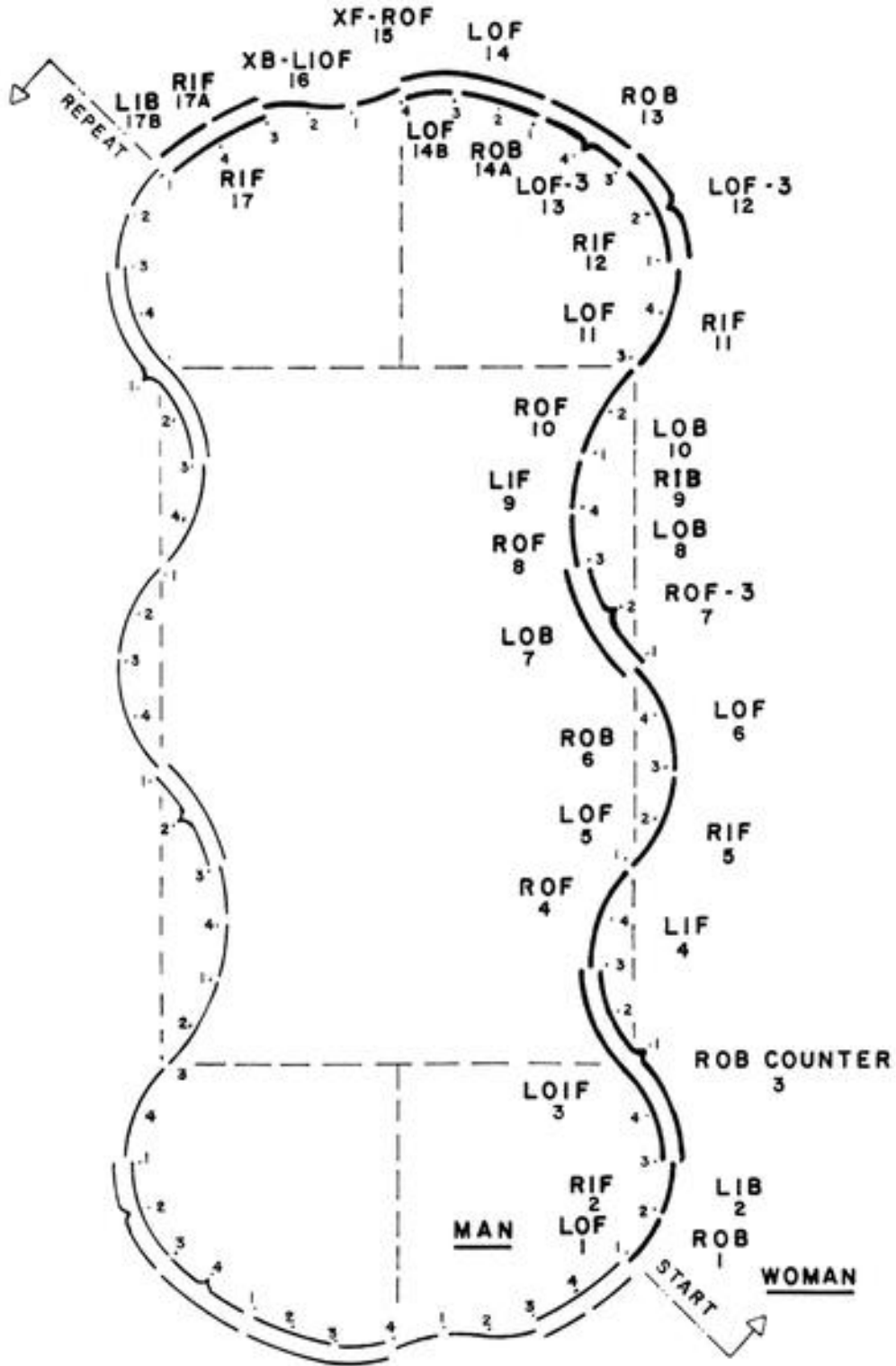
All 3-turns are executed on the second count of the step.

The man should track the woman at the beginning of step #13. The woman tracks the man at the beginning of step #14.

The take-off for step #15 is made crossed-foot, crossed-tracing, close and angular. The take-off for step #16 is made crossed-foot, crossed-tracing, close and parallel.

The change of edge on step #16 occurs on the second count of the step. The take-off for step #17 for the man and step #17A for the woman must be made in the "parallel and" position.

PACIFICA FOXTROT



PARADE MARCH

DAVID TASSINARI

Music: March Counting 1,2,3,4
 Tempo: 100 beats per minute
 Position: Side "B"
 Pattern: Set
 Axis: 45-90 degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES:

The takeoff for every step must be close and parallel with the exception of step #11, which is angular.

Steps #4 and #7 are 2 beat crossed progressives. The takeoff for these steps must be close and parallel.

Step #6 (ROF 2 beats) starts at the baseline. The baseline ends at the conclusion of step #10 (ROF). Step #8 (ROF) should start at the top of this center lobe.

Step #11 (XF-LOF) is a 2 beat cross roll. The takeoff for this step must be close and angular. There is no rock over before this step.

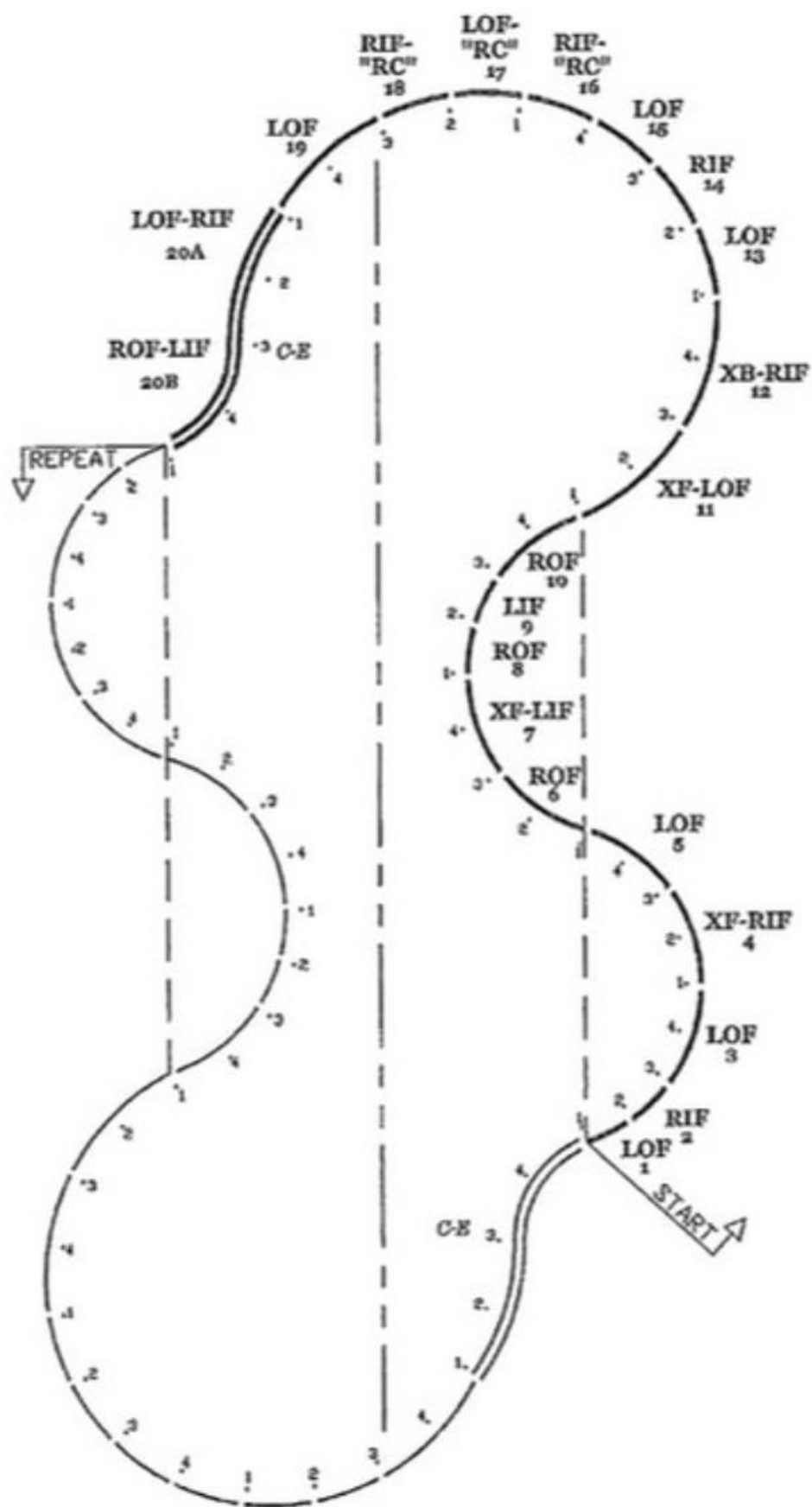
Step #12 (XB-RIF) is a crossed chasse'. The takeoff must be close and parallel.

Step #20A (LOF-RIF) and 20B (ROF-LIF) is a "split change of edge" step. The change of edge occurs on the 3rd beat of the step. Eight (8) wheels must remain in contact with the floor during all four (4) beats.

During the first two (2) beats of the step, the skates are on LOF and RIF edges (20A), with the left skate leading and the right skate trailing. On the 3rd beat of the step, the edges change to ROF and LIF (20B), while the skates reverse their leading/trailing relationship. During the "split" movement, the skates should be an equal distance to the front and to the back.

Step #	Edge	Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	XF-RIF	2
5	LOF	2
6	ROF	2
7	XF-LIF	2
8	ROF	1
9	LIF	1
10	ROF	2
11	XF-LOF	2
12	XB-RIF	2
13	LOF	1
14	RIF	1
15	LOF	1
16	RIF-'RC'	1
17	LOF-'RC'	1
18	RIF-'RC'	1
19	LOF	2
20A	LOF-RIF	4
20B	ROF-LIF	

PARADE MARCH



PASO DOBLE

Music: Paso Doble 2/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Solo or Side Closed "F", Closed "A" and Open "D"
Pattern: Set (oval or circle)
Axis: N/A

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

All steps are one-beat each with the exception of 2 two-beat steps for the woman (steps #17 and #28A) and 2 two-beat steps (steps #17 and #20) and 1 three-beat step (step #28) for the man.

Partners skate steps #1 through #15 in Side Closed "F" position.

On the man's step #8, the right foot is placed in the "parallel and" position alongside the left foot. The weight is transferred to the right foot with the left foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the man's left skate slides back beside and parallel to his right skate. On count 1 (step #9) his body weight is transferred to and over his left skate and his right skate slides forward to the leading position, parallel to the left skate and not crossed, with all eight wheels on the floor.

On the woman's step #8, the left foot is placed in the "parallel and" position alongside the right foot. The weight is transferred to the left foot with the right foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the woman's right skate slides back beside and parallel to her left skate. On count 1 (step #9) her body weight is transferred to and over her right skate and her left skate slides forward to the leading position, parallel to the right skate and not crossed, with all eight wheels on the floor.

During steps #8 and #9, the knee of the major employed leg is flexed while the knee of the extended leg is straightened. This should be accomplished without a noticeable "rise and fall" movement. Steps #8 and #9 are not a dance split with body weight equally distributed between both skates. There should be no noticeable hesitation or change in body leans during these steps.

At the end of step #9, all four wheels of the extended foot of both partners' skates should be lifted from the skating surface in preparation for step #10. Step #10 is a cross roll. The take-off for this step must be crossed-foot, crossed-tracing, close and angular. Step #11 must be a definite change of edge with a good body posture rockover to correspond with the change of edge.

The man's steps #15 and #16, XB-LOF and ROB, constitute an open dropped mohawk turn executed heel-to-heel. On step #17, the woman's RIF must track the man's LIB. Partners should be in a Closed "A" position for steps #18 through #19 and the beginning of step #20. A deviation from tracking at the end of step #18, sufficient to permit step #19, is permissible.

Steps #26 through #28 should be distinct edge cross rolls with good body posture rockovers to correspond. These cross rolls are one beat each and, due to the rapidity with which they must be executed, are one of the most difficult parts of the dance. The take-offs for these steps are crossed-foot, crossed-tracing, close and angular. The rockover on step #28 - #28A should be on the second count of the step and the free leg movement is optional as long as the partners' movements are in unison. The woman's steps #28A and #28B constitute a dropped open mohawk, executed heel-to-heel.

PASO DOBLE

Music: Paso Doble 2/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Solo or Side Closed "F", Closed "A" and Open "D"
Pattern: Set (oval or circle)
Axis: N/A

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

All steps are one-beat each with the exception of 2 two-beat steps for the woman (steps #17 and #28A) and 2 two-beat steps (steps #17 and #20) and 1 three-beat step (step #28) for the man.

Partners skate steps #1 through #15 in Side Closed "F" position.

On the man's step #8, the right foot is placed in the "parallel and" position alongside the left foot. The weight is transferred to the right foot with the left foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the man's left skate slides back beside and parallel to his right skate. On count 1 (step #9) his body weight is transferred to and over his left skate and his right skate slides forward to the leading position, parallel to the left skate and not crossed, with all eight wheels on the floor.

On the woman's step #8, the left foot is placed in the "parallel and" position alongside the right foot. The weight is transferred to the left foot with the right foot sliding forward to the leading position on count 4, with all eight wheels on the floor. In preparation for step #9, the woman's right skate slides back beside and parallel to her left skate. On count 1 (step #9) her body weight is transferred to and over her right skate and her left skate slides forward to the leading position, parallel to the right skate and not crossed, with all eight wheels on the floor.

During steps #8 and #9, the knee of the major employed leg is flexed while the knee of the extended leg is straightened. This should be accomplished without a noticeable "rise and fall" movement. Steps #8 and #9 are not a danco split with body weight equally distributed between both skates. There should be no noticeable hesitation or change in body leans during these steps.

At the end of step #9, all four wheels of the extended foot of both partners' skates should be lifted from the skating surface in preparation for step #10. Step #10 is a cross roll. The take-off for this step must be crossed-foot, crossed-tracing, close and angular. Step #11 must be a definite change of edge with a good body posture rockover to correspond with the change of edge.

The man's steps #15 and #16, XB-LOF and ROB, constitute an open dropped mohawk turn executed heel-to-heel. On step #17, the woman's RIF must track the man's LIB. Partners should be in a Closed "A" position for steps #16 through #19 and the beginning of step #20. A deviation from tracking at the end of step #18, sufficient to permit step #19, is permissible.

Steps #26 through #28 should be distinct edge cross rolls with good body posture rockovers to correspond. These cross rolls are one beat each and, due to the rapidity with which they must be executed, are one of the most difficult parts of the danco. The take-offs for these steps are crossed-foot, crossed-tracing, close and angular. The rockover on step #28 - #28A should be on the second count of the step and the free leg movement is optional as long as the partners' movements are in unison. The woman's steps #28A and #28B constitute a dropped open mohawk, executed heel-to-heel.

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PILGRIM WALTZ

David Tassinari

Music: Waltz 3/4; Counting 1-2-3-4-5-6
Tempo: 138 beats per minute
Position: Side "B"
Pattern: Set
Axis: 45 to 60 degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES:

The straightaway baseline starts with the beginning of step #2 and ends with the completion of step #5. The corner baseline begins and ends with step #10.

The fourth beat of steps #2, #5 and #10 should be at the top of their respective lobes. During steps #1, #2, #5, #6 and #10 the free leg swings should be natural, controlled movements with no high or exaggerated motions.

The takeoff for step #4, a crossed progressive, should be crossed-foot, crossed-tracing, close and parallel. Upon the completion of this step, the free leg must be held in back and **across the tracing of the right skate.**

The takeoff for steps #5 and #6 must be close and angular. Since these are angular takeoffs, there should be no rockover before these steps. The changes of lean should occur as the steps are taken, not before.

The takeoff for step #10, a cross roll, should be crossed-foot, crossed-tracing, close and angular. Since this is an angular takeoff, there should be no rockover before the step. The change of lean should occur as the step is taken, not before.

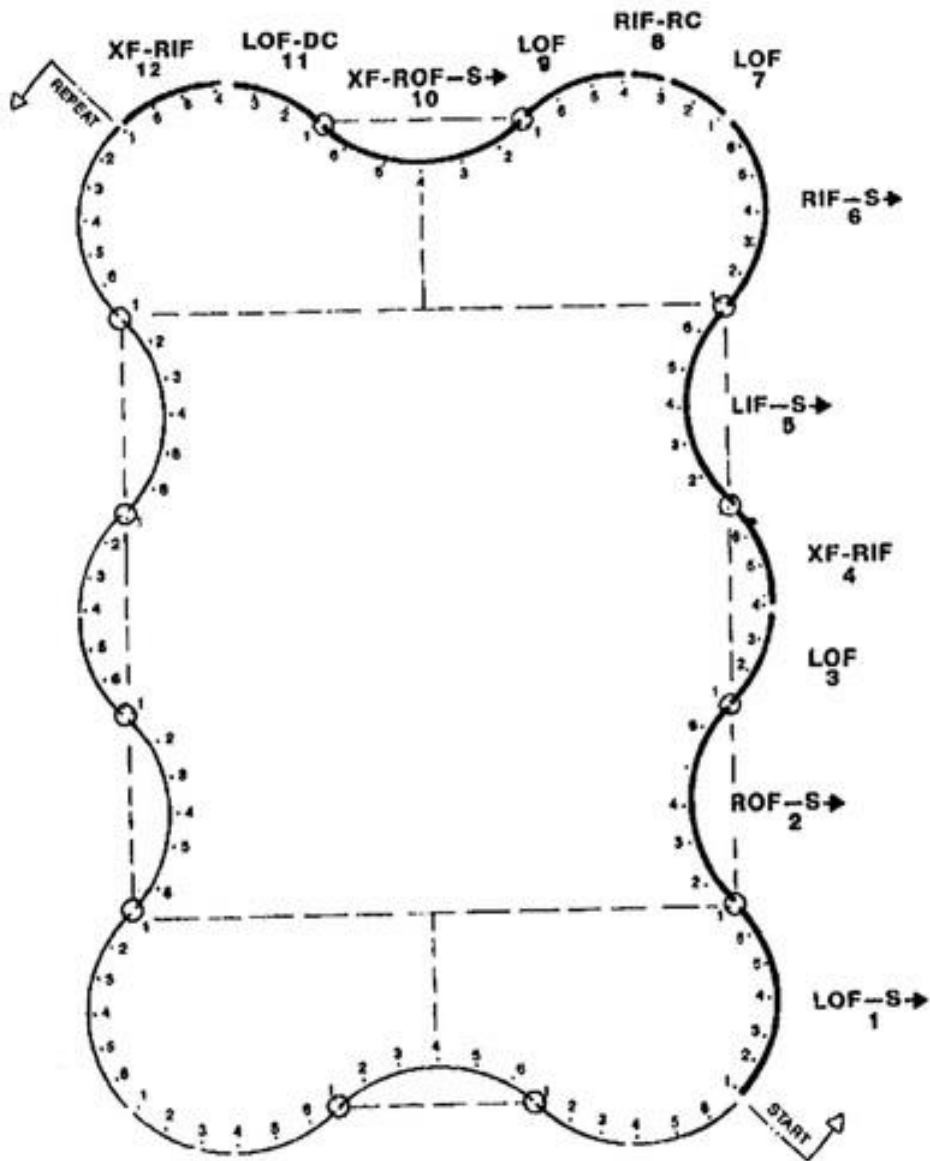
The first corner barrier lobe should be symmetrical with the second corner barrier lobe. The fourth beat of step #10 should be at the top of the corner center lobe.

Step #11 is a LOF dropped chassé, executed with a minimal rockover at the end of the preceding step. A dropped chassé is accomplished by:

- 1) placing the free skate in the "parallel and" position
- 2) changing feet
- 3) then extending the free leg to a leading position in the air

Step #12 is a crossed progressive step. The take-off should be crossed-foot, crossed-tracing, close and parallel.

PILGRIM WALTZ



9-1-99

PILGRIM WALTZ

PRINCETON POLKA

Irwin - Kenny - McLaughlen

Music: Polka 2/4
Tempo: 100 beats per minute
Position: Open "D", Closed "A" or solo
Pattern: Set
Axis: 45 - 90 degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES:

Skaters are to be in Open "D" to start the dance.

Steps 3 and 4 (2 beats each). LIF-RIB for the man, and ROF-LOB for the lady, constitute a held open mohawk for each.

During this mohawk the partners are in a position that could be called a closed scissors position or a combination of "A" and "E" positions. Count 2 of step four is at the peak of the lobe. On Step 5 the skaters are to be in open position.

Steps 7 and 8 are a choctaw turn for the man. Steps 9 and 10 are a mohawk for the man. Steps 8 and 9 are LOF-ROB for the lady. Partners should be in Closed "A" position and tracking step 10.

Steps 14 and 15 (2 beats each) constitute a held open mohawk for both partners, RIF-LIB for the man and LOF-ROB for the lady. Here again partners assume the closed scissors position for these two steps.

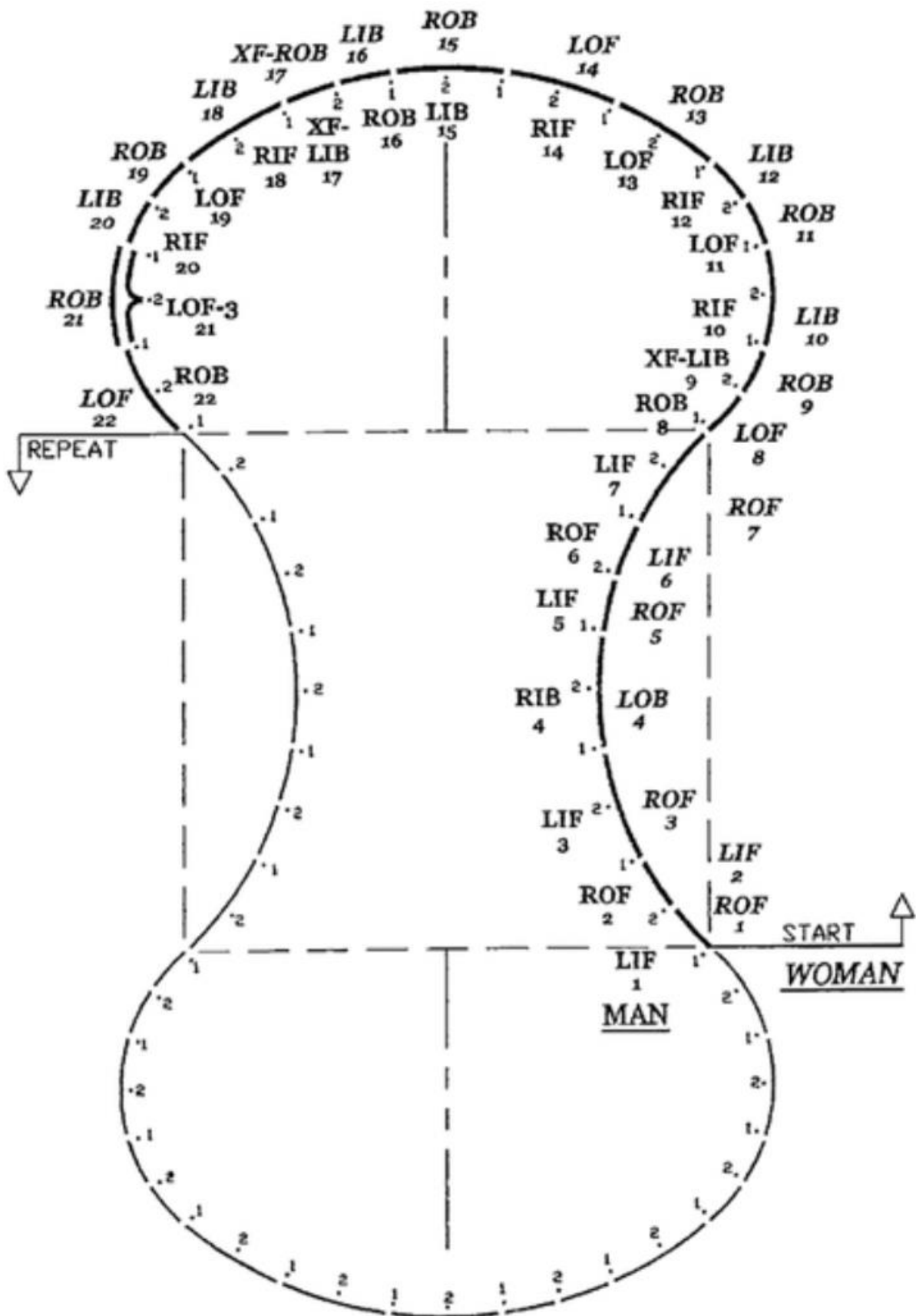
Steps 17 and 18 are a held open mohawk turn for the man. Partners are to be in Closed "A" position and tracking on step 18.

Steps 21 and 22 are a held open mohawk turn for the lady. Step 21 is a LOF-3 turn for the man, the turn is on count 2. Steps 22 and 1 ROB-LIF constitutes a choctaw turn for the man.

Step #	Man's Edge	Beats	Woman's Edge
1	LIF	1	ROF
2	ROF	1	LIF
3	LIF Open Mohawk to	2	ROF Open Mohawk to
4	RIB	2	LOB
5	LIF	1	ROF
6	ROF	1	LIF
7	LIF Choctaw to	2	ROF
8	ROB	1	LOF Open Mohawk to
9	XF-LIB Open Mohawk to	1	ROB
10	RIF	2	LIB
11	LOF	1	ROB
12	RIF	1	LIB
13	LOF	2	ROB
14	RIF Open Mohawk to	2	LOF Open Mohawk to
15	LIB	2	ROB
16	ROB	1	LIB
17	XF-LIB Open Mohawk to	1	XF-ROB
18	RIF	2	LIB
19	LOF	1	ROB
20	RIF	1	LIB
21	LOF-3	2	ROB Open Mohawk to
22	ROB Choctaw to	2	LOF

PRINCETON POLKA

MUSIC: 100 POLKA



PROGRESSIVE TANGO

Roger & Irwin

Music: Tango 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be either step #1, or step #7 of the first corner sequence (if more than one corner sequence is used). The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

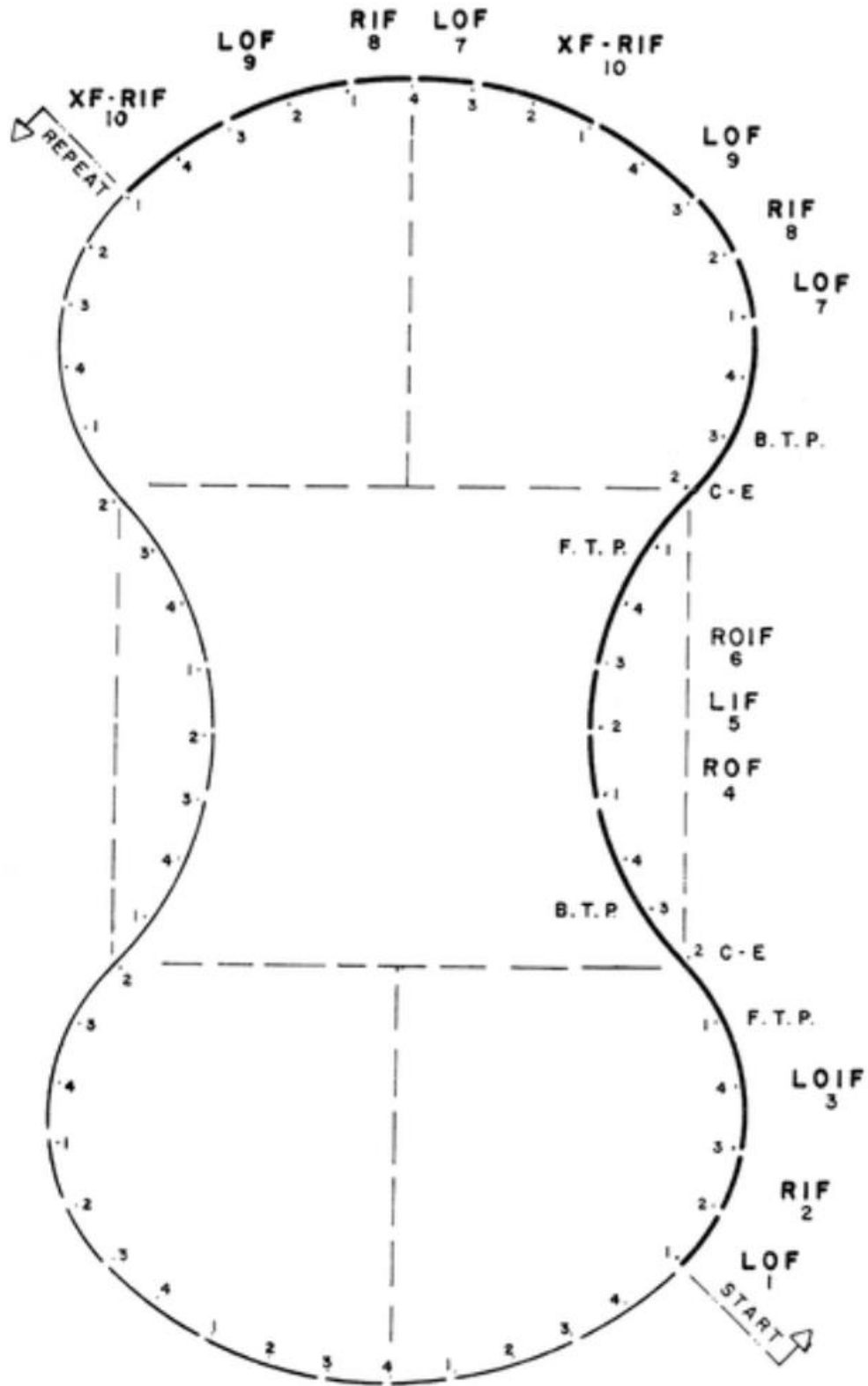
Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the six beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel touches the floor lightly on count 3 behind the skating foot. The distance of the point to the front and rear should be approximately the same. A good upright body position with hips and shoulders square to the tracing should be maintained during this step. The rise and fall used to produce this movement takes place in the skating knee.

Steps #7 through #10 make up one corner sequence of this dance. An even number of corner sequences should be used to keep the dance in phrase with the music. However, on small skating surfaces it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change the speed or flow of the skating too much.

Every step must take the floor in the "parallel and" position except step #10 (XF-RIF). This crossed progressive step must take the floor with the heel wheels of the right skate at least overlapping, and close to, the toe wheels of the left skate. This is referred to as being crossed foot - crossed tracing and close.

The baseline on this dance only applies to the center lobe edges. Both changes of edge must occur on the baseline. Step #5 begins at the top of the center lobe. When two corner sequences are used, step #8 of the second corner sequence begins at the top of the continuous barrier lobe.

PROGRESSIVE TANGO



QUICKSTEP BOOGIE

NANCY PHILLIPS and DAVID ELLENDER

Music: Boogie; 2/4, Counting 1,2,3,4
Tempo: 100 beats per minute
Position: Side 'B' or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music.

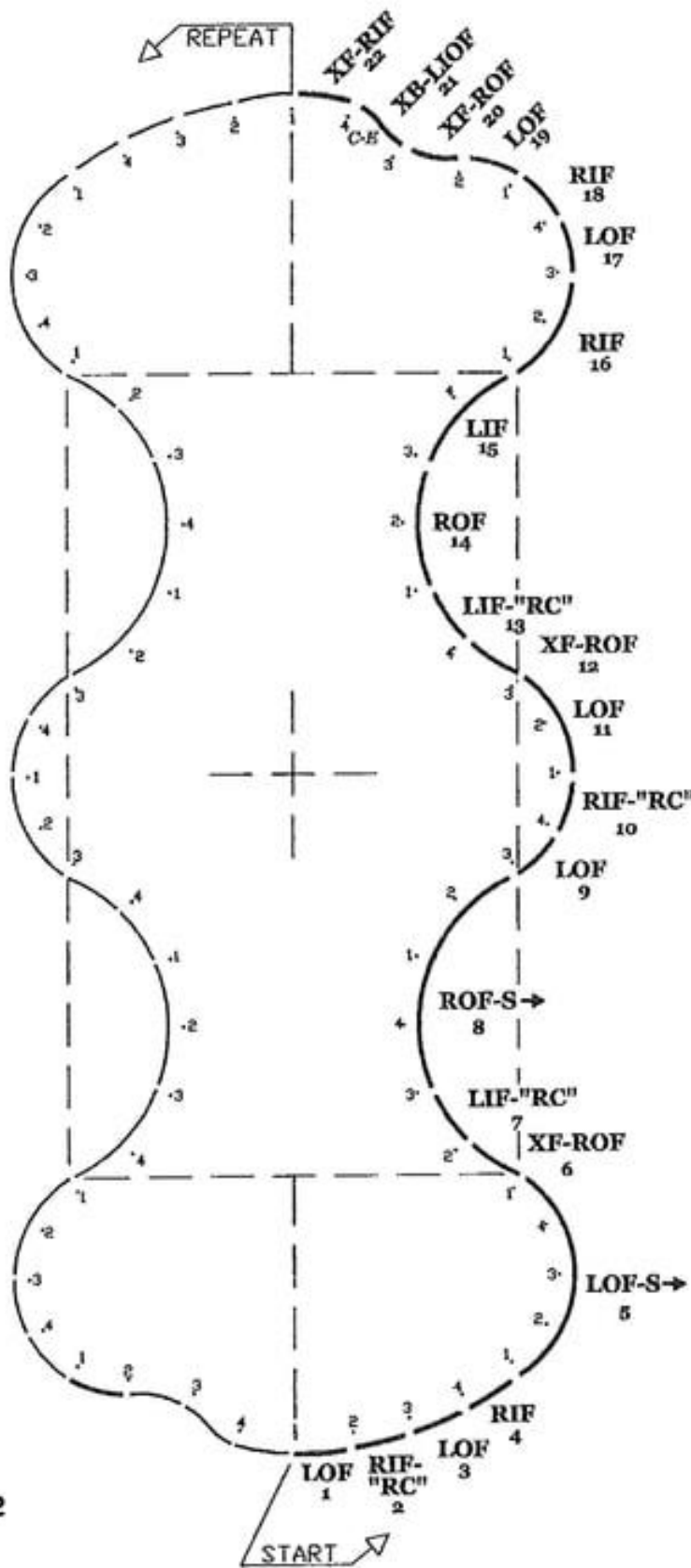
DANCE NOTES:

Steps #6 and #12 (XF-ROF) are 1 beat cross rolls that begin at the baseline. There is no rock over preceding this step. The change of lean takes place as the right skate comes in contact with the floor.

Step #21 (XB-LIOF), a definite change of edge, from inner to outer, is executed in one beat of music with the right foot held in front ready to cross in front on step #22 (XF-RIF).

Step #	Edge	Beats
1	LOF	1
2	RIF-'RC'	1
3	LOF	1
4	RIF	1
5	LOF-Swing	4
6	XF-ROF-Roll	1
7	LIF-'RC'	1
8	ROF-Swing	4
9	LOF	1
10	RIF-'RC'	1
11	LOF	2
12	XF-ROF-Roll	1
13	LIF-'RC'	1
14	ROF	2
15	LIF	2
16	RIF	2
17	LOF	1
18	RIF	1
19	LOF	1
20	XF-ROF-Roll	1
21	XB-LIOF	1
22	XF-RIF	1

QUICKSTEP BOOGIE



11/5/12

RHYTHM BLUES

Robert Craigln, modified

Music: Blues 4/4; Counting 1-2-3-4
Tempo: 88 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 3 of a measure of music. The first step skated must be step #1. The opening steps must be either 10 or 18 beats of music in duration.

DANCE NOTES

The dance starts on count 3 of a measure of music with a series of progressive steps, #1 through #4, that end at the baseline. All take-offs during these steps must be made in the "parallel and" position.

Step #5 starts and ends at the baseline. The take-off for this step must be made in the "angular and" position. The change of lean between step #4 and #5 takes place simultaneously with the take-off for Step #5.

Step #6 starts at the baseline. The take-off for this step must be made in the "angular and" position. The change of lean between step #5 and #6 takes place simultaneously with the take-off for Step #6.

In order to maintain a correct posture baseline during steps #5 and #6 the knee of the free leg must bend slightly as the leg progresses from a trailing position to a leading position during the swing.

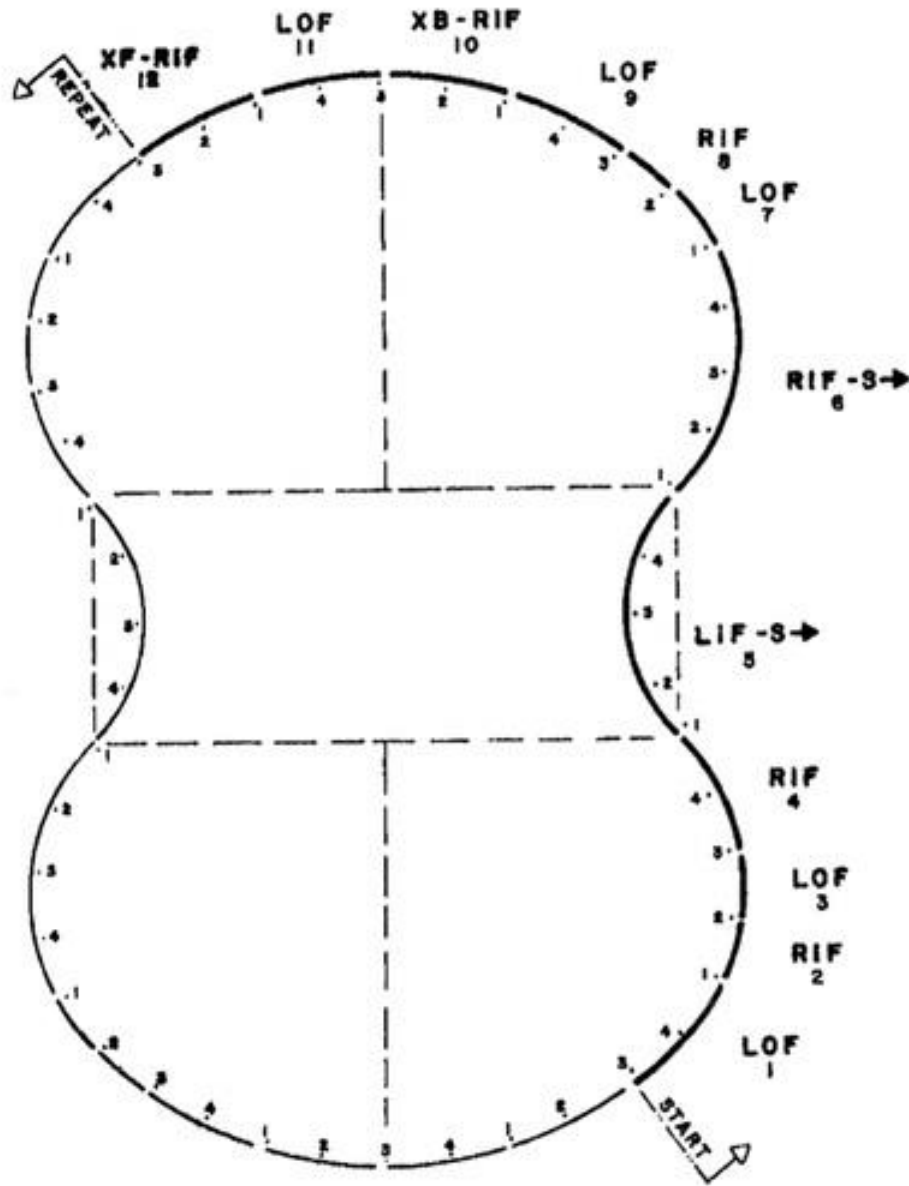
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

Steps #12 (XF-RIF), a crossed progressive, is crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Every step must take the floor in the "parallel and" position except steps #5, #6, #10 and #12.

The baseline of this dance only applies to the center lobe edge. The third count of step #5 begins at the top of the center lobe. Step #11 begins at the top of the continuous barrier-lobe.

RHYTHM BLUES



9-1-89

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SAMBA CALIENTE

Pavilonis - Cruz - Shay

Music: Samba 4/4; Counting 1-2-3-4
Tempo: 100 Beats per minute
Position: (A) Closed, (D) Open, (F) Side Closed, or Solo
Pattern: Set
Axis: 60-90 degrees
Events: Freshman, Sophomore, Gold 1

OPENING

The dance starts on count one of a measure of music. The first step to be skated is step #1. The opening beats must be no more than 24.

DANCE NOTES

Closed (A) position is required for the progressive runs **Steps 1 through 3** with the man tracking the woman.

Steps 4 through 8 Start in Closed (A) Position –the Woman rotates under her right hand which is held by the Man's left hand. The Man's right hand and the Woman's left hand are free until **Step 8** when the couple resumes Closed (A) Position:

- For the man the five steps start with ROF one beat, followed by three raised chasses each one beat, followed by a ROF for two beats.
- For the woman it is a rotation composed of a sequence of five steps of which the first four steps are one beat and the last step is two beats. All mohawks forward to back must be heel to heel; Mohawks back to forward must be executed from behind the heel of the tracing skate.

After starting **Step 8** the woman deepens her edge prior to stepping forward on **Step 9** and assumes Open (D) position for **Steps 9 through 14**.

The take-off for the Man's **Step 9** must be made in the parallel "and" position while the take off for the Woman's **Step 9** must originate from behind the heel of the tracing skate. A parallel relationship of the tracings must exist during **Step 9**. The free foot should swing forward on beat 3 of the step.

For **Steps 10 through 12** the take-off for the Man's steps must be made in the "angular and" position. The corresponding steps for the Woman are cross rolls, the take-off must be crossed-foot, crossed tracing, close and angular.

On **Step 15** the couple resumes Closed (A) Position with the Man tracking the Woman. Immediately thereafter the Woman deepens her ROB edge prior to stepping forward. No change of body lean should occur for the Woman during this turn. **Step 16** for the Woman is executed from behind the heel of the tracing skate.

The Man's **Step 16 and 17** constitutes an open drop mohawk.

SAMBA CALIENTE

(Continued)

Steps 18 through 20 are progressive steps and must take the floor in the parallel “and” position and be skated in Side Closed (F).

The Woman’s **Steps 20 and 21** constitute an open dropped mohawk turn. This turn is executed heel to heel. It is of extreme importance that the woman maintains constant outside edges on this turn. The woman should move up past the man on **steps 20 and 21**.

The **Man’s Step 21** is a crossed chasse. **Step 22** is executed from behind the left heel. It is imperative that the man tracks the woman on **step 22** when Closed (A) position is resumed.

KEY POINTS:

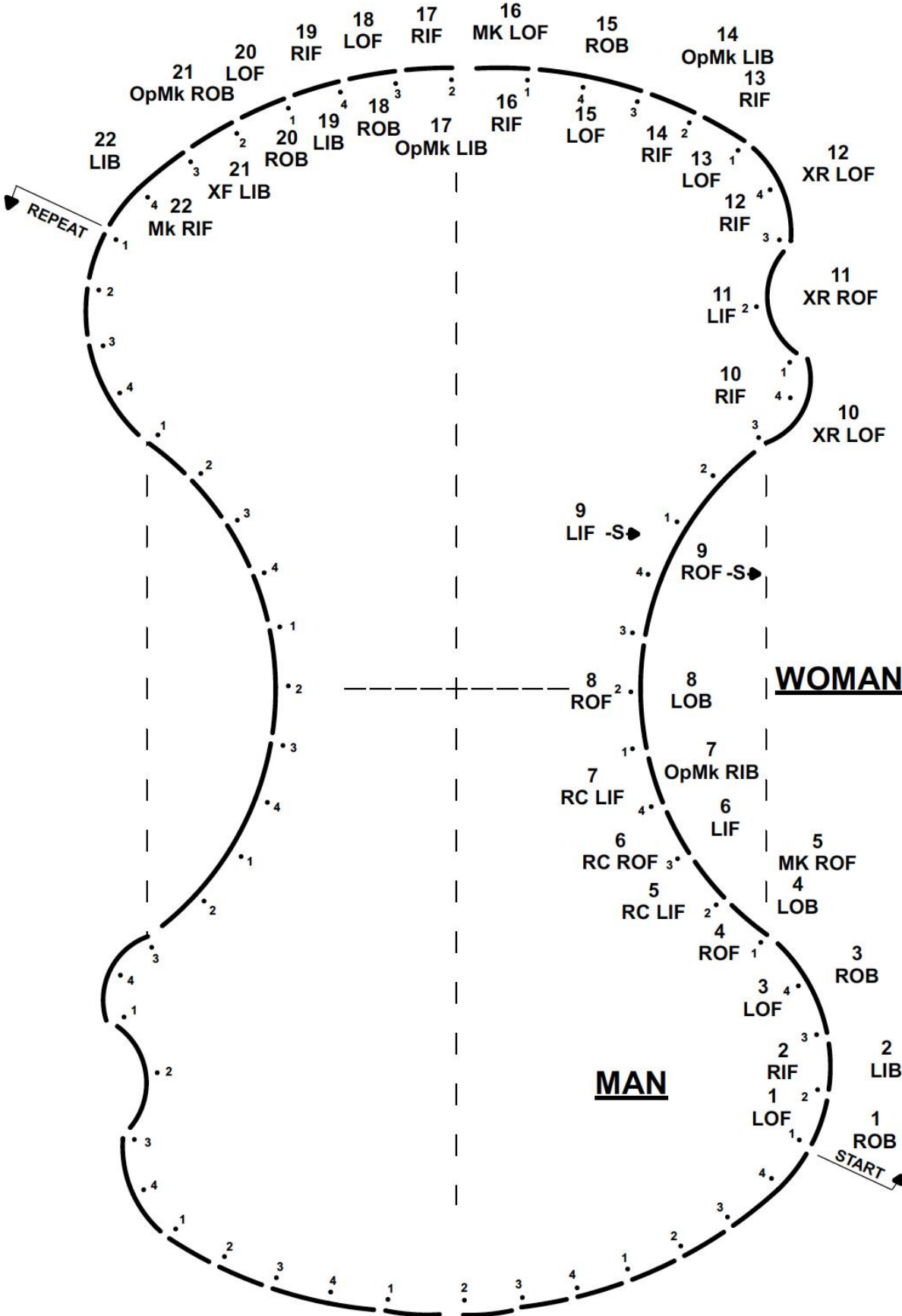
1. **Steps 4-8** Correct execution of mohawk turns for the Woman maintaining the inclination and direction of the center lobe.
2. **Steps 10-12** Correct execution of the Man’s steps which must be made from the “angular and” position. Correct execution of the Woman’s steps which must be crossed foot, crossed tracing, close and angular.
3. **Step 15–16** Correct execution of **Step 15** in closed (A) position with the man tracking the Woman. **Step 16** Correct execution of the Woman’s step executed from behind the heel of the tracing skate.
4. **Steps 18–20** Correct execution of the progressive steps in Closed (F) position.

SAMBA CALIENTE

List of Steps

Step	Hold	Womens	Beats	Mens	Beats
1	Closed (A)	ROB	1	LOF	1
2		LIB	1	RIF	1
3		ROB	2	LOF	2
4	See Notes	LOB	1	ROF	1
5		Mk ROF	1	RC LIF	1
6		LIF	1	RC ROF	1
7		OpMk RIB	1	RC LIF	1
8		LOB	2	ROF	2
9	Open (D)	ROF - S	4	LIF - S	4
10		XR LOF	2	RIF	2
11		XR ROF	2	LIF	2
12		XR LOF	2	RIF	2
13		RIF	1	LOF	1
14		OpMk LIB	1	RIF	1
15	Closed (A)	ROB	2	LOF	2
16	Side Closed (F)	Mk LOF	1	RIF	1
17		RIF	1	OpMk LIB	1
18		LOF	1	ROB	1
19		RIF	1	LIB	1
20		LOF	1	ROB	1
21		OpMk ROB	1	XF LIB	1
22	Closed (A)	LIB	2	Mk RIF	2

SAMBA CALIENTE



Samba Royale

by Carey Elder
in memory of Bob Wilson

Music: Samba; Count 1-2-3-4

Tempo: 100 Beats per Minute

Position: Side B or Solo

Pattern: Set

Axis: 45-90 Degrees

Opening:

The dance starts on count 1 of a measure of music. The first step skated must be step #1 of the first corner sequence. The opening steps must be either 8 or 16 beats of music in duration.

Notes:

Steps #2, #4, and #14 push off the front outer toe wheel.

Step #4 is a 4 count inner swing. Push off the front outer toe wheel then turn foot open on count two. Free leg swings forward on count three and remains in front for count four.

Step #5 LOF-RIF is a two beat step. Both feet are on the floor in the 'parallel and position'.

Step #14 is a RIF three beat step. Push off the front outer toe wheel and hold free leg cross trace for three beats.

Step #15 is a LIF swing. Free leg swings forward on count three.

Step #16 is a RIF swing. Free leg bends up on count two along side right leg, swings forward on count three and moves back to the parallel 'AND' position on count four.

Step #20 is a one beat ROF Cross Roll followed by a rock over for Step #21, a one beat LOF chasse step.

Step #24 is a 6 count ROIF change edge swing. First four beats are an outside edge. Change edge on count five to an inside edge. Free leg swings forward on count three and swings back on count five.

Long Axis: Count 1 of Step #8 ROF-S

Short Axis: Count 1 of Step #19 LOF

Baseline(s):

The Corner Baseline begins with step #6 ROF and ends with step #8 ROF Swing.

The Straightaway Baselines Begins and ends with step #15 LIF Swing. Begins with step #16 RIF Swing and ends with step #19 LOF. Begins with step #20 ROF Cross Roll and ends with the change of edge on step #24.

Keypoints:

1. Step #4 pushes off the front outer toe wheel and then turn foot open on count two in preparation for swing on count three.
2. Step #5 maintain good lean as not to rock over early for step #6.
3. Lobe Three needs to be properly aimed to the barrier corner to ensure that Step #19 starts at the short axis.
4. Step #14 hold free leg cross trace for three beats.

Samba Royale

List of Steps		
Step#	Step Name	Beats
1	LOF	2
2	RIF	1
3	LOF	1
4	RIF-S	4
5	LOF/RIF	2
6	ROF	1
7	LIF-RC	1
8	ROF-S	4
9	LOF	2
10	XF-RIF	2
11	LOF	1
12	RIF-RC	1
13	LOF	1
14	RIF	3
15	LIF-S	4
16	RIF-S	4
17	LOF	1
18	RIF-RC	1
19	LOF	2
20	ROF Cross Roll	1
21	LOF-RC	1
22	ROF	1
23	LIF-RC	1
24	ROIF-S	6
Total Beats		48

SIESTA TANGO

A variation of "Fiesta" by George Muller

Music: Tango 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Solo or Reverse Side "B" and Side "B", using thumb pivot grip
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Reverse "B" position (man on woman's right) is required on steps #1 through #9. During steps #10 and #11, the RIF-LIB open mohawk, the position changes to the Side "B" hold (man on woman's left). This position is retained through step #14. The position changes to Reverse "B" during steps #15 and #16 (XF-LIB to RIF mohawk). Both variation of the position should use the thumb pivot grip. Both sets of hands maintain contact at all times during this dance.

Every step of this dance, except the cross steps (steps #2, #6, #7 and #15) and the second step of both mohawk turns (steps #11 and #16), must take the floor in the "parallel and" position.

Steps #2, #7, and #15 are crossed chassé steps. The take-offs for these steps must be crossed-foot crossed-tracing, close and parallel.

Step #6 is a cross roll. The take-off must be crossed-foot crossed-tracing, close and angular.

On step #8, swing forward on the third count of the step (musical count 1) and backward on the fifth count of the step (musical count 3). The change of edge occurs at the same time as the backward swing. A good upright body posture (hips and shoulders) square to the tracing must be maintained on this step.

Steps #10 and #11, the RIF-LIB open dropped mohawk turn, must be executed "heel-to-heel".

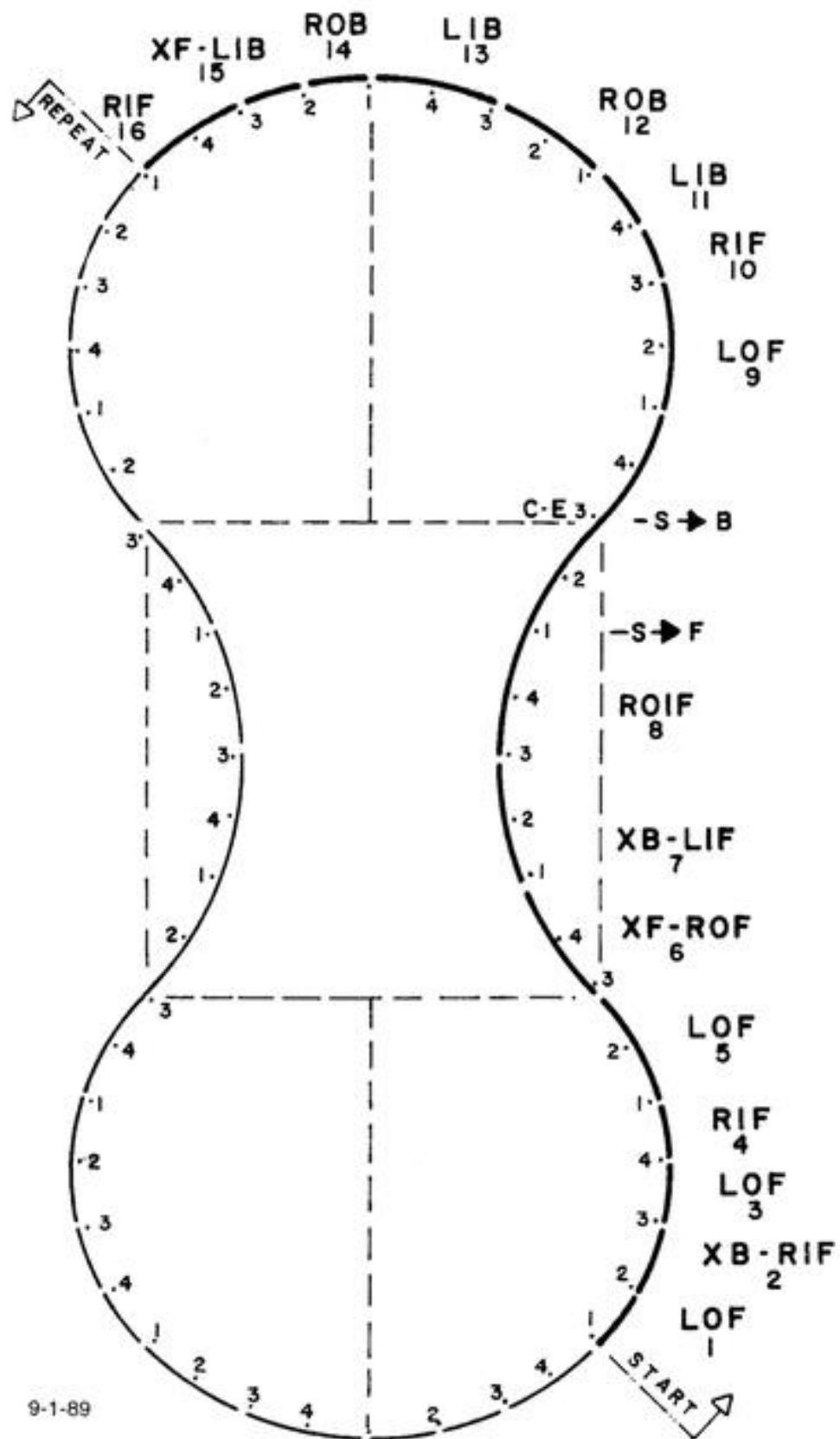
The take-off for step #16 must originate from behind the heel of the tracing skate.

Both halves of the barrier lobe at the corners of the rink must be symmetrical with the lobes proportioned to suit rink conditions.

The baseline of this dance only applies to the center lobe edges.

Step #8 begins at the top of the center lobe. Step #14 begins at the top of the continuous barrier lobe.

SIESTA TANGO



SKATERS MARCH

Irwin & Nazzaro

Music: March 6/8; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or, if more than one corner sequence is used, step #7 of the first corner sequence. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #1 through #6 make up the straightaway steps of this dance. Every step of this dance must take the floor in the "parallel and" position except steps #4 and #5 and step #10.

Step #4 (XF-ROF), a cross roll, is made with an angular take-off, and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XB-LIF), a crossed chassé, is made with a parallel take-off and crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

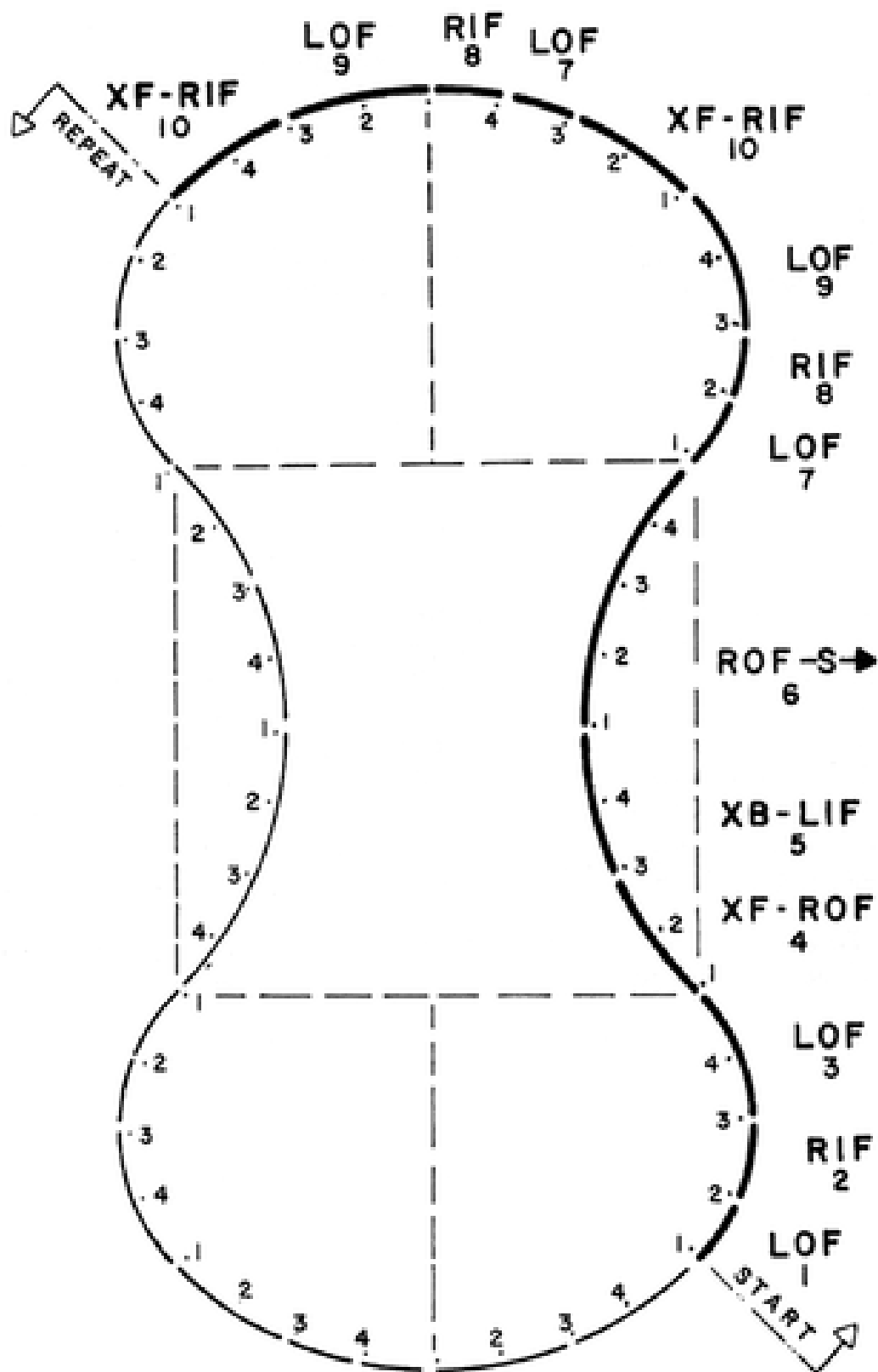
Step #10 (XF-RIF), a crossed progressive, is made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Steps #4, #5, and #6 make up an eight-beat center lobe, with steps #4 and #5 completing the first half of the lobe. The four-beat ROF swing begins at approximately the peak of the lobe and returns to the baseline.

Steps #7 through #10 make up one corner sequence of the dance. Skaters should use an even number of these six-beat corner sequences to keep the dance in phrase with the music. However, on small skating surfaces it is better to use one corner sequence and skate half of the dance 3-4-1-2 than to distort the pattern or change the speed or flow of the skating too much.

The baseline of this dance only applies to the center lobe edges. Step #6 begins at the top of the center lobe. When two corner sequences are used, step #9 of the second corner sequence begins at the top of the continuous barrier lobe.

SKATERS MARCH



SOUTHLAND SWING

Jack & Irene Boyer

Music: Blues 4/4; Counting 1-2-3-4
Tempo: 88 beats per minute
Position: Side "B" and Reverse Side "B" on steps #10 and #11, using thumb pivot grip or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or #5. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #1 through #4 comprise one straightaway sequence of this dance. On some skating surfaces it may be necessary to use more than one straightaway sequence. The take-offs for these steps must be made in the "parallel and" position.

The take-off for step #1 must originate from behind the heel of the tracing skate.

Steps #5 through #14 comprise the corner steps of this dance.

Steps #6 and #7, #9 and #10 are open held mohawk turns. Step #7 is executed heel-to-heel. The take-off for step #10 must originate from behind the heel of the tracing skate.

Step #6 (XB-RIF) and step #9 (XF-LIB) are crossed chassé steps. The take-offs for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so that the arc of the pattern will not be disturbed.

At the end of step #6 the woman deepens her edge to cross tracing with the man before executing step #7.

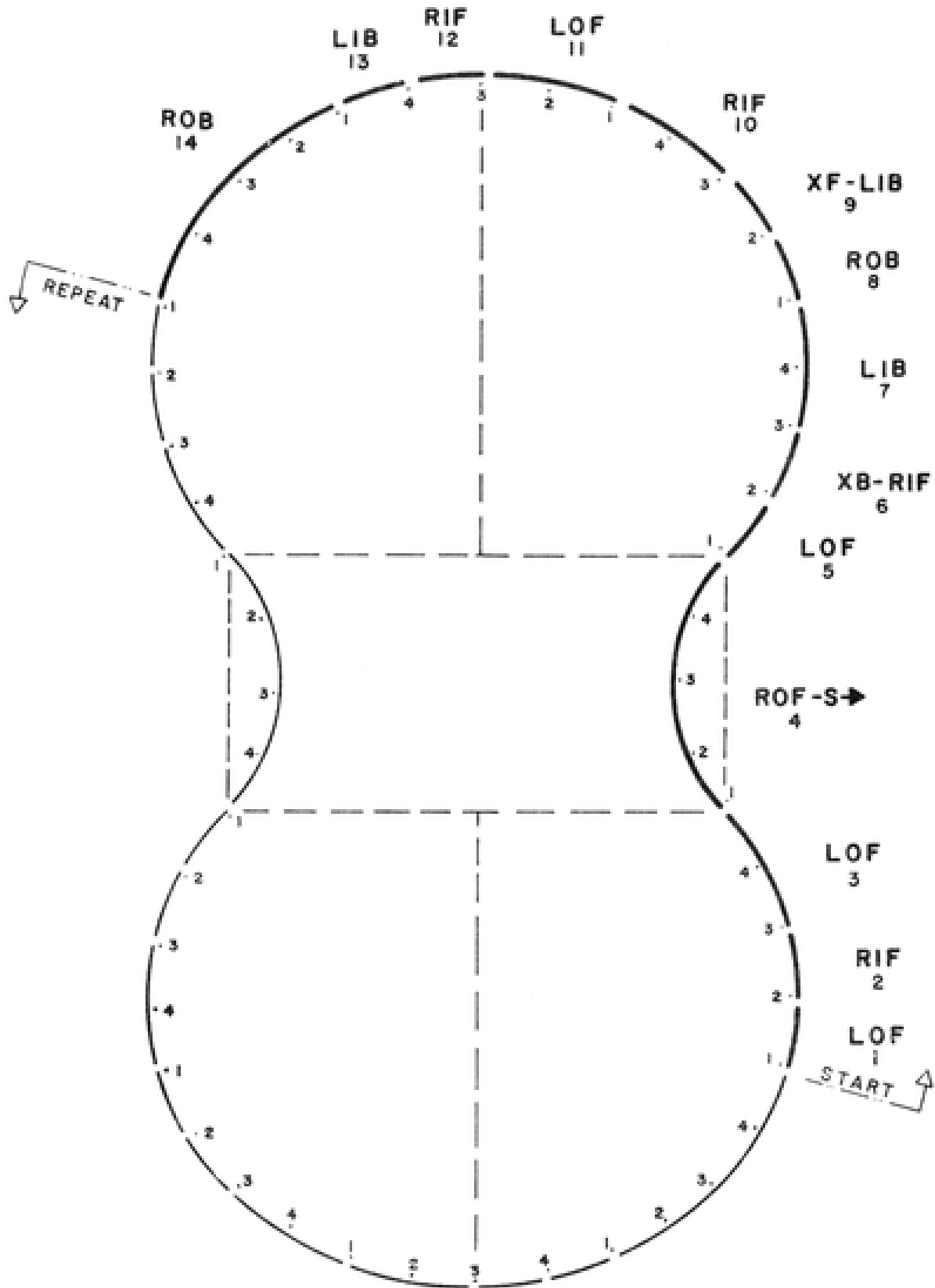
During steps #9 - #10 and #12 - #13 each skater rotates around his/her own axis.

Steps #12 and #13 comprise an open dropped mohawk turn.

At the end of step #14 the man deepens his edge to cross tracing with the woman before executing step #1. It is incorrect to be in Tandem "C" position during step #14. There should be no deviation in body lean when stepping from step #14 to step #1.

The baseline of this dance only applies to the center lobe. The third count of step #4 begins at the top of the center lobe. Step #12 begins at the top of the continuous barrier lobe.

SOUTHLAND SWING



SWING SCHOTTISCHE

Author Janet Pavilionis
and Stan Leibowitz

S W I N G S C H O T T I S C H E

Music: Schottische 4/4; Counting 1,2,3,4
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING:

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES:

Every step must take the floor in the "parallel and" position, except steps #6, #11 and #22.

Steps #3, #4, #5, #15, #16 and #17 are series of progressive runs.

Steps #5 and #10 are 4 beat outer edge swings. The free leg must be swung forward on the third beat of the step.

Steps #6, #11 and #22 are crossed progressive steps. The take-off must be crossed-foot crossed-tracing, close and parallel.

Steps #9, #14, #19, #20 and #21 are dropped chasse' steps. A dropped chasse' is accomplished by:

- 1) placing the free skate in the "parallel and" position
- 2) change feet
- 3) then extending the free leg to a leading position in the air

The baseline of this dance only applies to the center lobe edges. Step #9 begins one beat before the top of the center lobe and ends one beat after the top of the center lobe. Step 20 begins at the top of the continuous lobe.

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SWING SCHOTTISCHE

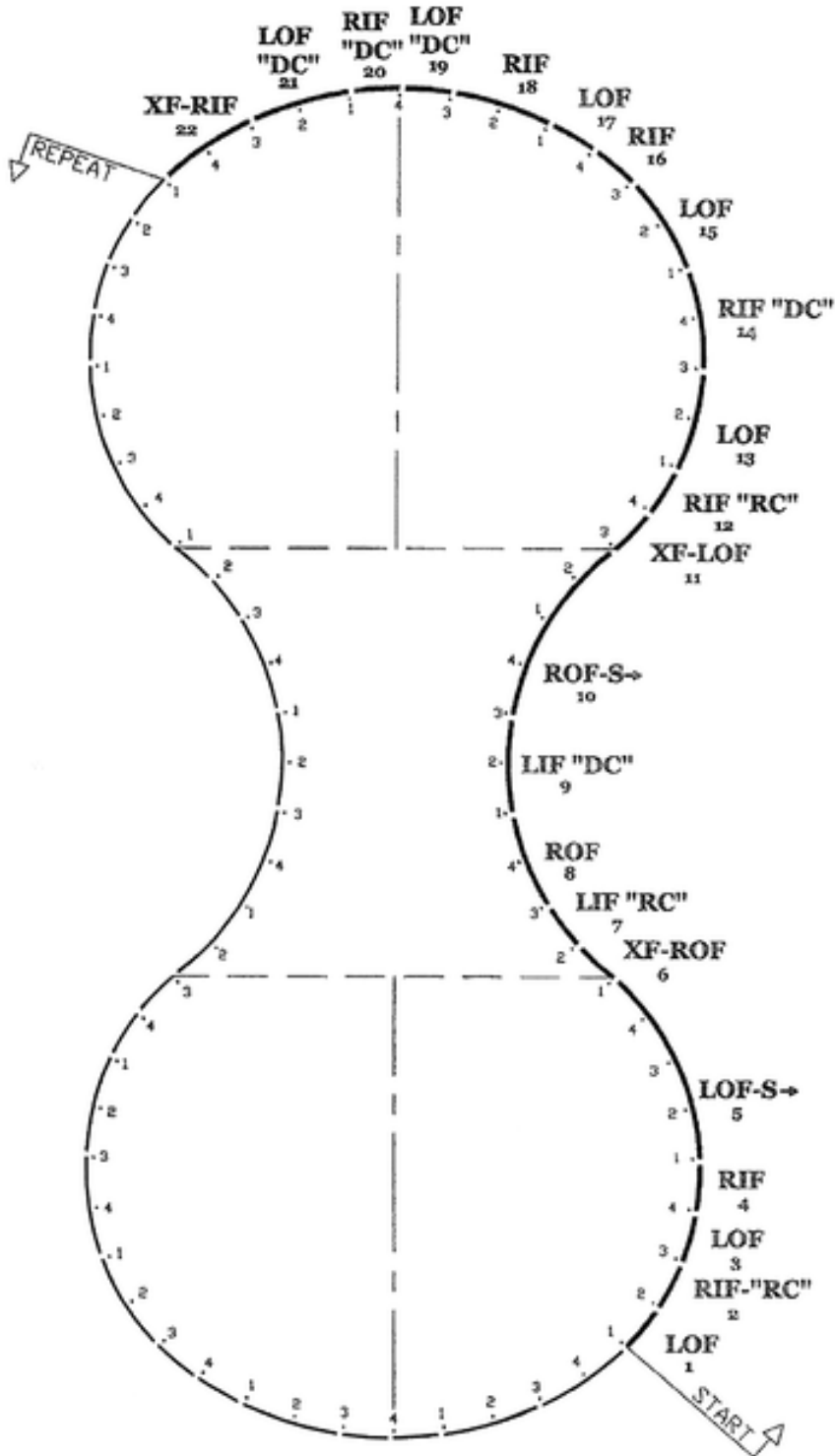
Music: Schottische 4/4; Counting 1,2,3,4
 Position: Side "B" or Solo
 Axis: 45-90 degrees

Tempo: 100 beats per minute
 Pattern: Set

<u>STEP</u>	<u>EDGE</u>	<u>BEATS</u>
1	LOF	1
2	RIF-"RC"	1
3	LOF	1
4	RIF	1
5	LOF Swing	4
6	XF ROF	1
7	LIF-"RC"	1
8	ROF	2
9	LIF-"DC"	2
10	LOF Swing	4
11	XF LOF	1
12	RIF-"RC"	1
13	LOF	2
14	RIF-"DC"	2
15	LOF	2
16	RIF	1
17	LOF	1
18	RIF	2
19	LOF-"DC"	1
20	RIF-"DC"	1
21	LOF-"DC"	2
22	XF RIF	2

SWING SCHOTTISCHE

MUSIC: 100 Schottische



SWING SCHOTTISCHE

SWING WALTZ

Music: Waltz 3/4; Counting 1-2-3
Tempo: 120 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1 or step #7. The opening steps must be either 12 or 24 beats of music in duration.

DANCE NOTES

Every step of this dance must take the floor in the "parallel and" position.

Steps #1 and #6 are six-beat OF swings with the free leg swinging forward on the fourth beat of the step.

Steps #3 and #8 are raised chassé steps. The Raised Chassé must:

- 1) be placed in the "and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

Step # 12 is a six-beat RIF swing with the free leg swinging forward on the fourth beat of the step. In order to maintain a proper posture baseline during this step, it is necessary to bend the knee of the free leg slightly as it is swung forward.

The baseline of this dance only applies to the center lobe edges. The baseline of this dance starts with step #2 and ends with the completion of step #6. Step #6 begins at the top of the center lobe. The fourth count of step #12 begins at the top of the continuous barrier lobe.

TARA TANGO

Pat Graney

Music: Tango 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Side "B" or Solo
Pattern: Set
Axis: 45-90 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Every step must take the floor in the "parallel and" position except the crossed progressive steps (#4 and #5), and the crossed chassé steps (#12, and #18).

Step #4 (XF-ROF-S), a cross roll made with an angular take-off, is crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

Step #5 (XF-LIF), a crossed progressive made with a parallel take-off, is crossed so that the heel wheels of the left skate are at least alongside the toe wheels of the right skate.

Steps #12 and #18 (XB-RIF), crossed chassé steps made with parallel take-offs, are crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

The forward toe point (FTP) during step #12 is made on musical count #1 which is the third count of the step. The forward toe point during step #18 is made on musical count #3 which is the third count of the step. During these forward toe points, the left outer toe wheel touches the skating surface in front of the right skate.

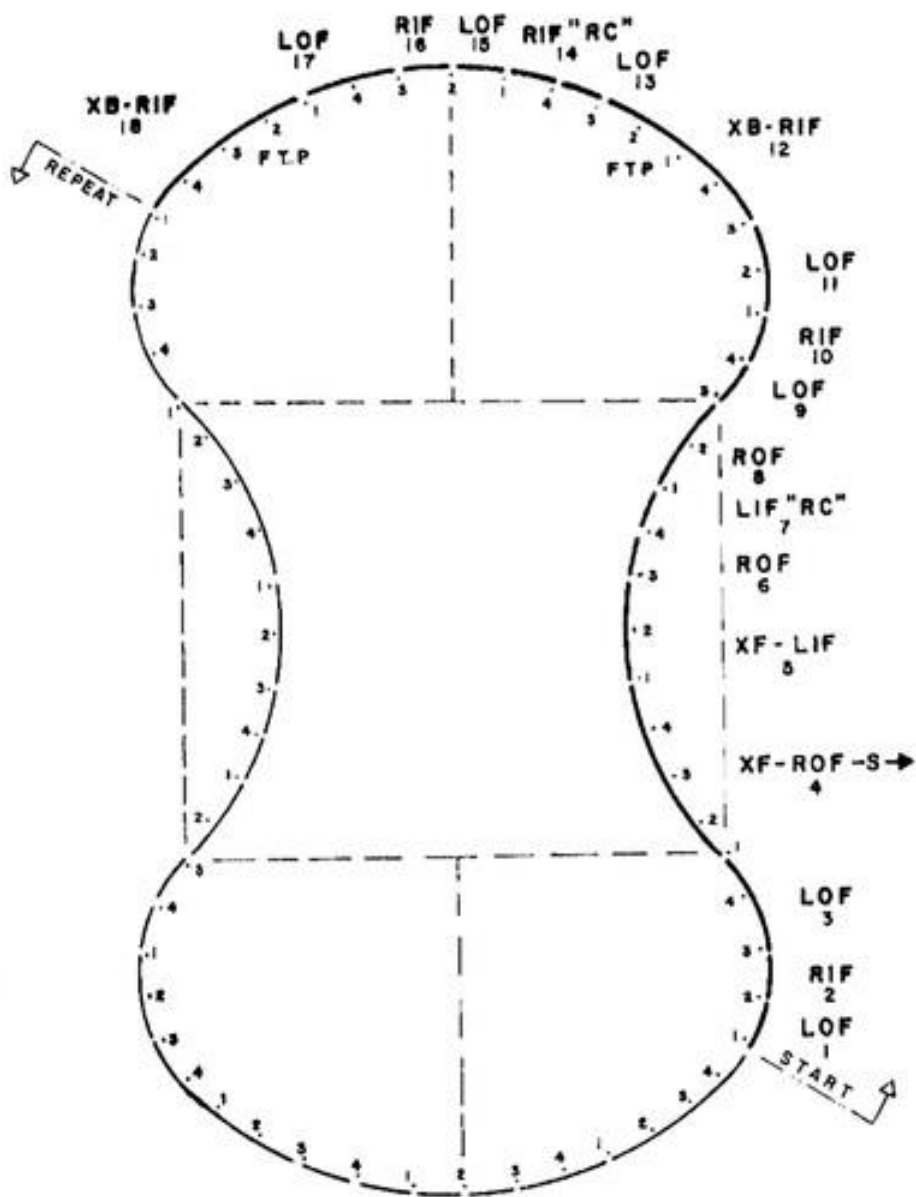
Steps #7 and #14 are raised chassé steps. The Raised Chassé must:

- 1) be placed in the "parallel and" position
- 2) change foot
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

The dance axis can range from 45 degrees up to 90 degrees as long as the lobe symmetry is maintained.

The baseline of this dance only applies to the center lobe edges. The second count of step #5 begins at the top of the center lobe. Step #16 begins at the top of the continuous barrier lobe.

TARA TANGO



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9-1-89

TEN FOX

Music: Foxtrot 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Pattern: Set
Position: Closed A, Open D, Side Closed F or Solo
Axis: 45-60 degrees

OPENING

The dance starts on count 1 of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES

Steps #1 through #4 must take the floor in the "parallel and" position, with the man tracking the woman in Closed "A" position up to the fourth beat of step #4. During the fourth count of step #4 the woman deepens her LOB edge in order to step forward in Open "D" position on the fifth count of the step (musical count #1), thus executing a backward to forward open choctaw turn. The man's change of edge on step #4 occurs on the fifth beat of the step (musical count #1). Free leg movement on step #4 is optional.

The progressive runs, steps #5 through #7, must take the floor in the "parallel and" position. On step #8A, the man skates ahead of the woman for his 3-turn and the partners resume the Closed "A" position as the man skates step #8B.

On step #8, the four-beat ROF, the woman should have a good upright dance posture and position with her body square to the tracing. The woman must be tracking the man during his step #8B. The woman must also track the man at the beginning of step #9. The man deepens his ROB edge slightly to allow the woman to proceed forward for her LOF 3-turn.

The man tracks the woman on steps #10, #11, and the beginning of step #12. The woman deepens the end of step #13 prior to stepping forward. No change of body lean should occur during this turn. Step #13 for the woman is executed from behind the heel of the tracing skate.

Man's steps #13 and #14, the RIF and LIB, constitute an open dropped mohawk turn. This turn is executed heel-to-heel.

The skaters should be in Closed "F" position on steps #14 through #16.

The woman's steps #17 and #18, the LOF and ROB, constitute an open dropped mohawk turn. This turn is executed heel-to-heel. It is of extreme importance that the woman maintain constant outside edges on this turn. The woman should move past the man on steps #17 and #18.

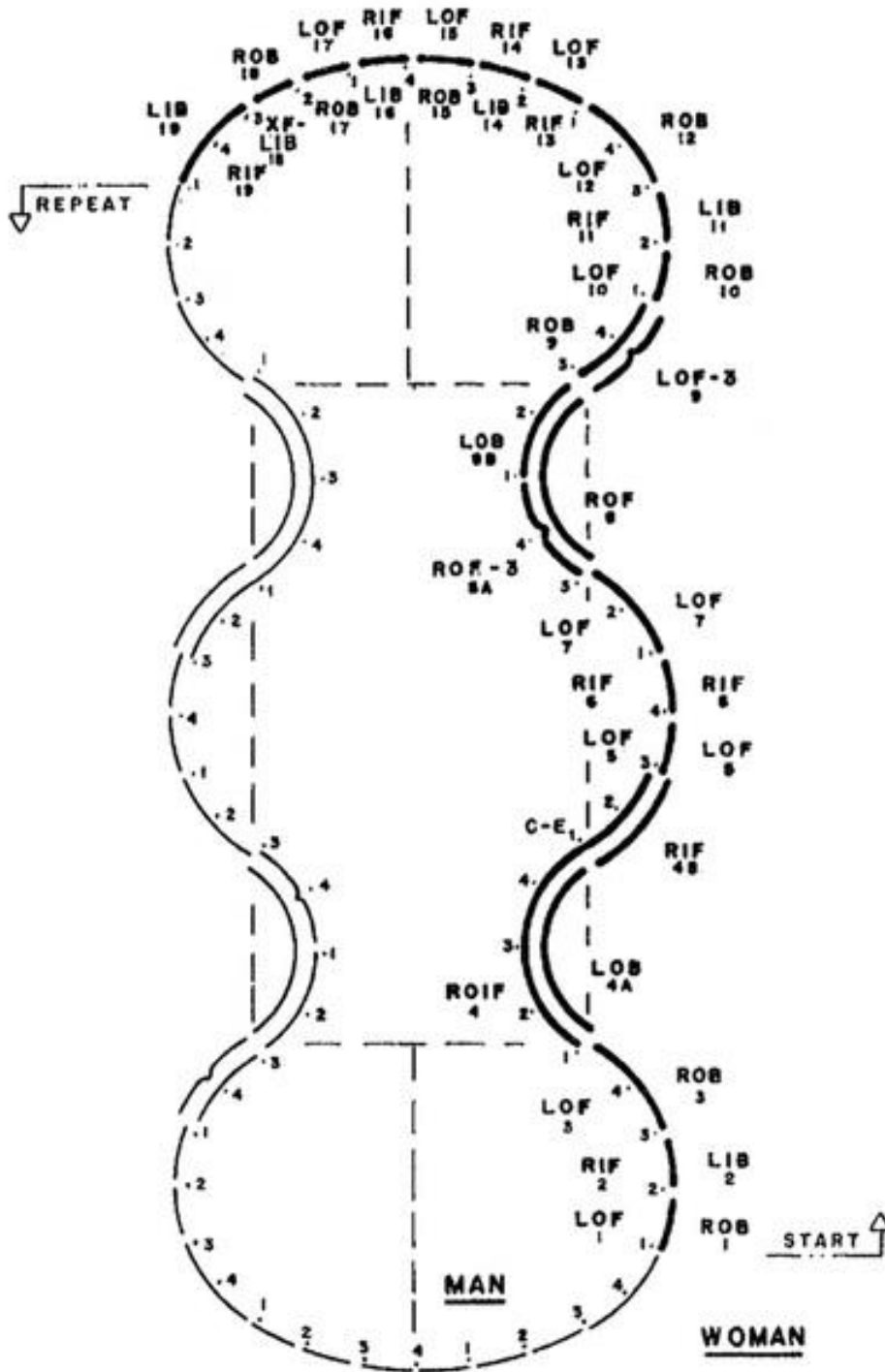
The man's step #18, the XF-LIB, is a crossed chassé. Step #19 is executed from behind the heel of the left skate. It is imperative that the man tracks the woman on step #19.

Every step, except the woman's steps #4B, #13, and #18 and the man's steps #10, #14, #18 and #19, must take the floor in the "parallel and" position.

The third count of man's step #4 (woman's step #4A), the beginning of step #6, and the beginning of man's step #8B (the third count of woman's step #8), begin at the top of the lobes. Step #16 begins at the top of the continuous barrier lobe.

The baseline begins with step #4. It is crossed on the fifth count of the man's step #4 (the first count of woman's step #4B) and crossed again with the beginning of the man's step #8A (woman's step #8) and finally crossed with the beginning of step #9. The baseline must be parallel to the side barrier.

TEN FOX



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TUDOR WALTZ

Originated by: Ronald E.Gibbs

Music: Waltz 3/4

Hold: Kilian

Tempo: 144

Pattern: Set

Notes:

Steps 1,2 & 3 and steps 4,5 & 6 are chassé sequences

On step 7 (LFO) allow the right shoulders to turn back in line with the tracing in readiness for the RBO closed Mohawk on step 8.

After the mohawk on step 8, the position of the man's free leg is along the inside of the lady's skating foot.

On the 4th beat of step 8, the free legs are swung back, with the lady's free leg along the inside of her partner's skating foot.

The left shoulders should be held back during all of the six beats during which an edge MUST be maintained.

Steps 9, 10 and 11 are a chassé aimed across the end of the rink.

On step 12 (cross roll RFOI, 9 beats of music) the free legs are held back for three beats.

On the fourth beat, the legs are swing forward and then backward on the seventh beat, the change to RFI being held for three beats.

The Kilian hold is maintained throughout the dance.

Partners must skate close together, without parting at the hips, and the shoulders must be held in parallel position.

The rhythm and lilt of the waltz must be emphasised.

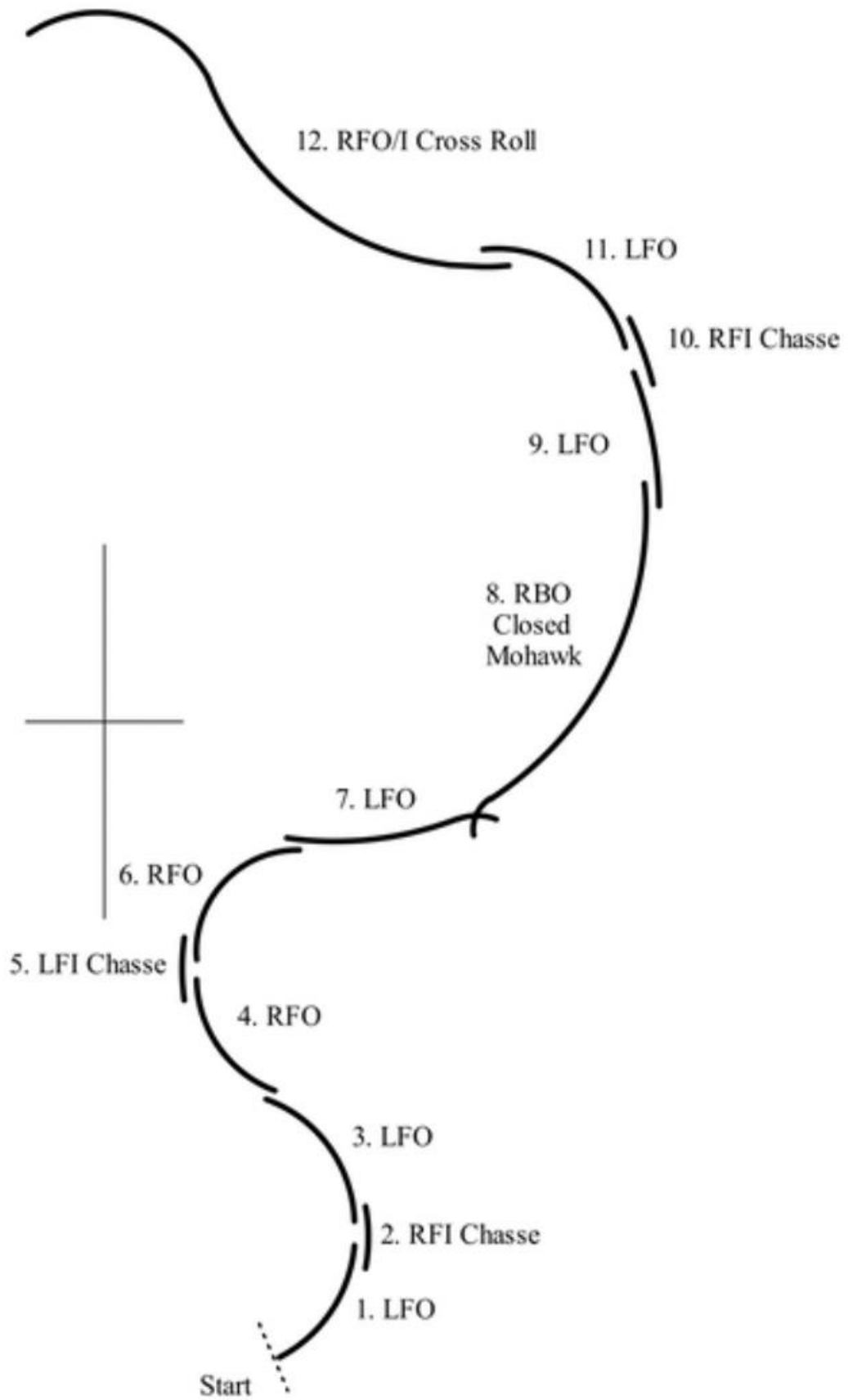
Attention points

- Steps 2,5 & 10 are side by side chasses
- Step 7 must be a good LFO with no change of edge
- Step 8 Closed Mohawk, must be done in time and with the foot close and skated with a good outside edge and swung free leg.
- Pay attention to the timing of the change of edge on step 12 – this must be done on the 7th beat.
- Kilian position must be held throughout the dance.

List of Steps:

Hold	Steps	Man	Lady	Beats
Kilian	1	LFO	LFO	2
	2	RFI-chasse	RFI-Chasse	1
	3	LFO	LFO	3
	4	RFO	RFO	2
	5	LFI-Chasse	LFI-Chasse	1
	6	RFO	RFO	3
	7	LFO	LFO	3
	8	RBO-Closed Mohawk	RBO-Closed Mohawk	6
	9	LFO	LFO	2
	10	RFI-Chasse	RFI-Chasse	1
	11	LFO	LFO	3
	12	Cross Roll RFO/I	Cross Roll RFO/I	9

TUDOR WALTZ



3.77 VIENNESE WALTZ - Couples

By Erik Van der Weyden and Eva Keats

Music: Waltz 3/4

Tempo: 138 bpm

Position: Waltz, Partial Tango, Tango, Partial Reverse Tango, Foxtrot

Pattern: Set

The Viennese Waltz is danced at a good pace and with strongly curved edges. This is a lilting and graceful dance. The movements of the free legs, if not mentioned, are of free interpretation (optional).

The dance begins on Waltz position or in Partial tango maintained until step 4.

Step 1 LFO man/**RBO** woman (1 beat) stroke, **step 2 run RFI** man/**LBI** woman (1 beat), **step 3 LFO** man/**RBO** woman stroke (3 beats) are a sequence of steps aimed toward the long side barrier and finishing to the long axis. The partners' position may be directly in Waltz or slightly to one side in Partial Tango for the purpose of expression as long as the variations do not interfere with the correct edges and good skating.

Partner positions on steps 1, 2, 3 and 16, 17, 18 may be directly opposite each other, or slightly to one side for purpose of expression as long as the variations do not interfere with the correct edges and good skating.

Step 4 is a **XF RFO** (1 beat) for the man and a **XB LBO** (1 beat) for the woman, where both partners change to Tango position.

Steps 5 is a **XB LFI-O** (2+1 beats) for the man and a **XF RBI-O** (2+1 beats) for the woman. This step, originated from a cross behind for the man and a cross in front for the woman, places partners in Tango position. The change of edge is performed with the free foot passing close to the skating foot and must be executed on the third beat. The hold flows from Partial Tango to Waltz during the change edge.

Step 6 XB RFI (3 beats) for the man and **XF LBI** (3 beats) for the woman, partners assume Partial Reverse Tango position.

Step 7 LFO-3t (2+1 beats) for the man is a stroke followed a 3 turn and **RBO** (3 beats) stroke for the woman. The position flows from Partial Reverse Tango to Waltz, at the end of 3turn of the man.

Step 8 RBO-I (2+1 beats) for the man is a stroke and **Mk LFO-I** (2+1 beats) for the woman. The woman should be careful to follow her partner's tracing, remaining in Waltz position. On the last beat of step 8, there should be a slight change of edge. There is a change of lean at the end of step 8 and the man skates ahead on step 9, while the woman follows and parallels his tracing. This step is parallel to the long axis.

Step 9 Mk LFI (3 beats) for the man and **RFO** (3 beats) stroke for the woman, the partners are momentarily in Foxtrot position with the shoulders parallel to the tracing. This step initially aims to the short axis and finishes toward the long side barrier.

Step 10 CICw RBO (2 beats) a closed choctaw for the man while the woman skates a **LFO** (2 beats) stroke, partners cross tracing and assume Partial Tango position. The direction of this step is perpendicular to the long side barrier.

Steps 11 is a **XF LBI** (1beat) for the man and **OpMk RBO** (1 beat) an open mohawk for the woman. After the mohawk, the woman's **step 12 LBI** (3 beats) is placed at the side and slightly back of the right foot while the man skates a **RFI** (3 beats). The partners assume Waltz position.

Step 13 LFO (3 beats) for the man and **RBO** (3 beats) for the woman, are strokes. The aim is initially parallel to the long axis, goes away from the long side barrier, finishing almost toward the center of the rink.

Step 14 XR RFO 3t (2+1 beats) for the man and **XR LBO** (3 beats) for the woman is a cross roll for the skaters. The partners change from Waltz position to Tango position having right

hips together. The man performs a three turn on the third beat of the step. This step starts toward the long axis and finishes parallel to it.

Step 15 LBO (3 beats) stroke for the man and **Mk RFO** (3 beats) for the woman, beginning parallel to the long axis and finishing almost toward the long side barrier.

Step 16 RBO man/**LFO** woman (1 beat), **step 17 LBI** man/**RFI** woman (1 beat), **step 18 RBO** man/**LFO** woman (3 beats) are a sequence of steps aimed toward the long side barrier and finishing away, heading to the long axis. The partners' position may be directly in Waltz or slightly to one side in Partial Tango for the purpose of expression as long as the variations do not interfere with the correct edges and good skating.

Step 19 is a **XB LBO** (1 beat) for the man and a **XF RFO** (1 beat) for the woman, where both partners change to Tango position.

Steps 20 is a **XF RBI-O** (2+1 beats) for the man and a **XB LFI-O** (2+1 beats) for the woman. This step, originated from a cross in front for the man and a cross behind for the woman, places partners in Tango position. The change of edge is performed with the free foot passing close to the skating foot and must be executed on the third beat.

Step 21 XF LBI (3 beats) for the man and **XB RFI** (3 beats) for the woman, partners assume Partial Reverse Tango position. This step is parallel to the short side barrier.

Step 22 RBO (3 beats) for the man and **LFO** (3 beats) are strokes in Waltz position. This step is almost parallel to the long axis.

Step 23 XR LBO (3 beats) for the man and **XR RFO 3t** (2+1 beats) for the woman, is a cross roll for both partners. The couple changes from Waltz relationship to a Partial Tango position having right hips together. The woman performs a three turn on the third beat of the step. This step aims to the long axis.

Step 24 Mk RFO Sw (3+3 beats) for the man and a **LBO Sw** (3+3) stroke for the woman, executed in Waltz position, partners swinging on the fourth count of the step. The aim is initially, parallel to the long axis, finishing toward the long side barrier.

NB: The timing of steps 1, 2, 3, 4 and 16, 17, 18, 19 are unusual and, since it adds a distinctive touch to the dance, must be closely adhered to. Steps 1, 2, 16 and 17 are one-beat steps, followed by the three beat steps 3 and 18. Care should be taken to follow this timing, which is a departure from the typical 1, 2, 3; 1, 2, 3 waltz rhythm patterns of the rest of the dance.

Key Points - Viennese Waltz Couples

SECTION 1

1. **Step 4 XF RFO** of the man and **XB LBO** of the woman (1 beat each): correct technical execution of the cross in front for the man and cross behind for the woman with feet close; the skating foot, when placed on the floor must assume immediately an outside edge with a change of lean with respect the step before.
2. **Steps 5 XB LFI-O** of the man (2+1 beats) and a **XF RBI-O** of the woman (2+1 beats): correct technical execution of the cross behind for the man and cross in front for the woman with feet close and parallel; clear change of edge to outside on the third beat with the free foot passing very close to the skating foot.
3. **Step 7 LFO 3t** of the man (2+1 beats): correct technical execution of the three turn with feet close, correct edges before and after the turn (not hopped), and the correct timing on the third beat.
4. **Step 10 CICw RBO** of the man (2 beats) and **11 OpMk RBO** of the woman (1 beat): correct technical execution of the closed choctaw for the man, with feet close together (not wide) and the immediate RBO edge with free leg in front at the end of the turn; correct technical execution of the open mohawk for the woman, positioning of the free foot inside the supporting foot (instep) and the immediate RBO edge.

SECTION 2

1. **Step 14 XR RFO-3t** of the man (2+1 beats) and **XR LBO** of the woman (3 beats): correct technical execution of the cross roll executing a progressive movement of the free leg that crosses the skating leg and is placed on the floor ahead of the skating foot assuming immediately an outside edge with a change of lean (roll), for both skaters; correct technical execution of the three turn with correct edges before and after the turn (not hopped), and the correct timing on the third beat by the man.
2. **Step 19 XB LBO** of the man (1 beat) and **XF RFO** of the woman (1 beat): correct technical execution of the cross behind for the man and cross in front for the woman with feet close. The skating foot, when placed on the floor, must assume immediately an outside edge with a change of lean.
3. **Steps 20 XF RBI-O** of the man (2+1 beats) and **XB LFI-O** of the woman (2+1 beats): correct technical execution of the cross in front for the man and cross behind for the woman with feet close and parallel; clear change of edge to outside on the third beat with the free foot passing close to the skating foot.
4. **Step 23 XR LBO** of the man (3 beats) and **XR RFO 3t** of the woman (2+1 beats): correct technical execution of the cross roll executing a progressive movement of the free leg that crosses the skating leg and is placed on the floor ahead of the skating foot assuming immediately an outside edge with a change of lean (roll), for both skaters; correct technical execution of the three turn with feet close, correct edges before and after the turn (not hopped), and the correct timing on the third beat by the woman.

List of steps - Viennese Waltz

STEP	HOLD	MAN'S STEPS	M	BOTH	W	WOMAN'S STEPS
1	Waltz or Partial Tango	LFO	1		1	RBO
2		RFI Run	1		1	LBI Run
3		LFO	3		3	RBO
4	Tango	XF-RFO	1		1	XB-LBO
5	Partial Tango to Waltz	XB-LFIO	3		3	XF-RBIO
6	Partial Reverse Tango	XB-RFI	3		3	XF-LBI
7	Waltz	LFO-3t	3		3	RBO
8		RBOI	3		3	Mk LFOI
9	Foxtrot	Mk LFI	3		3	RFO
10	Partial Tango	CICw RBO	2		2	LFO
11		XF LBI	1		1	Mk RBO
12	Waltz	Mk RFI	3		3	LBI
13		LFO	3		3	RBO
14	Tango	XR-RFO-3	3		3	XB-LBO
15		LBO	3		3	Mk RFO
16	Waltz or Partial Tango	RBO	1		1	LFO
17		LBI Run	1		1	RFI Run
18		RBO	3		3	LFO
19	Tango	XB-LBO	1		1	XF-RFO
20		XF-RBIO	3		3	XB-LFIO
21	Partial Reverse Tango	XF-LBI	3		3	XB-RFI
22	Waltz	RBO	3		3	LFO
23	Waltz to Partial Tango	XB-LBO	3		3	XR-RFO-3t
24	Waltz	Mk RFO	6		6	LBO

VIVA CHA CHA

David Tassinari

Music: Cha Cha 4/4; Counting 1-2-3-4
Tempo: 100 beats per minute
Position: Side "B" and Reverse Side "B" (thumb pivot grip) or Solo
Pattern: Set
Axis: 45 to 90 degrees

OPENING:

The dance starts on count one of a measure of music. The first step skated must be step #1. The opening steps must be either 8 or 16 beats of music in duration.

DANCE NOTES:

Steps #1 through #7 are skated in Side "B" position using the thumb pivot grip.

On step #6, (XB-RIOF), the change of edge occurs on the third beat of the step and establishes the baseline of the dance. At the beginning of step #6 the free leg is in front, on the second beat of the step the free leg is brought back alongside the skating leg and extended forward again for the third and fourth beats.

Steps #7 and #8 constitute an open dropped mohawk turn which must be done heel to heel. Steps #9, #10 and #11 are skated in Reverse "B" position.

During step #11 (LOB) the free leg is extended in front on the first beat, then brought alongside the skating leg on the second beat and extended forward again for the third and fourth beats.

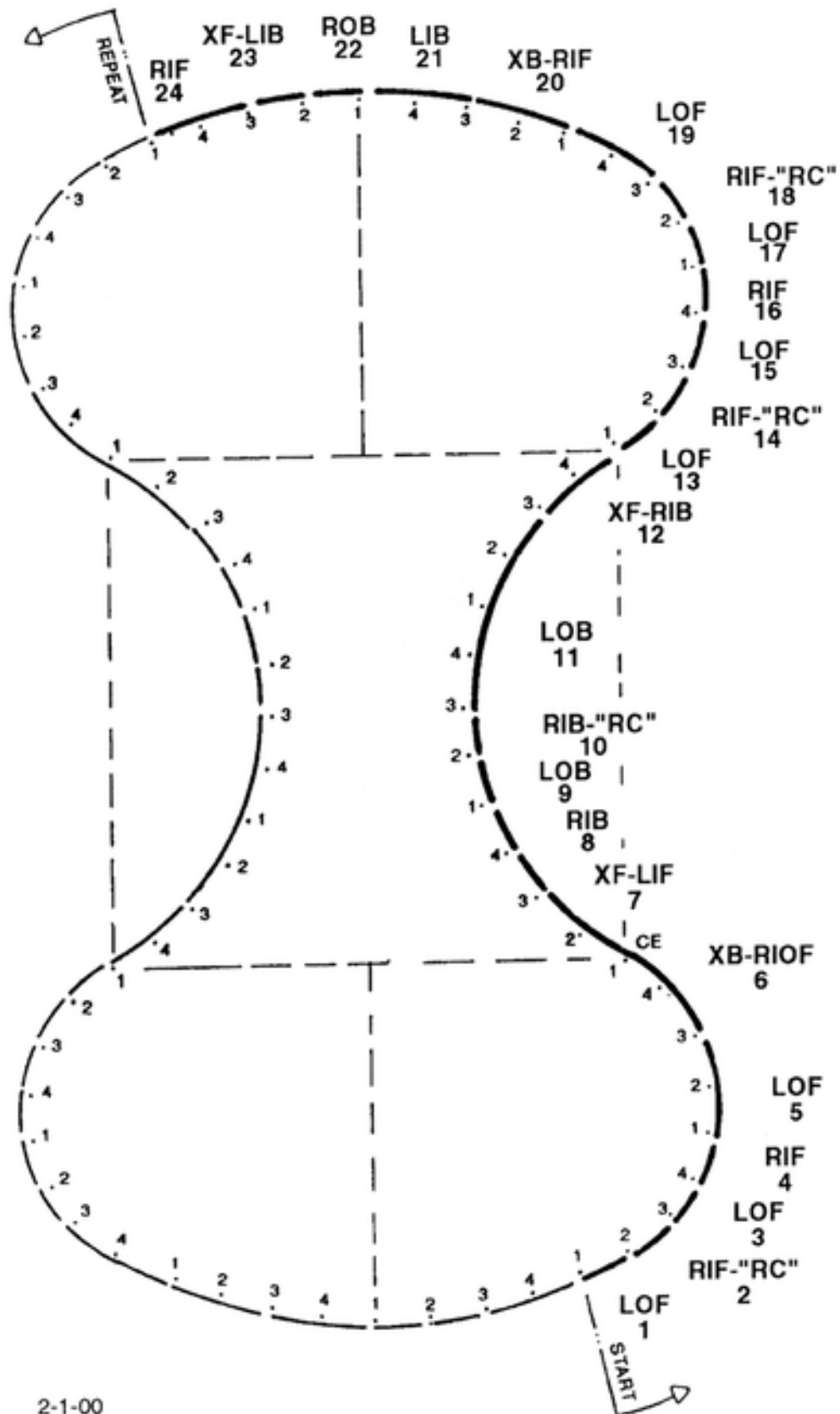
Steps #12 and #13 constitute a backward-to-forward open, dropped choctaw turn. Step #13 must be skated from behind the heel of the preceding step.

Steps #13 through #24 are skated in Side "B" position.

Steps #20 and #21 constitute an open, held mohawk turn which must be done heel to heel. Prior to turning, the woman must deepen her edge to allow the man to track her.

Steps #23 and #24 also constitute an open, held mohawk turn, the second half of which (step #24 - RIF) must originate from behind the heel of the preceding step. During step #23 (the XF-LIB), the man must deepen his edge to track the woman prior to stepping forward. Both partners must maintain an inner back edge before stepping forward.

VIVA CHA CHA



2-1-00

WILLOW WALTZ

by George Muller

Music: Waltz 3/4
Hold: Closed or Solo

Tempo: 138 BPM
Pattern: Set

The Dance

Closed position must be maintained throughout the dance. Step 2 of the inverted corner lobe and step 13 of the straightaway barrier lobe are raised chasses for both the man and the woman.

Steps 5 and 6 (RIF-LIB) for the man and steps 18 and 19 (RIF-LIB) for the woman are open mohawk.

The movement of the free leg for woman's step 6 (RIF) and man's step 19 (RIF) is optional. The free leg may be either to a trailing position or extended to a forward matching position, thus, executing a dropped chasse.

While the man completes an open choctaw, step 17 (RIB) to step 18 (LOF), the woman strokes an inside take-off for step 18 (RIF). The take-off placement for the woman's RIF is accomplished by bringing the right skate slightly past the instep and to the side of the left skate.

Step 14 (LOF dropped three) for the man and step 8 (ROF dropped three) for the woman are turned on count 3 of a measure of music.

Erect carriage and waltz rhythm should be maintained throughout the dance. Partners should skate together and strive for neat footwork. Good flow and pace are desirable without obvious effort.

NOTE: For skating conditions where the 54-beat pattern is not practical, it is permissible to delete steps 1, 2 and 3.

The man should skate step 22 as follows: 22a LOF - 2 beats and 22b - RIF raised chasse - 1 beat.

The woman should skate step 22 as follows: ROB - 2 beats, LIB raised chasse - 1 beat.

WILLOW WALTZ

George Muller

