

Dance Diagrams 2023 – 2024

Domestic USARS Events



(Published November 12, 2023)

An Official Publication of
USA ROLLER SPORTS

Recognized by the United States Olympic Committee and World Skate as the National
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NOTE: Please [click here](#) to access diagrams for World Skate events.

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.

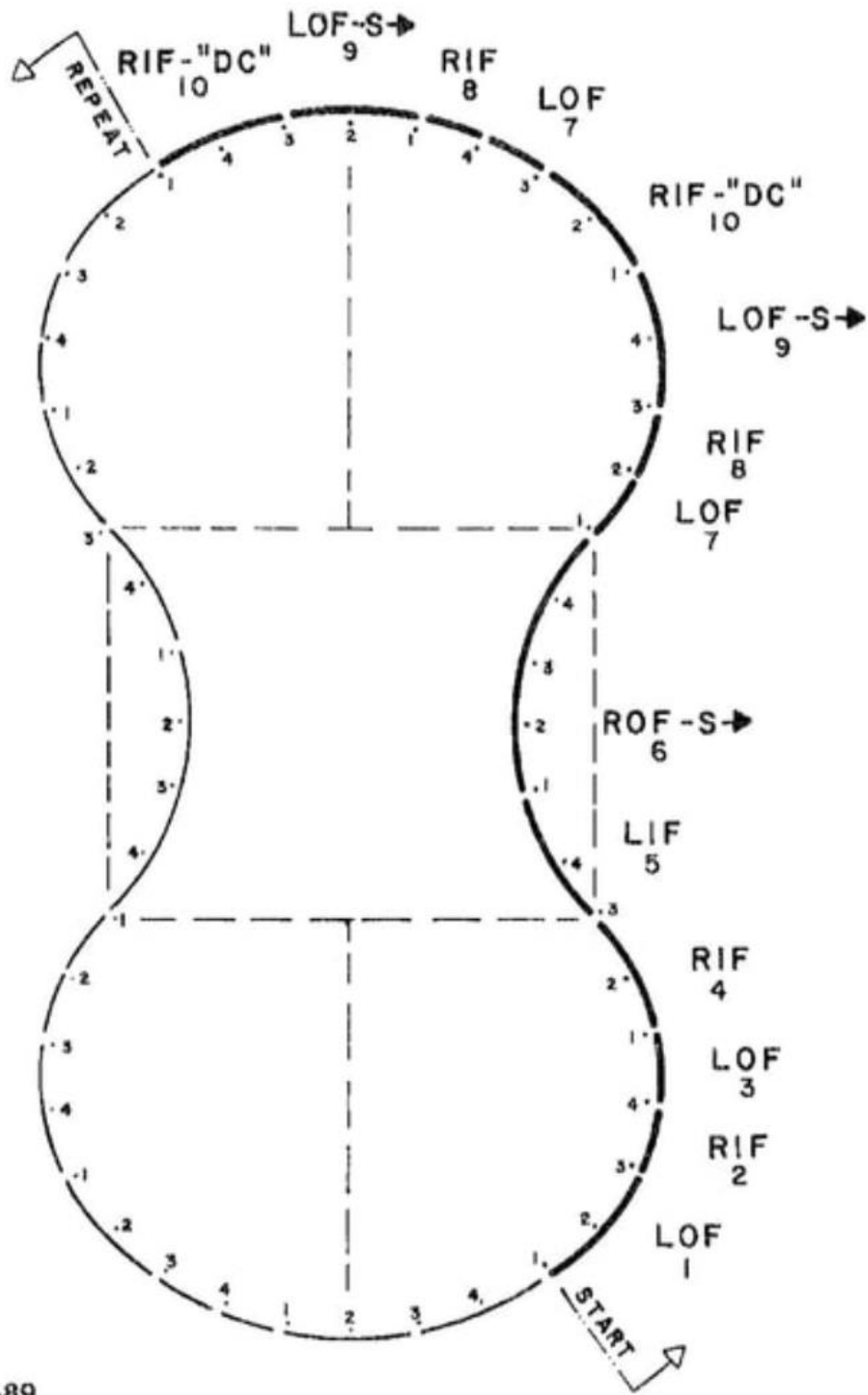
Every step of this dance must take the floor in the "parallel and" position except step #5 (LIF).

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

AMERICAN MARCH

Pizzullo & Gray

Music: March
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 takeoff for every step in this dance must be made in the "parallel and" position.

Step #5 is a raised chassé. During this step the left skate must be placed alongside and parallel to the right skate, the right skate is then raised vertically from the floor and then placed on the floor in the "parallel and" position. Step #16 is also a raised chassé. During this step the right skate must be placed alongside and parallel to the left skate, the left skate is then raised vertically from the floor, and then placed on the floor in the "parallel and" position.

Steps #12 and #20 are dropped chassé steps. Both of these steps require the right skate to be placed in the "parallel and" position alongside the left skate. The free leg is then extended to the front, following which the free leg must be brought to the "parallel and" position for the following step.

The center lobe (steps #5 through #8) is an 8 beat lobe which starts and ends on the baseline. Step #8 should start at the top of the center lobe.

Step #17 (LOF) starts at the top of the continuous barrier lobe.

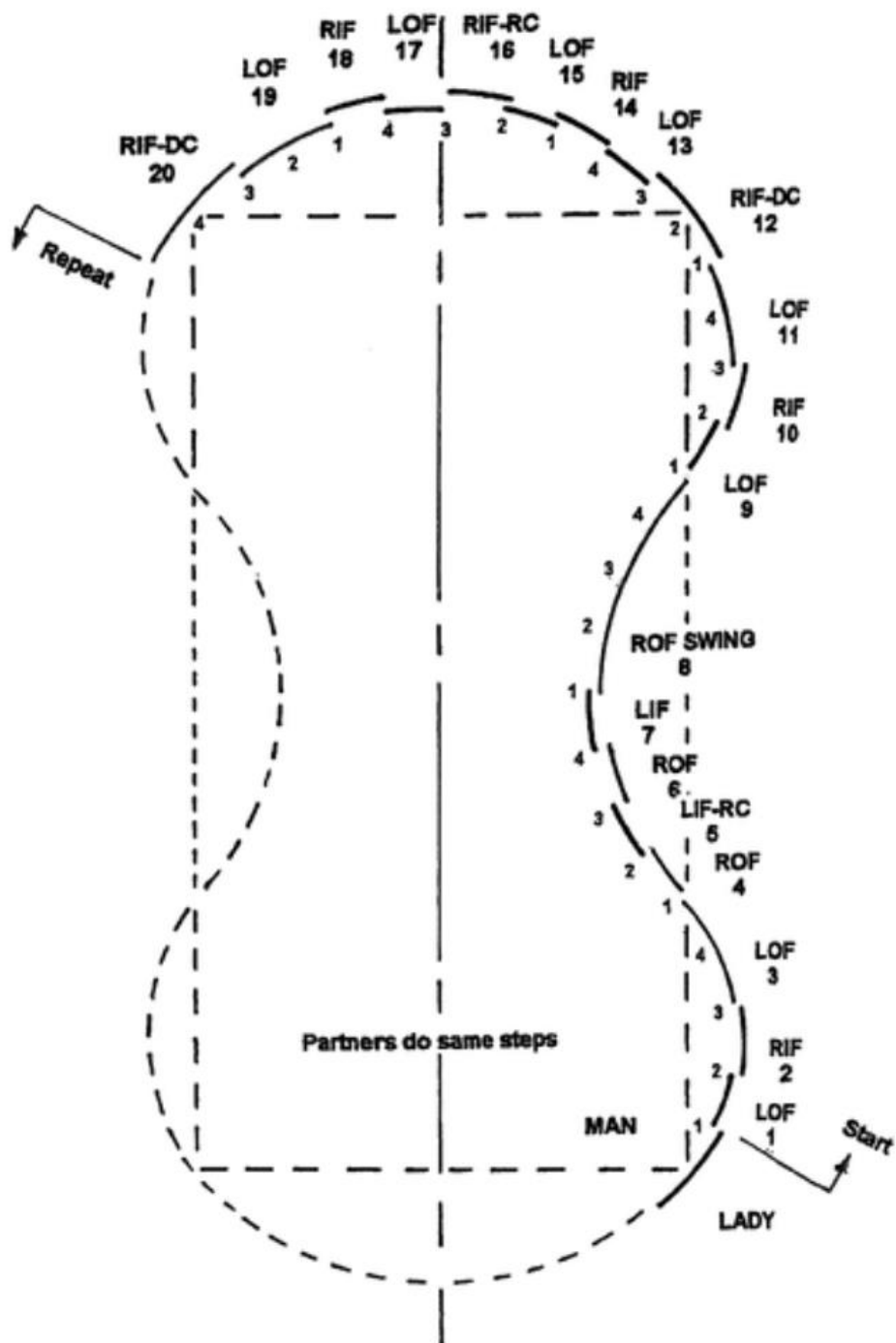
DANCE NOTES

Step	Edge	Beats
1	LOF	1
2	RIF	1
3	LOF	2
4	ROF	1
5	LIF-RC	1
6	ROF	1
7	LIF	1
8	ROF — S →	4
9	LOF	1
10	RIF	1
11	LOF	2
12	RIF-DC	2
13	LOF	1
14	RIF	1
15	LOF	1
16	RIF-RC	1
17	LOF	1
18	RIF	1
19	LOF	2
20	RIF-DC	2

The American March

Pizzule and Gray

This style of diagramming is used in other contexts and is shown here for comparison



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.

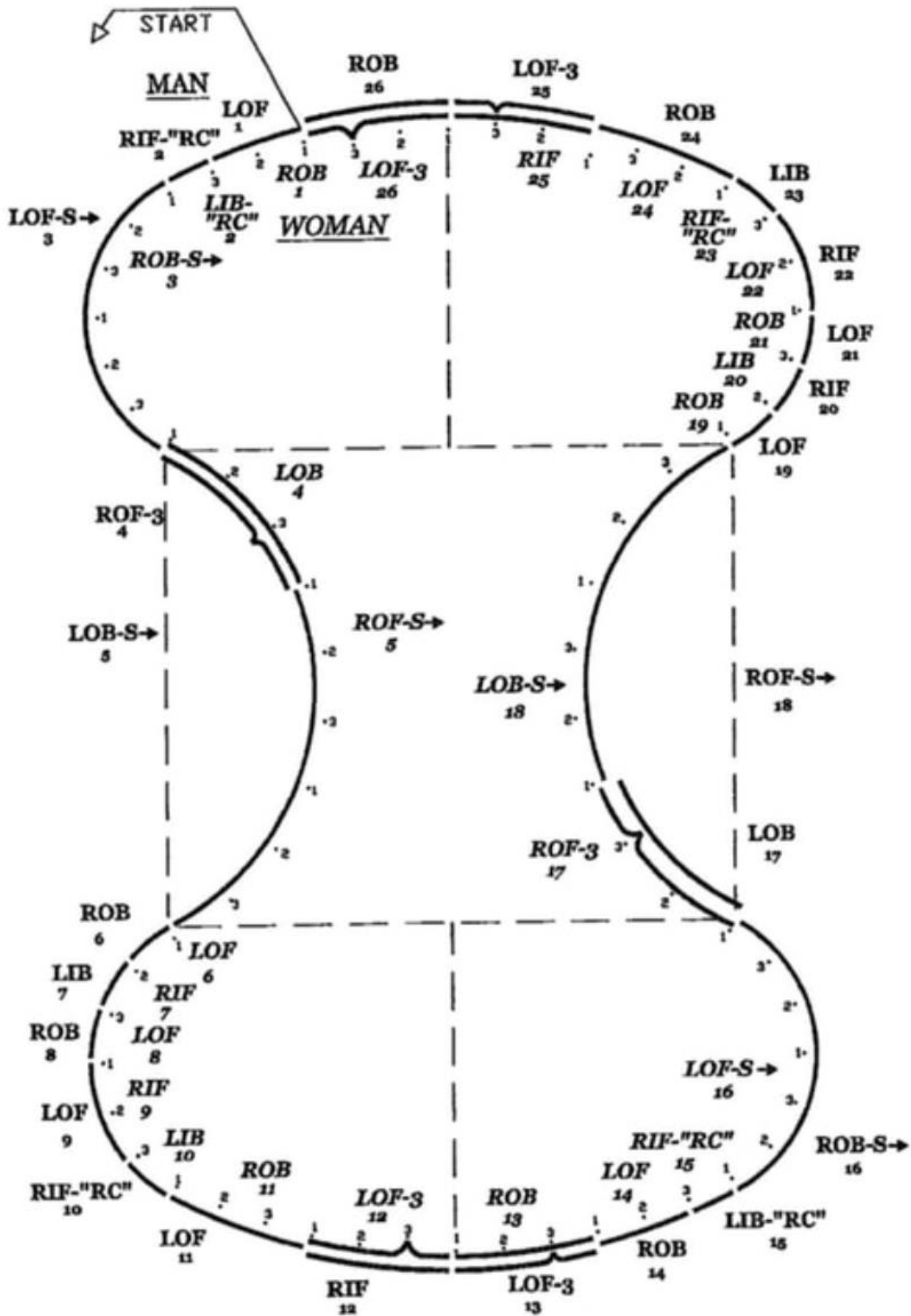
Steps #9 (RIF) and #10 (LIB) comprise an open dropped mohawk turn for the woman. Steps #22 (RIF) and #23 (LIB) comprise an open dropped mohawk turn for the man.

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



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.

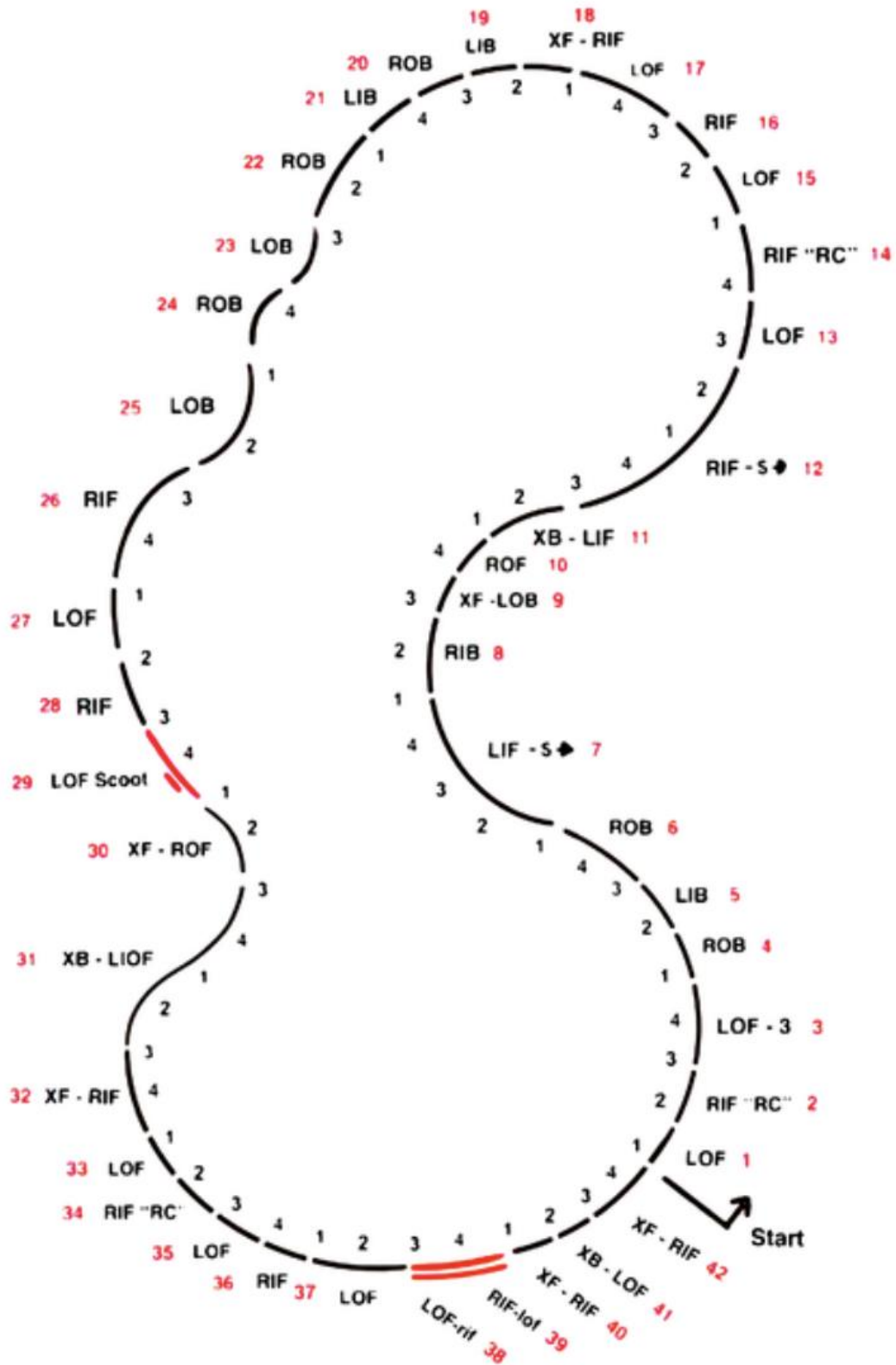
It is essential that the left skate remain on the constant outside edge and the right skate remain on a constant inside edge during steps #38 and #39. The right skate must not cross the trace of the left skate during step #39.

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	2
	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	2
	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	2

Barsalona Bossa Nova



BORDER BLUES

Irwin, McLaughlin, 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.

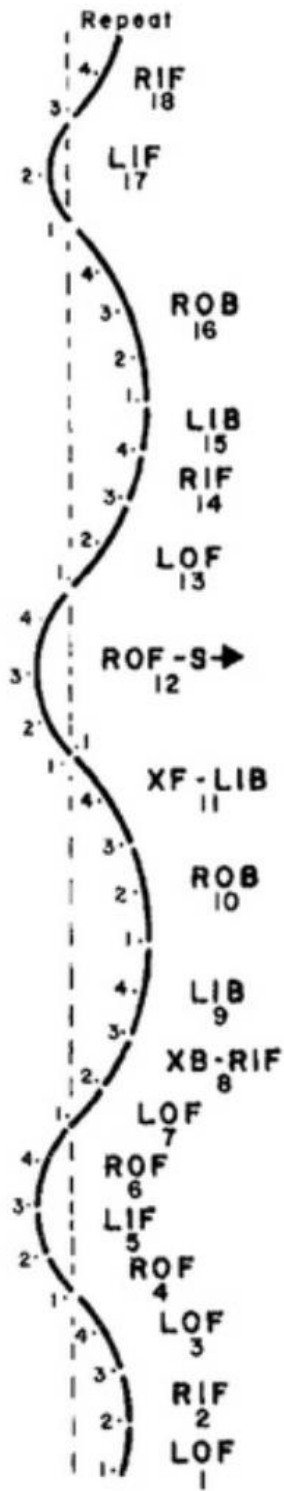
Care should be taken not to deepen step #16, the four-beat ROB edge, to cause it to be hooked or brought beyond the baseline. Tandem position is not acceptable during this step. A natural movement should be used during the rotation of this edge in preparation for step #17, LIF, which completes a held 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.

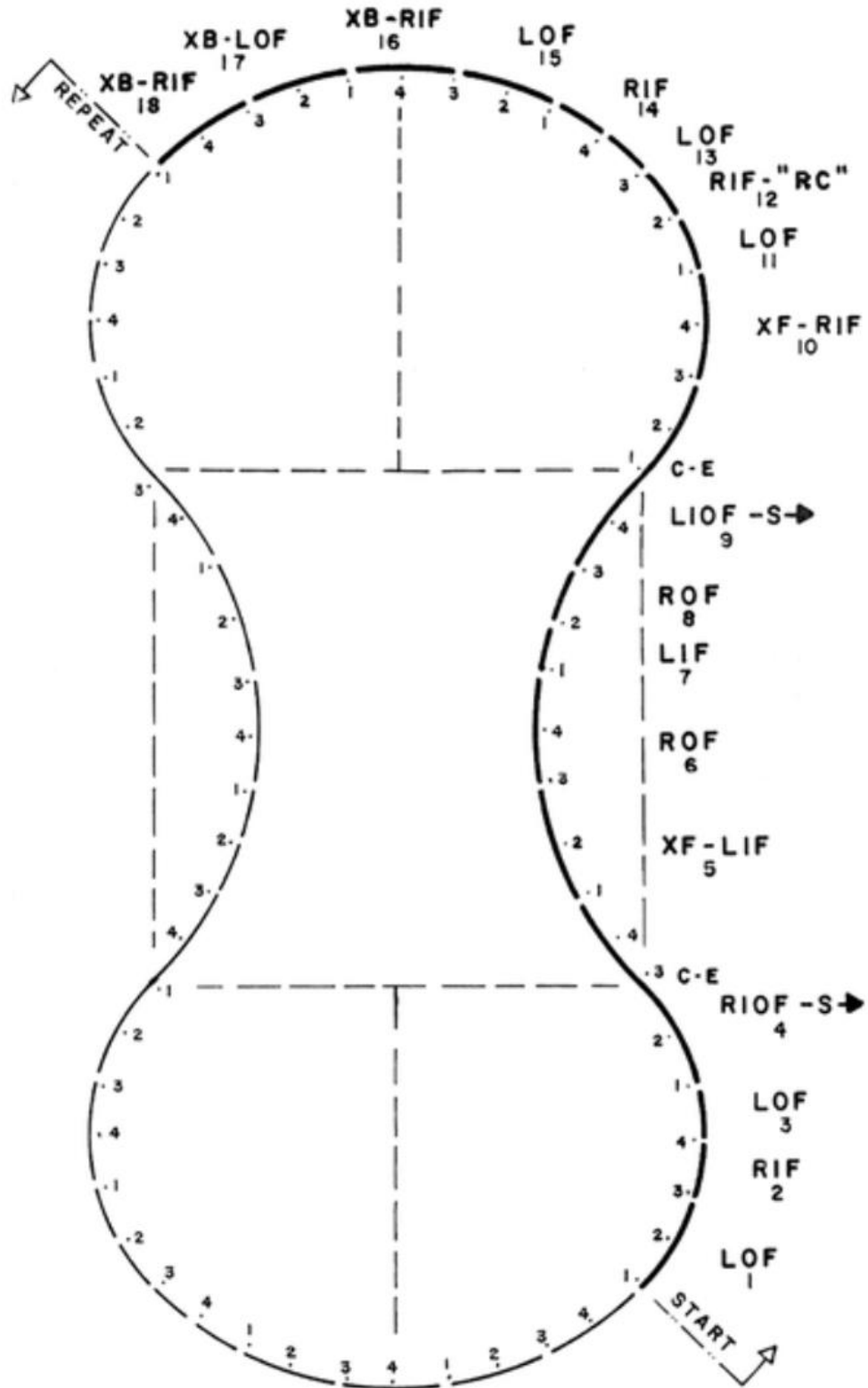
Step #12 is a raised chassé step. The Raised Chassé must:

- 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



9-1-89

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.

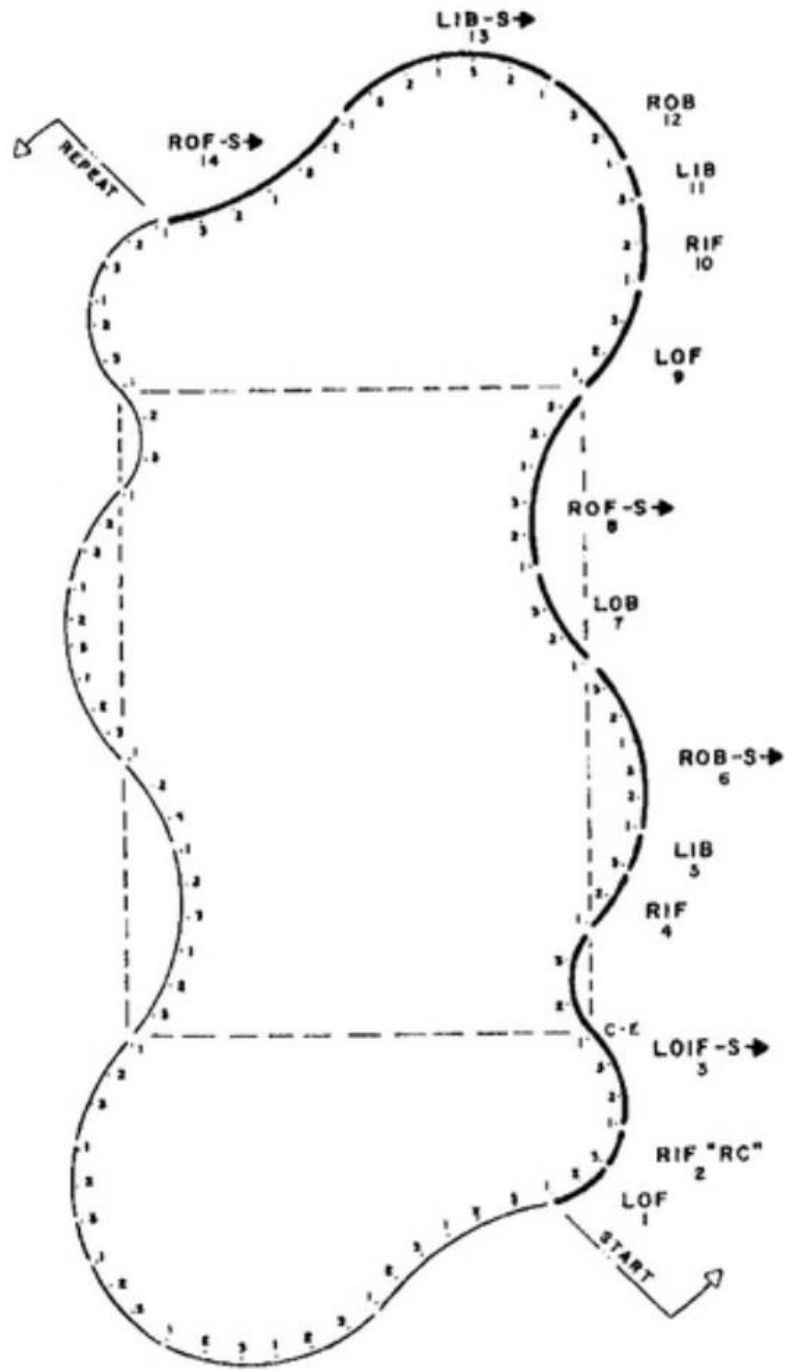
Steps #4 and #5 comprise an open dropped mohawk turn. The take-off for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

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

3.8 CANASTA TANGO

By James Francis

Music: Tango 4/4
Tempo: 100 Beats

Position: Reverse Kilian
Pattern: set

All steps in this dance are progressive except No's 4,7,10 and 14.

Step 1, a LFO 1 beat edge on count 1 of a measure. This is the first step of an 8 beat barrier lobe.

Step 4 is a raised chasse executed on count 4.

Step 5, LFO and 8, RFO are 4 beat swings.

Steps 7, LFI of the center and step 10, RFI of the straightaway, are cut steps (dropped chasse - the foot is placed alongside the skating foot with the free leg being placed immediately forward on the inside edge). The free leg then returns to the side of the skating foot to allow a smooth transition for steps 8 and 11.

Steps 9 to 13 must be skated with very strong edges in order that step 14 XR RFO may be aimed to the center for a 4-beat inverted corner lobe. The push for the XR RFO is made from the outside of the left foot.

Neat close footwork, tango expression and good carriage should be maintained.

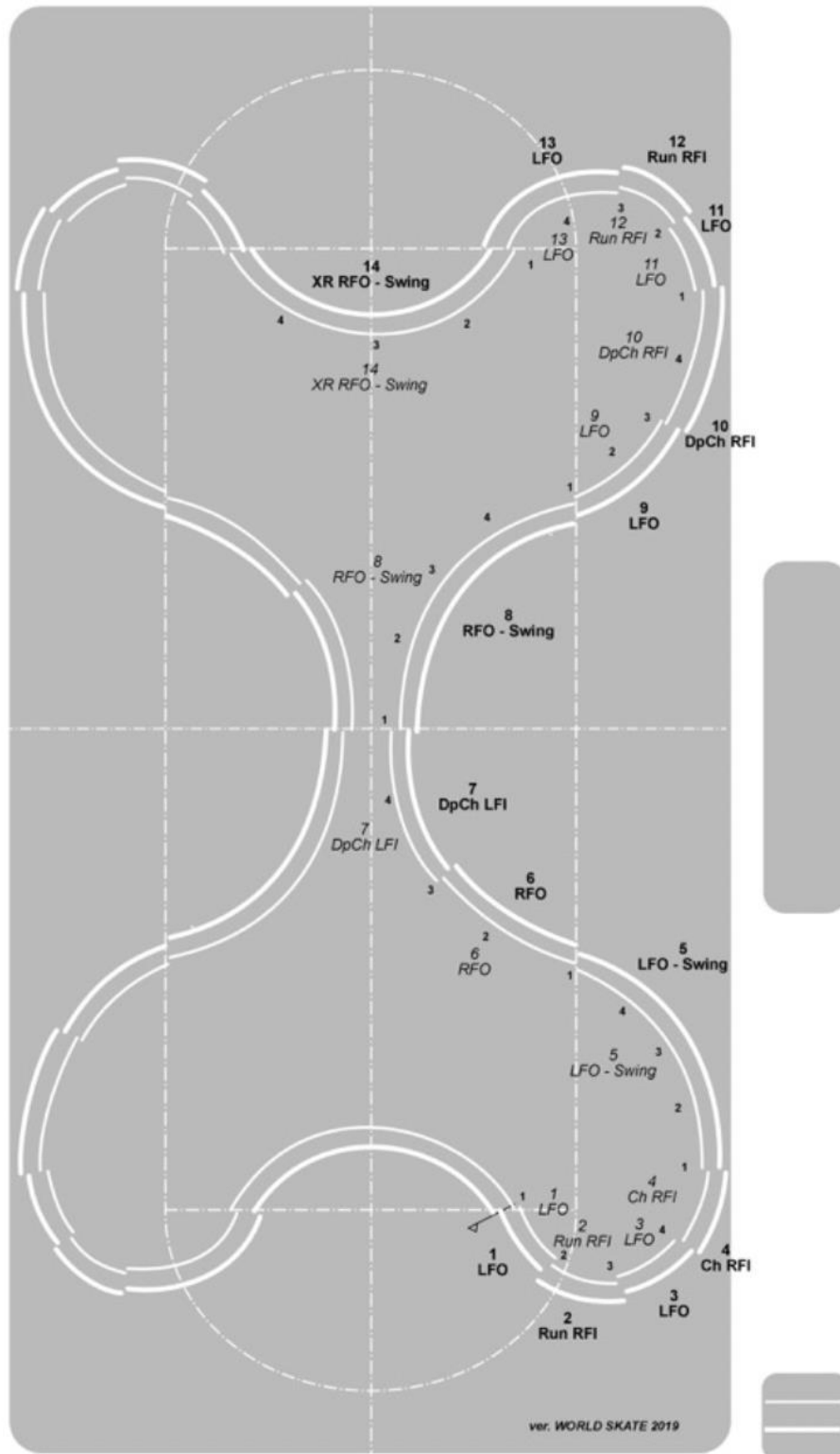
Key Points - Canasta Tango

1. Step 4 Ch RFI: correct execution of the chasse with the foot placed at the side of the left foot in parallel "and" position and raised parallel to the floor.
2. Step 7 DpCh LFI: correct execution of the dropped chasse, placed at the side of the right foot in parallel "and" position.
3. Step 8 RFO Sw: correct execution of the swing, on a clear outside edge held for 4 beats.
4. Step 14 XR RFO Sw: correct execution of the cross roll, placed on an outside edge and held for 4 beats without deviation from the edge.

List of steps - Canasta Tango

HOLD	STEPS	MAN	LADY	BEATS
Reverse Kilian	1	LFO	LFO	1
	2	RFI	RFI	1
	3	LFO	LFO	1
	4	RFI-Chasse	RFI-Chasse	1
	5	LFO-Swing	LFO-Swing	4
	6	RFO	RFO	2
	7	LFI-Cut Step	LFI-Cut Step	2
	8	RFO-Swing	RFO-Swing	4
	9	LFO	LFO	2
	10	RFI-Cut Step	RFI-Cut Step	2
	11	LFO	LFO	1
	12	RFI	RFI	1
	13	LFO	LFO	2
	14	XR RFO	XR RFO	4

Pattern - Canasta Tango



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.

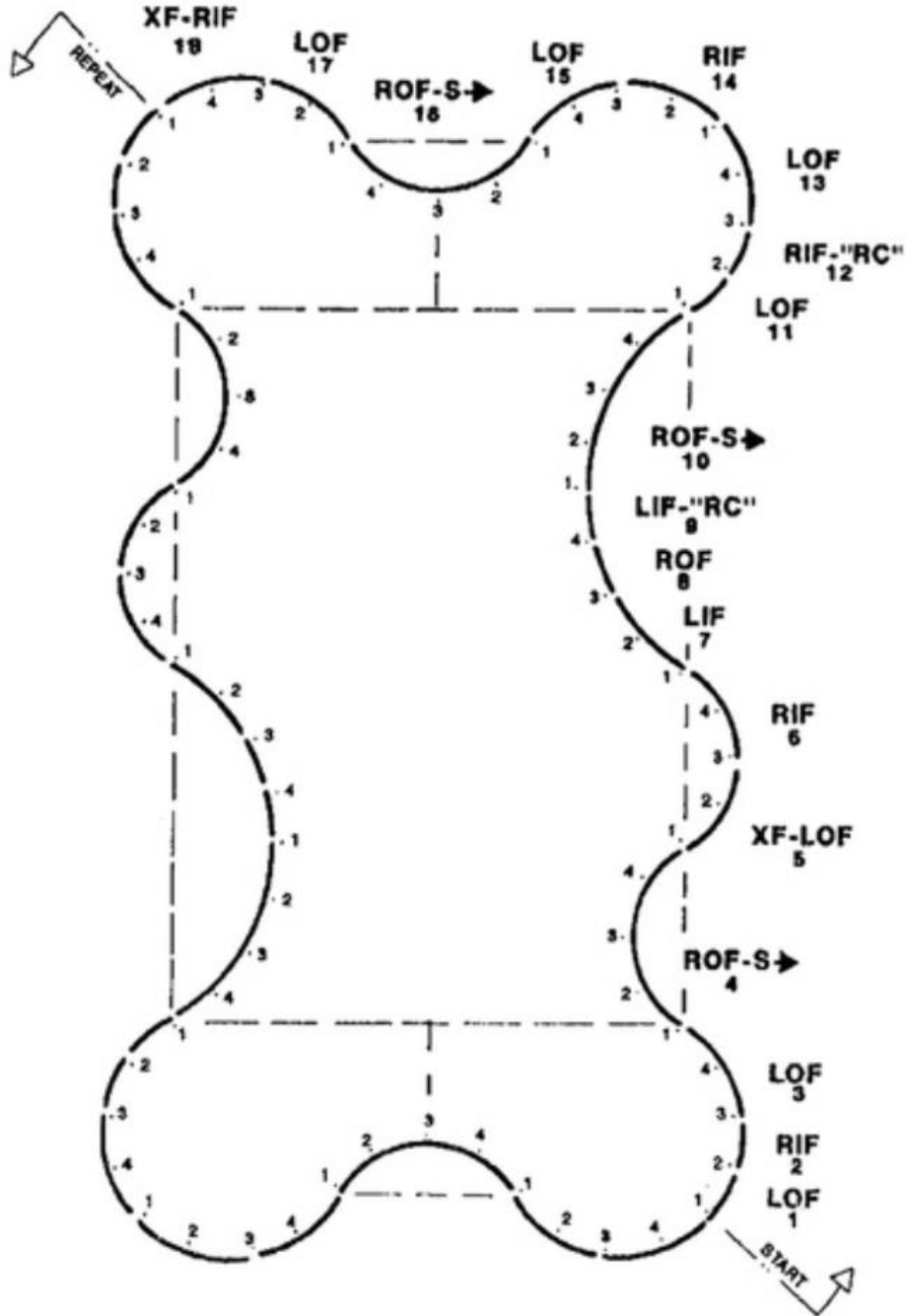
Step #5 is a cross roll; therefore, the take-off must be crossed foot, crossed tracing, close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before. The take-off for step #7 must be close and angular. There should be no rockover before 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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3.9 CARLOS TANGO

By Carl Henderson. Modified for Minis Couples by Cinzia Bernardi)

Music: Tango 4/4
Tempo: 96

Position: Kilian
Pattern: set

Please note that the Hold position is changed from Kilian (Crossed in front) TO KILIAN:
Step 1 LFO (1 beat), aimed in the direction of the long side barrier followed by step 2 RFI (1 beat), parallel to the long side barrier.

Step 3 LFO + tap in back (total of 4 beats) is maintained on an outside edge for all four beats of which, the first three are characterized by an extension of the right free leg in back and by a light touch to the floor with the inside front wheel (on the 3rd beat), and on the fourth beat in "and" position in preparation for the next step. The direction is toward the short side barrier.

Step 4 DpCh RFI + tap in front (total of 4 beats) is a dropped chasse maintained on an inside edge for all four beats of which, the first three are characterized by an extension in front of the free leg and by a light touch to the floor with the outside front wheel of the left skate (on the 3rd beat), and on the fourth beat in "and" position in preparation for the next step.

Step 4 crosses the long axis on the 3rd beat and represents the top of the lobe that curves almost parallel to the short side barrier.

The Steps: 5 LFO (1 beat), step 6 Ch RFI (1 beat), step 7 LFO (1 beat) in the direction of the long side barrier, followed by step 8 run RFI (1 beat), which curving, is almost parallel to the long side barrier.

Step 9 LFO-Sw (4 beats) is a run followed by a swing on the 3rd beat that initially aims toward the long side barrier, becomes parallel to it and moves toward the baseline in the direction of the long axis.

Step 10 RFO (1 beat) aimed in the direction of the long axis, followed by step 11, run LFI (1 beat), which curving, becomes almost parallel to the long axis.

Step 12 RFO-Sw (4 beats) crosses the short axis on the 2nd beat, becoming parallel to the long axis, followed by a swing of the free leg in front on the 3rd beat and ends aiming toward the long side barrier, crossing the baseline on the 4th beat.

Key Points - Carlos Tango

1. Step 3 LFO "Tap Down" (2+1+1) beats:

- correct timing of the step
- correct technical execution of the stroke, with feet close and parallel, placed on a clear outside edge
- correct execution of the "tap down" movement :on the 3rd beat the right inside toe wheel taps down (only one wheel).
- No deviations from the outside edge during the tap down.
- For couples: Attention to the position of the couple which should be close without any separations.

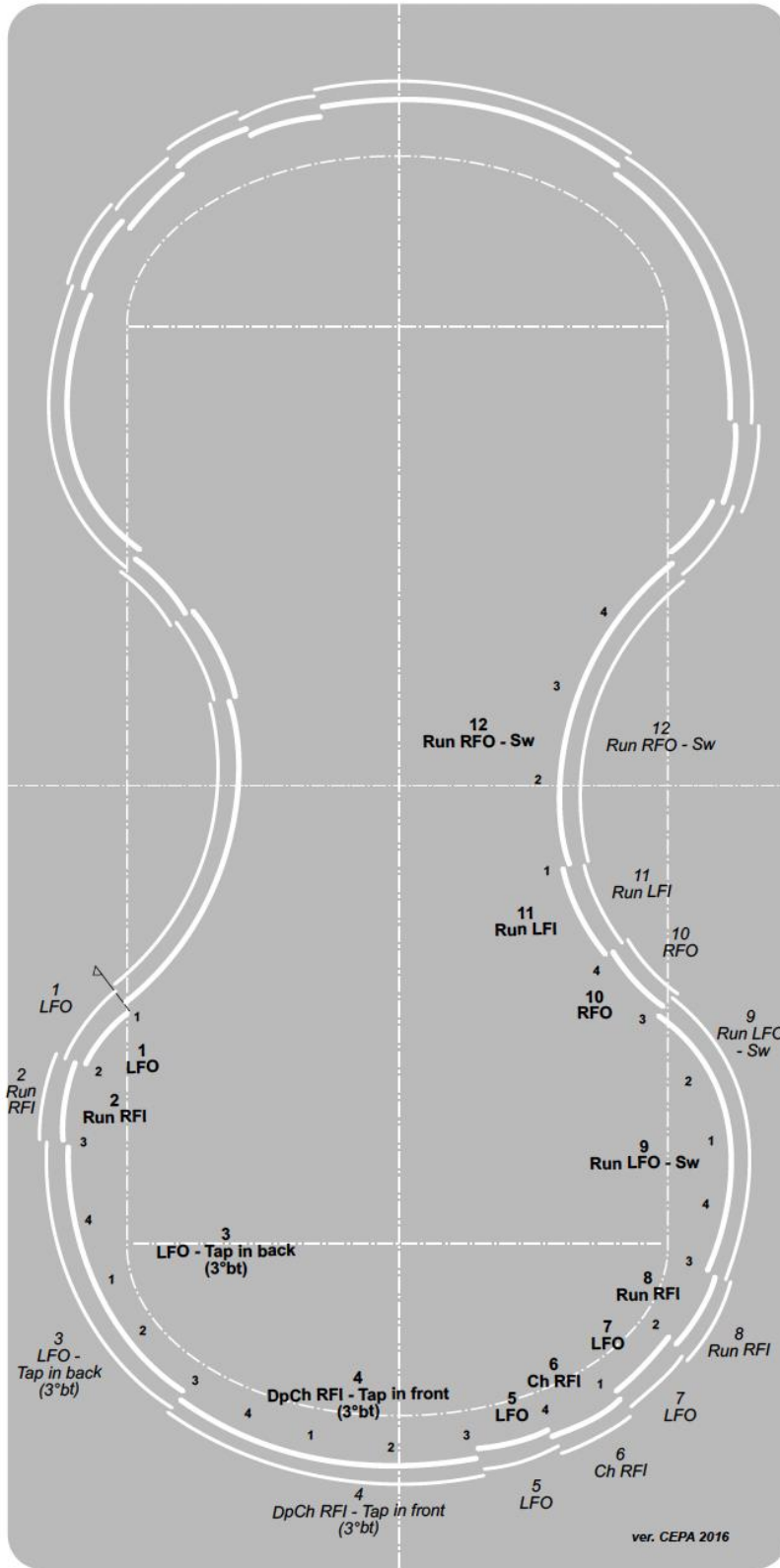
2. Step 4 DpCh RFI "Tap Down" (2+1+1):

- Correct timing of the step.
- Correct technical execution of the dropped chasse with feet close and parallel, placed on a clear inside edge (it starts with an "and position")
- correct execution of the "tap down" movement: on the 3rd beat the left outside toe wheel (only one wheel) taps down.
- No deviations from the inside edge during the tap down.

- **For couples:** Attention to the position of the couple which should be close without any separations
3. Step 9 STROKE LFO-Sw (2+2)
- Correct timing of the step
 - Correct execution of the stroke and Swing with an outside edge with the free leg held back for 2 beats and swung forward on the 3rd beat.
 - No deviations from the outside edge during the swing.
 - **For couples:** Attention to the position of the couple which should be close without any separations
4. Step 12 STROKE RFO-Sw (2+2) :
- Correct timing of the step
 - Correct execution of the stroke and Swing with an outside edge with the free leg held back for 2 beats and swung forward on the 3rd beat.
 - No deviations from the outside edge during the swing.
 - **For couples:** attention to the position of the couple which should be close without any separations.

List of steps - Carlos Tango

HOLD	NO.	MAN'S STEPS	MUSICAL BEAT	WOMAN'S STEPS
SECTION 1				
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO + tap in back	2+1+1	LFO + tap in back
	4	Dp Ch RFI + tap in front	2+1+1	Dp Ch RFI + tap in front
	5	LFO	1	LFO
	6	Ch RFI	1	Ch RFI
	7	LFO	1	LFO
	8	run RFI	1	run RFI
	9	run LFO Sw	2+2	run LFOSw
	10	RFO	1	RFO
	11	run LFI	1	run LFI
	12	run RFO Sw	2+2	run RFO Sw



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.

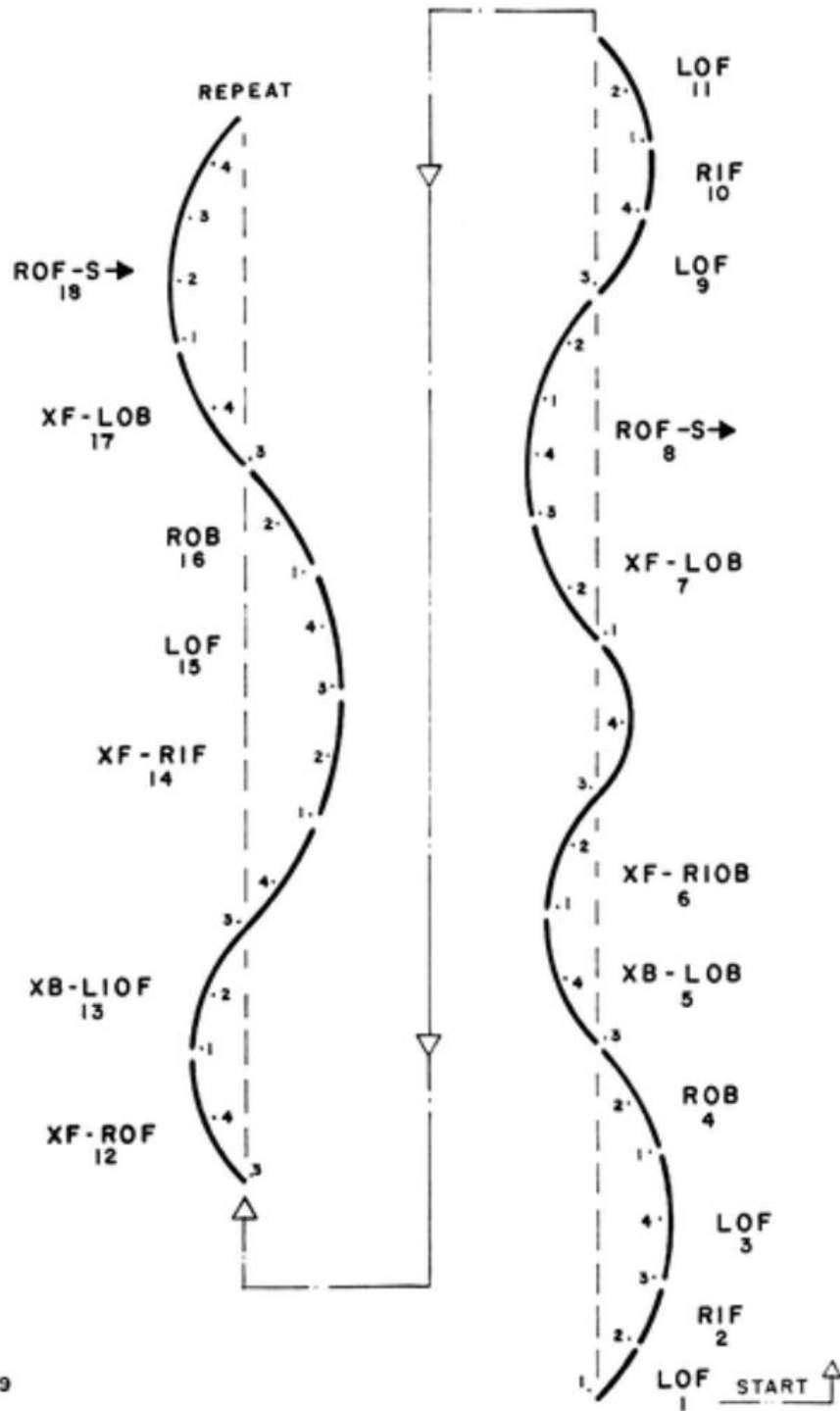
Steps #6, #7, #13 and #17 are crossed chassé steps. The take-offs for steps #6 and #13 are made crossed-foot, crossed-tracing, close and parallel. The take-offs for steps #7 and #17 are made crossed-foot, crossed-tracing, close and angular.

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.

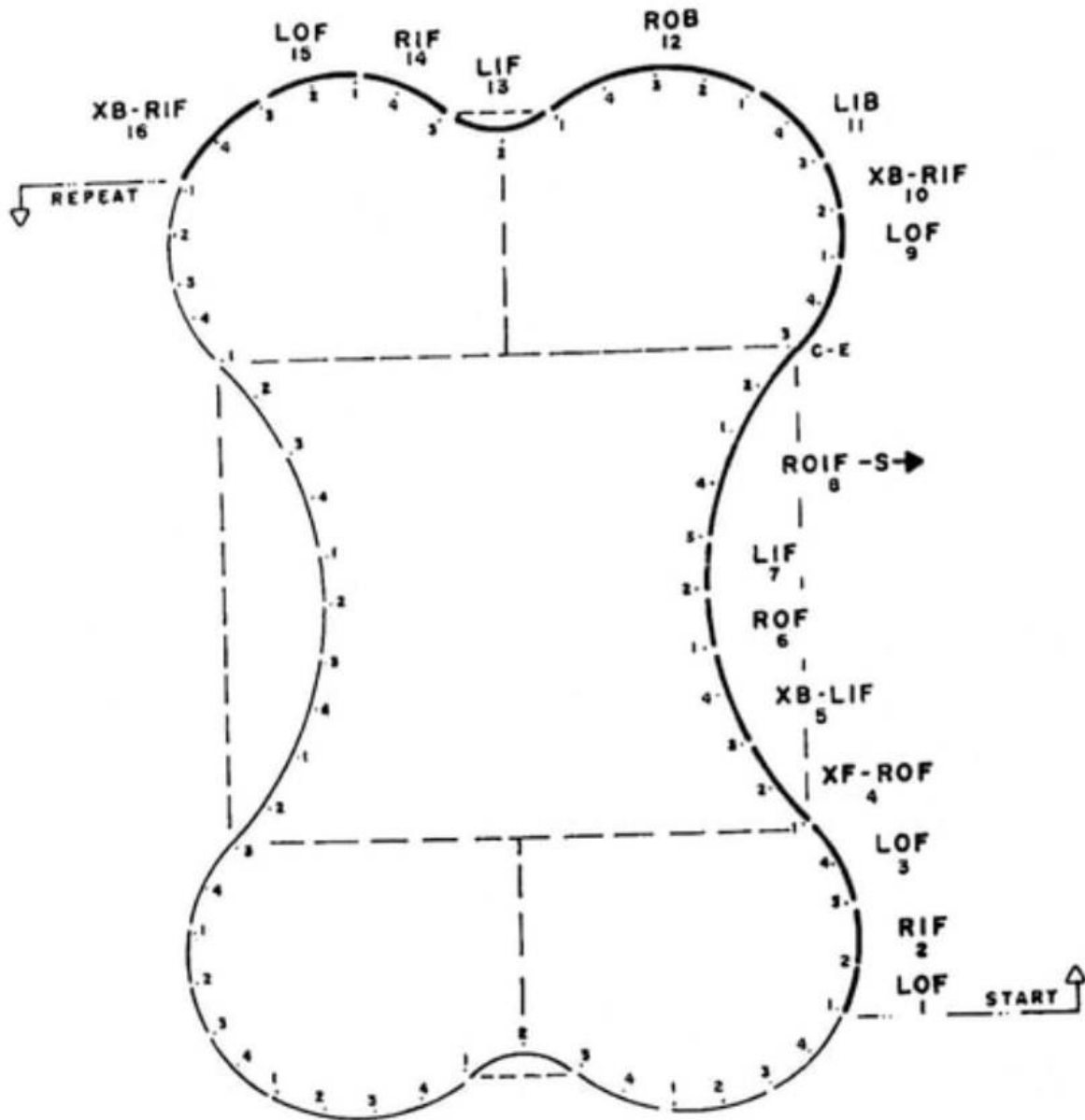
Steps #10 and #11 (XB-RIF and LIB) are an open held mohawk turn. The take-off for step #10, a crossed chassé, must be crossed-foot, crossed-tracing, close and parallel. At the end of step #10 the woman deepens her edge to cross tracing with the man before executing step #11. The take-off for step #11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

CASINO TANGO

A variation of the Casino Tango by Cox, Irwin, Nazzaro

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 steps #4, #5, #10, and #16.

Step #4 (XF-ROF), 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 (XB-LIF), a crossed chassé made with a parallel take-off, is crossed so that the toe wheels of the left skate are at least alongside the heel wheels of the right skate.

On step #8 the swing forward is on the third count of the music; the swing backward is on the fifth count. The change of edge occurs on the fifth count. A good upright body posture with hips and shoulders square to the tracing must be maintained on this step.

Steps #10 and #16 (XB-RIF), crossed chassé steps, are crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate. The take-off for step #11 must be made in the "parallel and" position.

Step #13 is a four-beat LOF swing. The movement of the free leg during this step is optional.

Step #14, 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, including a slight dip as the free leg moves past the "parallel and" position. This movement should be executed with a soft rise and fall befitting tango music.

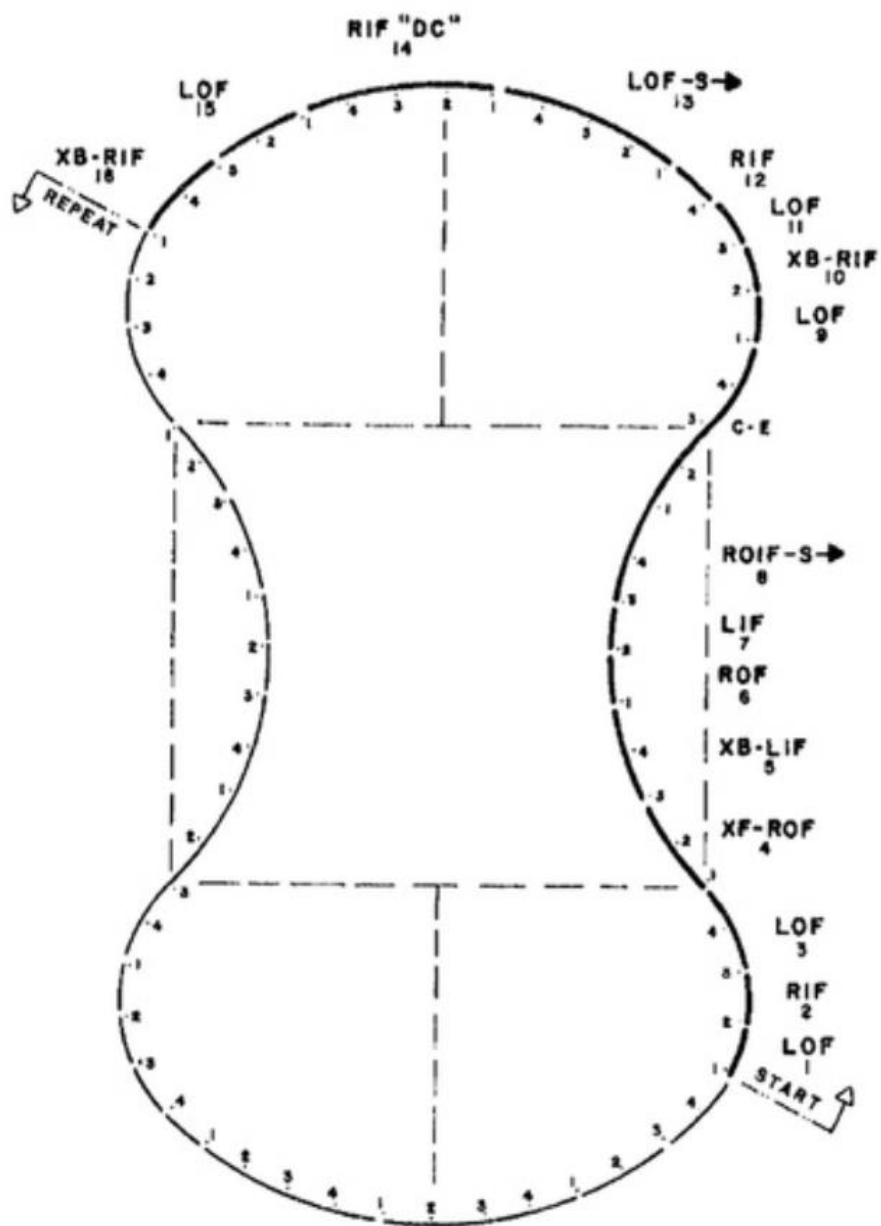
The dropped chassé is accomplished by:

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

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. The second count of step #14 begins at the top of the continuous barrier lobe.

CASINO TANGO



CASINO TANGO

9-1-89

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.

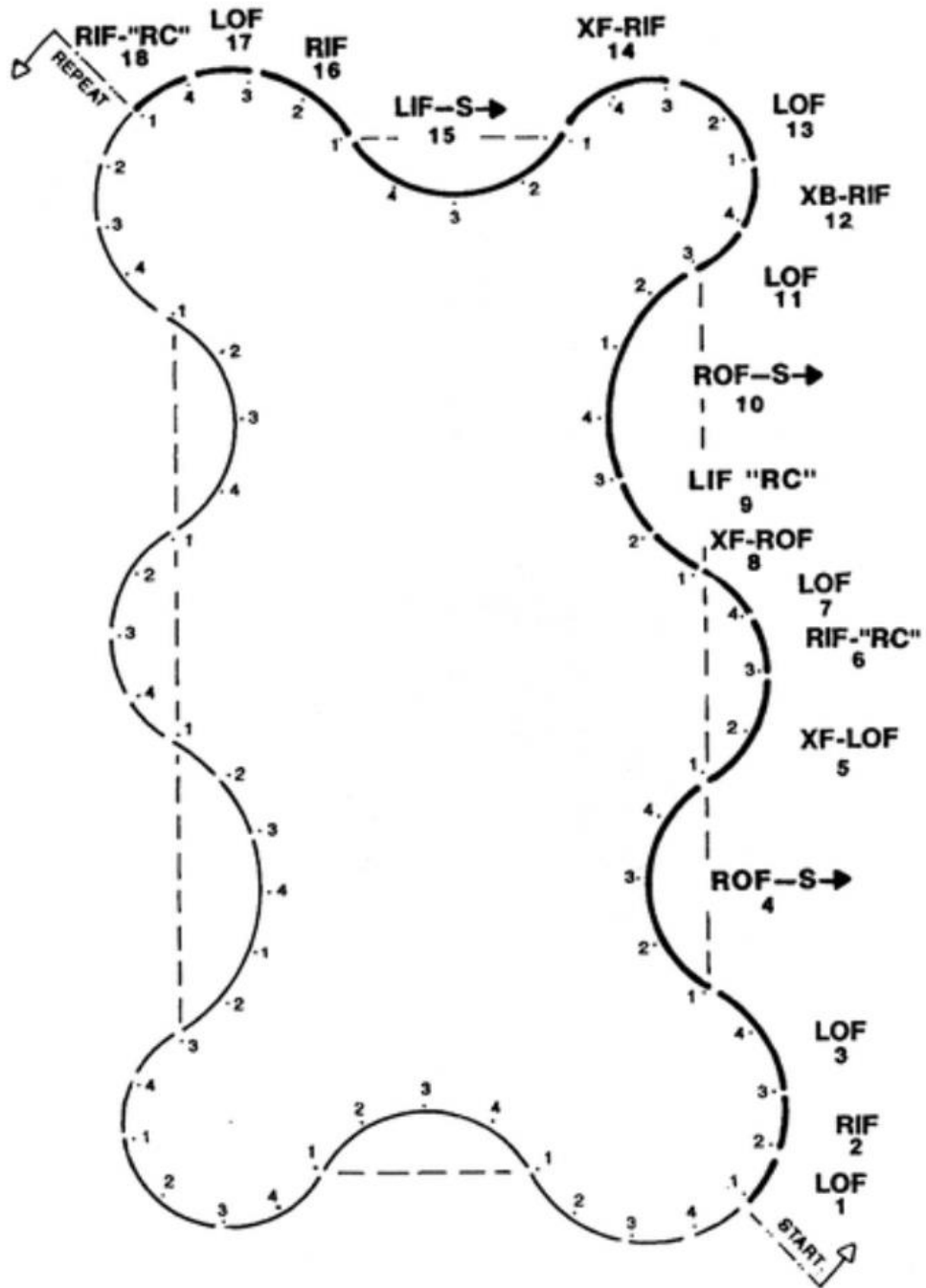
Step #12 (XB-RIF) is a crossed chassé. The takeoff for this step must be crossed-foot, crossed tracing, close and parallel.

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

3.11 CHA CHA PATIN

By Hugo Chapouto (2016)

Music: Cha Cha 4/4

Position: Kilian Reverse, Tandem, Kilian

Tempo: 112 bpm

Competitive requirements: 4 sequences

This dance was designed to introduce skaters to a Latin American rhythm at an early stage of development and help them to appreciate rhythm not only with their feet, but also with their bodies. Therefore, individual interpretation to add Cha Cha character is permitted provided that the integrity of steps, free leg positions and dance holds are maintained.

The dance should start near the left corner close to the judge stand in Reverse Kilian position with a LFO (step #1) and a raised chasse RFI (step #2), both of one beat, aiming toward the long side barrier. Step #3 is a LFO of two beats, aiming toward the center of the floor, follow by a dropped chasse RFI (step #4) of one and a half beats and a quick raised chasse LFO (step #5) of a half beat.

Step #6 is a RFO of two beats, with a knee action to accent the second beat of the step, aiming toward the center of the floor, followed by a Run LFI (step #7) and RFO (step #8), both of one beat. Closing the lobe, is a cross behind LFI (step #9) with a change of edge to LFO on the second beat of the step, aiming toward the long side barrier, in order to allow step #10, a cross behind RFI of one and a half beats. Step #11 is a quick Open Mohawk LBI of a half beat, to allow step #12 a RBO swing of four beats, starting near the short axis, parallel to the long side barrier, swinging the free leg backward on the third beat of the step, finishing aiming toward the center of the floor. On step 11, the couple should change from Reverse Kilian position to Tandem position, keeping the man's right hand on the woman's right hip.

Step #13 is a Choctaw to a LFI of two beats, aiming toward the center of the floor, where the couple should assume Kilian position. Step #14 is a cross behind RFO of one beat followed by a cross in front LFI (step #15) of two and a half beats, swinging the free leg in front on the second beat of the step, finishing aiming toward the long side barrier, with a quick raised chasse RFO (step #16) of a half beat. Step #17 is a LFO of two beats, with a knee action to accent the second beat of the step, aiming toward the long side barrier, followed by a run RFI (step #18) of one beat and a LFO (step #19) of three beats, skated around the corner. On this step, the free leg should return close to the left leg after stroking on the first beat, in order to accent the second beat of the step returning to a backward position.

Step #20 is a Cross in front RFI of two beats, aiming toward the center of the floor, with a change of edge to outside on the second beat of the step, in order to allow Step #21, a cross behind LFI of one and a half beats. Step #22 is a quick Open Mohawk RBI of a half beat, to allow step #23 a LBO swing of four beats, starting near the long axis, swinging the free leg backward on the third beat of the step, finishing aiming toward the short side barrier. On step 22, the couple should change from Kilian position to Tandem position, keeping the man's left hand on the woman's left hip. The last step of the dance is a Choctaw to RFI (step #24), of two beats, finishing parallel to the short side barrier, allowing restarting the dance.

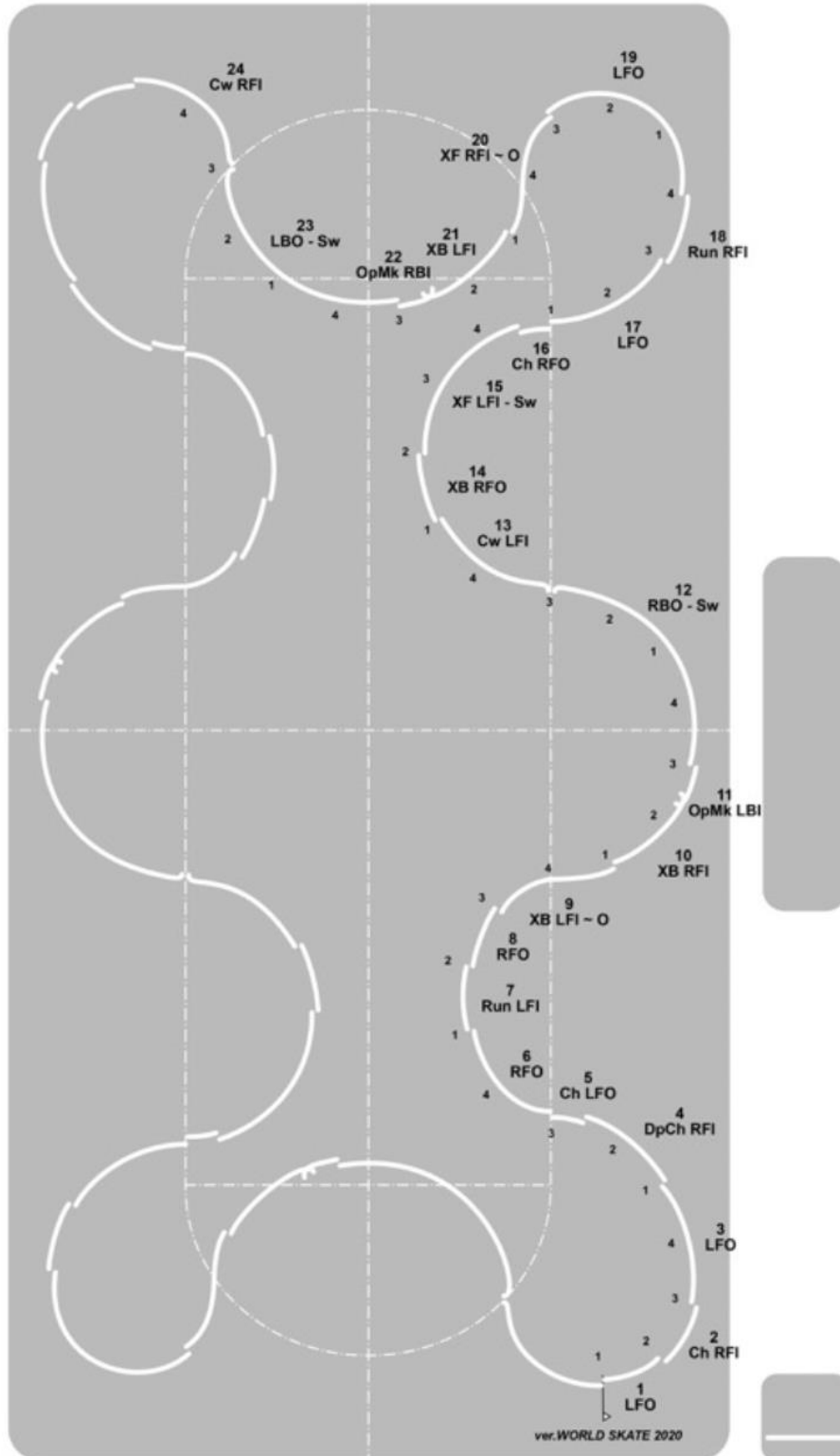
Key Points - Cha Cha Patin

1. Step 11 OpMk LBI (½ beat): correct technical execution of the open mohawk, respecting the correct timing and placement of the left foot.
2. Step 13 Cw LFI: correct technical execution of the choctaw, with the correct edges before and after the turn.
3. Step 22 OpMk RBI (½ beat): correct technical execution of the open mohawk, respecting the correct timing and placement of the right foot.
4. Step 24 Cw RFI: correct technical execution of the choctaw with correct edges before and after the turn.

List of steps - Cha Cha Patin

HOLD	NO.	WOMAN STEPS	BEATS	MAN STEPS
1st SECTION				
Kilian Reverse	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	2	LFO
	4	DCh RFI	1 1/2	DCh RFI
	5	Quick Ch LFO	1/2	Quick Ch LFO
	6	RFO	2	RFO
	7	Run LFI	1	Run LFI
	8	RFO	1	RFO
	9	XB LFI/O	1+1	XB LFI/O
	10	XB RFI	1 1/2	XB RFI
Tandem	11	Quick OpMk LBI	1/2	Quick OpMk LBI
	12	RBO Sw	2+2	RBO Sw
Kilian	13	Cw LFI	2	Cw LFI
	14	XB RFO	1	XB RFO
	15	XF LFI Sw	1+1 1/2	XF LFI Sw
	16	Quick Ch RFO	1/2	Quick Ch RFO
	17	LFO	2	LFO
	18	Run RFI	1	Run RFI
	19	LFO	3	LFO
	20	XF RFI/O	1+1	XF RFI/O
	21	XB LFI	1 1/2	XB LFI
Tandem	22	Quick OpMk RBI	1/2	Quick OpMk RBI
	23	LBO Sw	2+2	LBO Sw
Kilian Reverse	24	Cw RFI	2	Cw RFI

Pattern - Cha Cha Patin Solo



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:

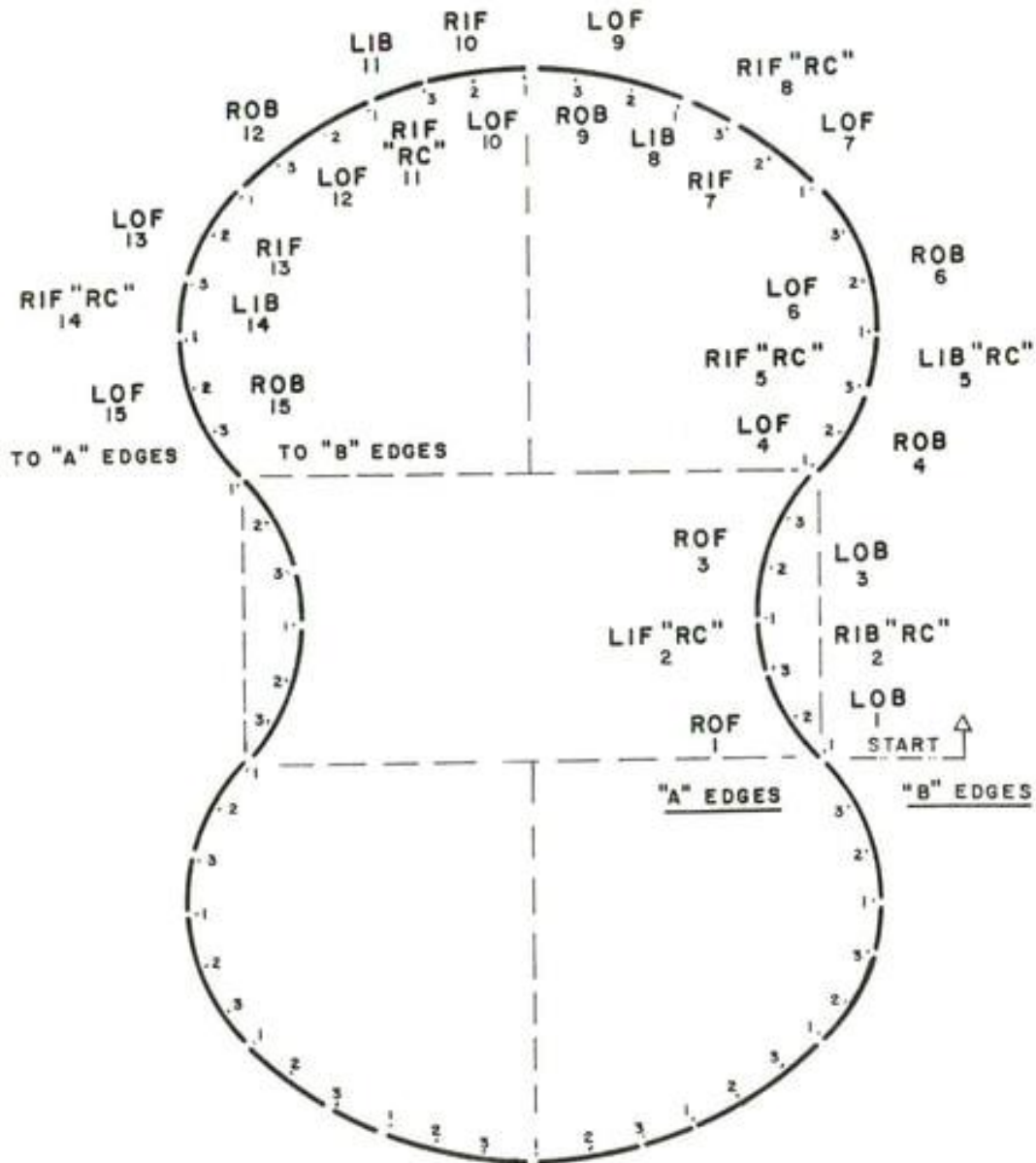
Step—

- #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:

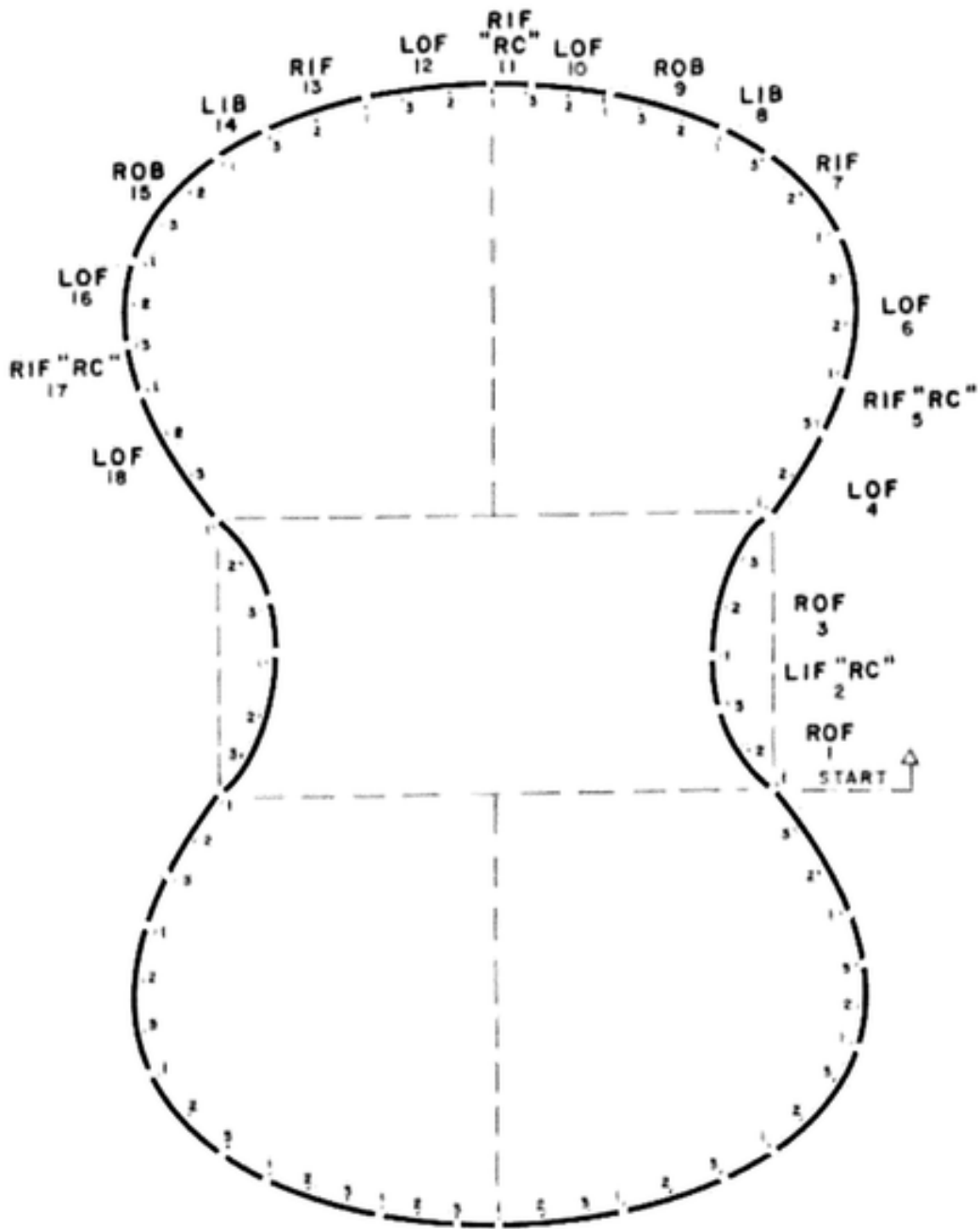
- 1) be placed in the "parallel and" position
- 2) change feet
- 3) the free foot is then raised vertically from the floor
- 4) the free foot then takes the floor in the "parallel and" position and proceeds in the direction of travel

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.

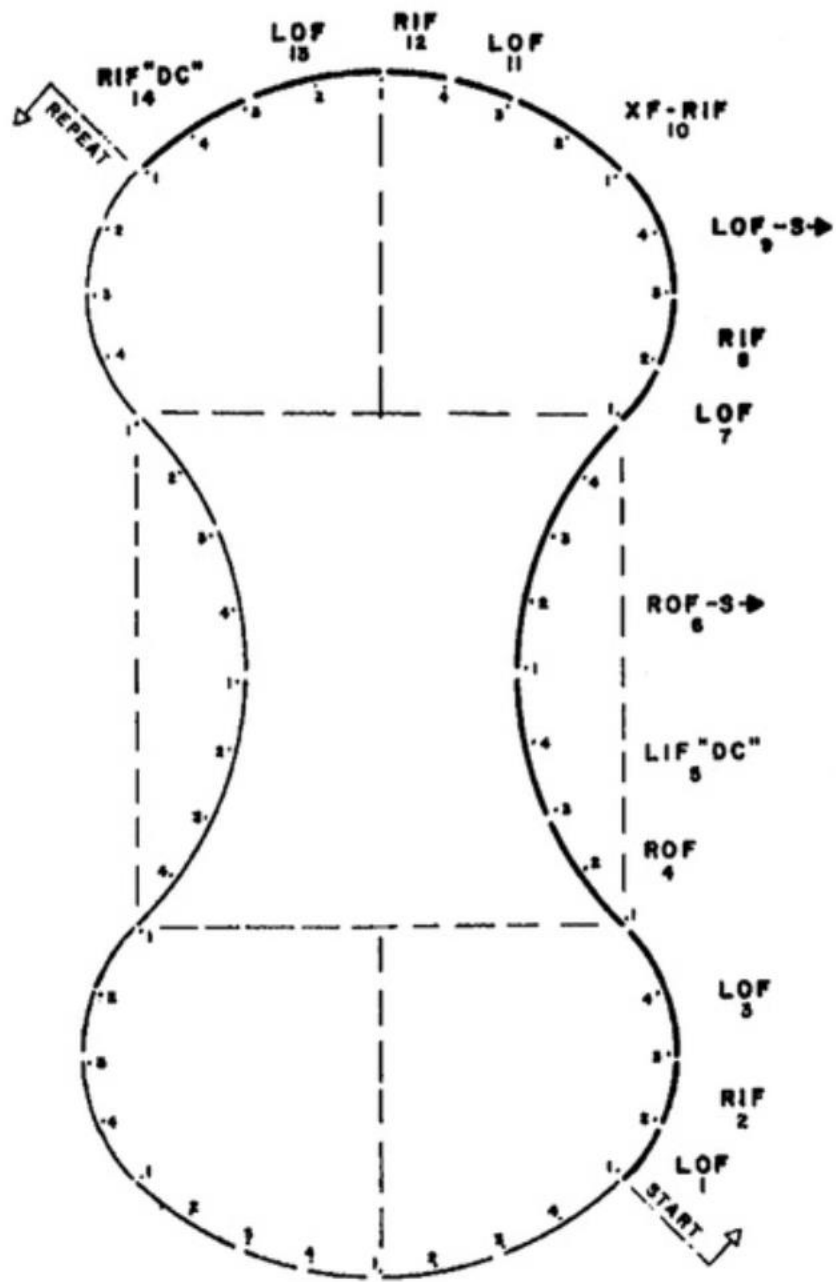
Steps #5 and #14 are dropped chassé steps. A dropped chassé is accomplished by:

- 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

Collegiate

By INEZ VAN HORN

USARS Approved for Juvenile/Elementary International Compulsory

Music: Fox-Trot

Tempo: 92 Metronome

Hold: Tango Promenade Position on the straightaway, changing to waltz position on the Corner, man on left side of lady, man's right hand is placed firmly against his partner's back at her shoulder blade with the elbow raised and bent sufficiently to hold her close. The lady's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow on elbow. The lady's right hand is held in man's left hand, arms extended into line of travel (Tango Promenade Position) on straightaway and extended to the side (Waltz Position) on the corner. The extended arms are held at average shoulder height.

Straightaway Steps

On Count 1 and 2: Man strokes a Right Inside Forward (RIF) 2 beat edge, while Lady strokes a Left Outside Forward Cross-Roll (LOF-XF). *Aim is toward the barrier.*

On Count 3 and 4: Man strokes a Left Inside Forward (LIF) 2 beat edge, while Lady Skates a Right Outside Forward Cross Roll (ROF-XF), a 2 beat edge. *Aim is toward the center.*

These alternate movements (count 1, 2, 3, 4, 1, 2, etc.) are repeated until corner is reached. The straightaway should be skated from the hips down, with very little movement of the body and arms above the waist.

The steps preceding step No. 1 of the corner, Lady's last cross roll (LOF—XF) and Man's last RIF, are shallow edges, which must be executed in such a manner so that at the extreme end of the edge, partners are traveling toward the side barrier. Lady should be in front of the man at this point to enable her to stroke step No. 1 of the corner, a RIF edge.

Corner Steps

Step No. 1: Man strokes a LOF 2 beat edge, while Lady strokes a RIF 2 beat edge, the take off is parallel and alongside. Lady must be careful not to cross at this point. Aiming is toward the side barrier.

Lady's Step No. 2 and Man's Step No. 5, are LIB 2 beat Open Mohawks, right foot is held in back after stroking left. Man executes a Cut-Step during Lady's No. 2 step and Lady executes a Cut-Step during Man's Step No. 5.

In the Collegiate the Cut-Step is an execution wherein the RIF 2 beat edge (Man's No. 2 and Lady's No. 5) is placed alongside of left engaged foot and the resulting left free foot moves forward to coincide with partners free foot.

Step No. 6: Man strokes a Right Outside Back (ROB) 2 beat edge while Lady strokes a Left Outside Forward (LOF) 2 beat edge, aiming toward the barrier. The next stroke, first step of the straightaway (LIF) 2 beat edge, completes Man's Choctaw, aiming toward the center, while Lady strokes a ROF—XF 2 beat edge, aiming toward the center.

Man's Choctaw execution coming out of the corner is very important (this is the man's ROB to LIF) and should be executed as follows: Man's ROB edge should be aimed toward the barrier (a fast 2 beat roll), rotating smoothly and with ease. During this edge, man's left free foot is brought around smoothly to the back of heel of right skate, in preparation for first step of straightaway, a LIF 2 beat edge aimed toward the center. Body should be kept directly over the left skate in order to prevent lunging.

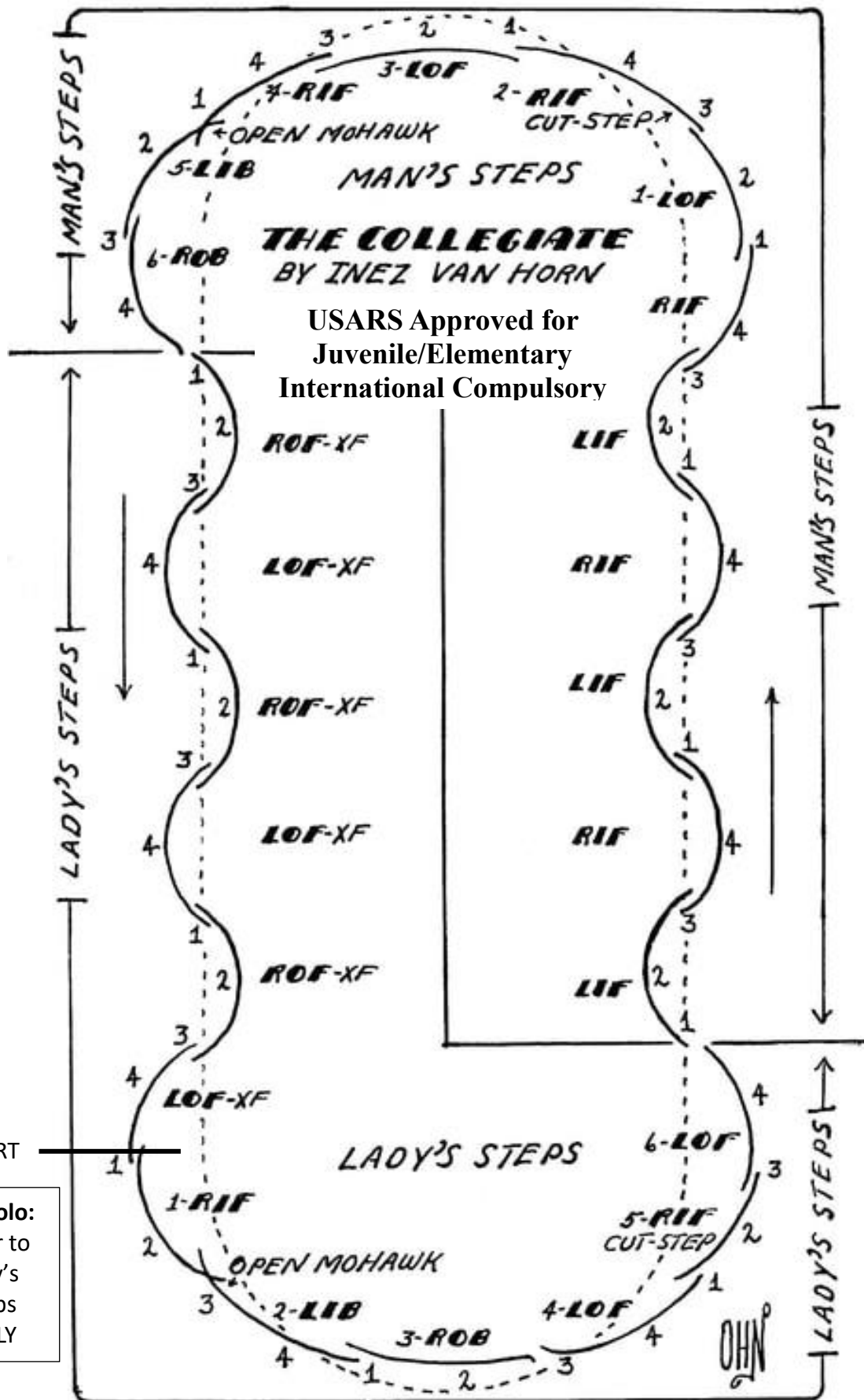
Straightaway Steps

<i>Man</i>	<i>Beats</i>	<i>Lady</i>
LIF	2	ROF—XF
RIF	2	LOF—XF
LIF	2	ROF—XF
RIF	2	LOF—XF

Repeat until corner has been reached

Corner Steps

<i>Step No.</i>	<i>Man</i>	<i>Beats</i>	<i>Lady</i>
1	LOF	2	RIF
2	RIF— <i>Cut-Step</i>	2	LIB— <i>Open Mohawk</i>
3	LOF	2	ROB
4	RIF	2	LOF
5	LIB— <i>Open Mohawk</i>	2	RIF— <i>Cut-Step</i>
6	ROB— <i>Roll</i>	2	LOF— <i>Roll</i>



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.

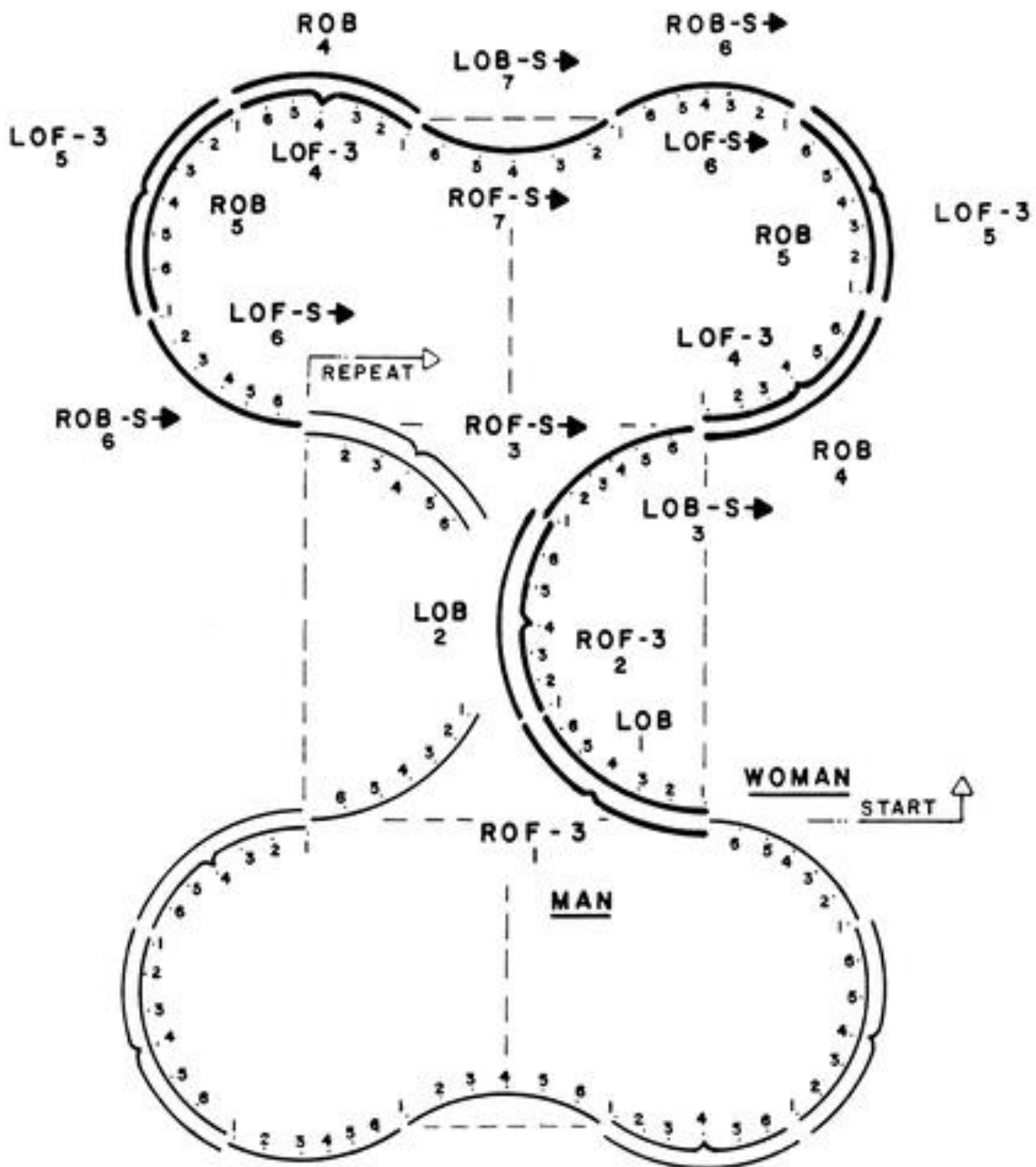
The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

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.

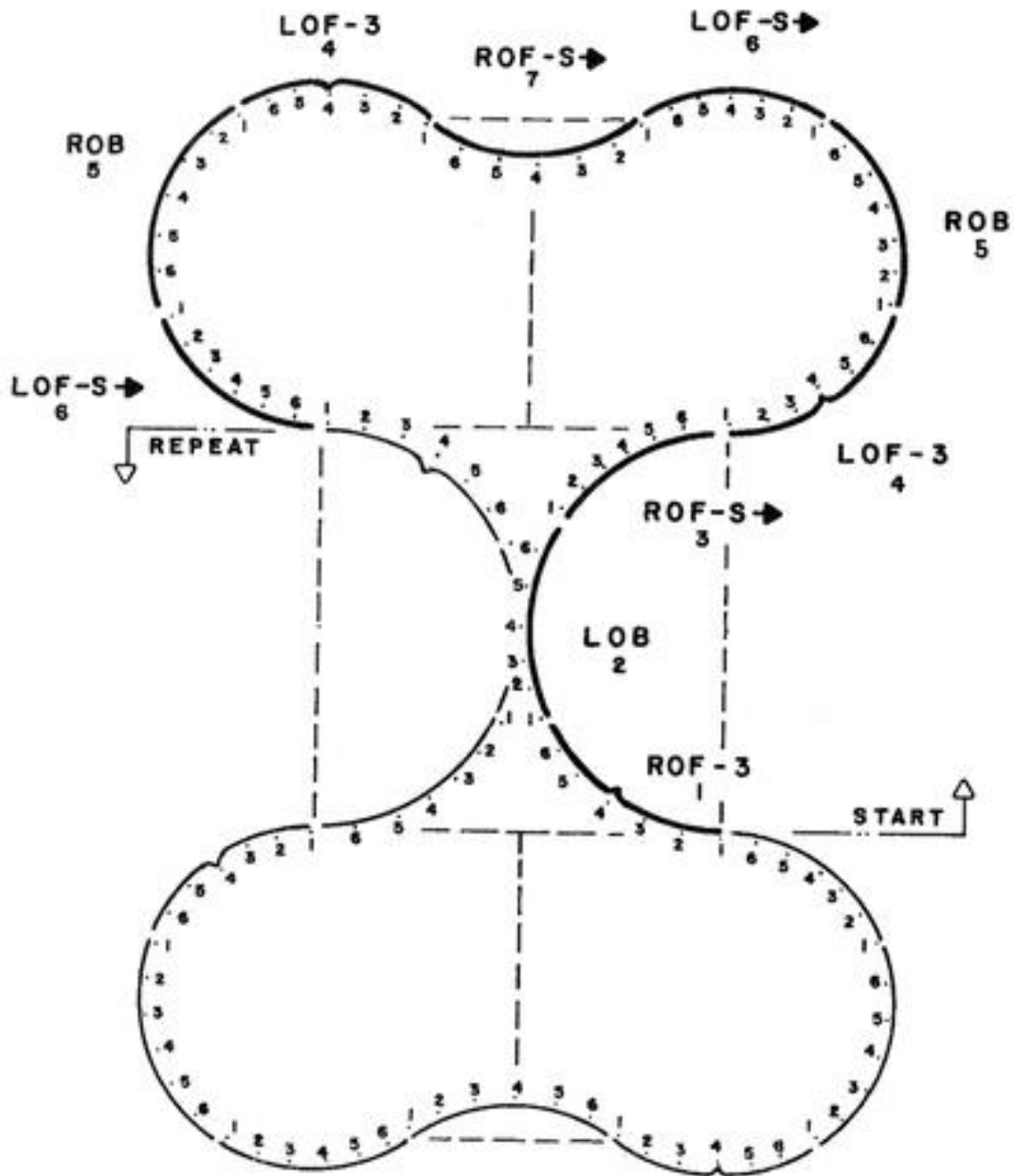
During every step partners bodies must remain facing each other in Closed "A" position.

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



CONTINENTAL WALTZ (SOLO)



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.

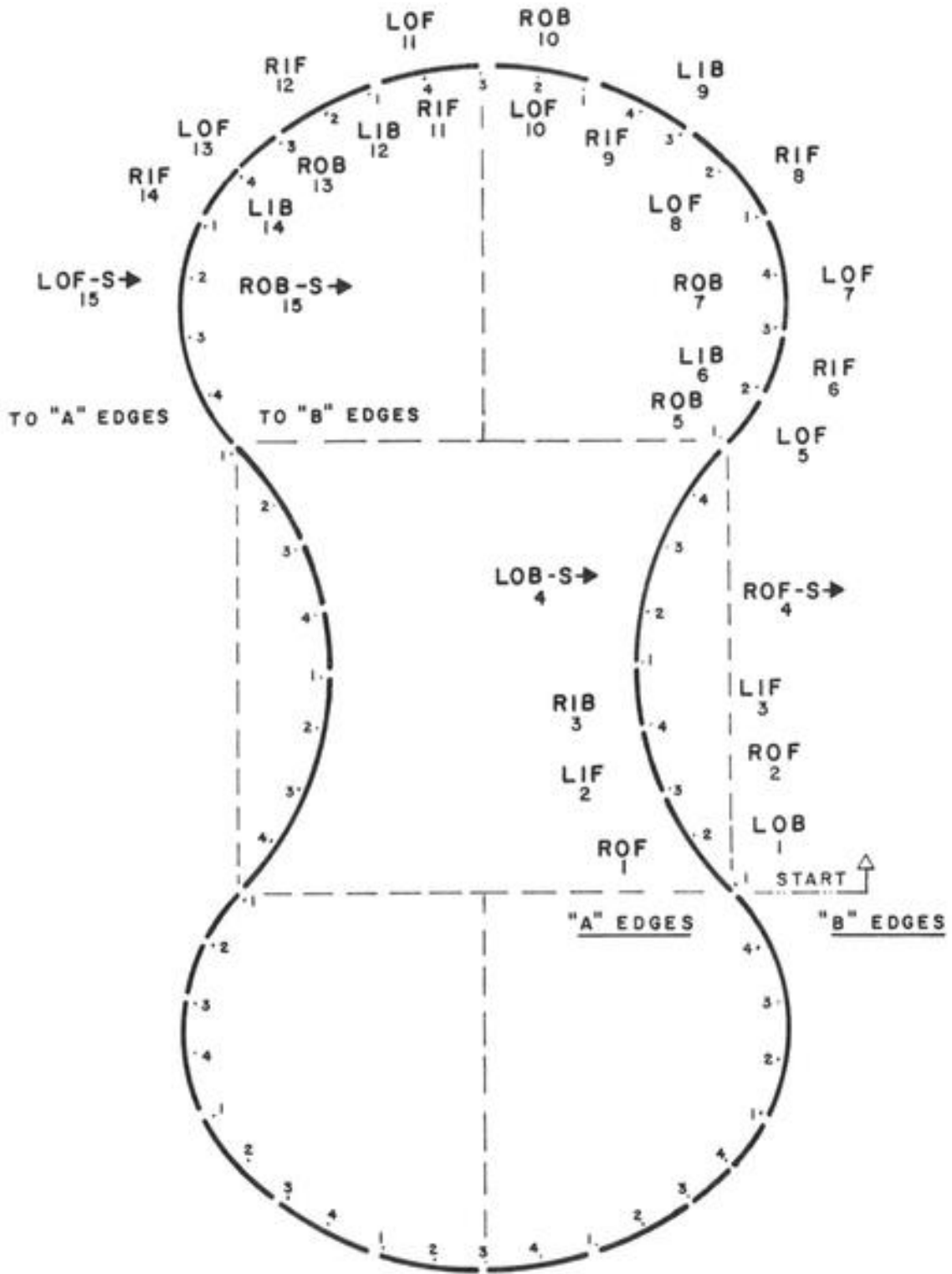
The partner skating the "B" edges must track the other skater on step #4 (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking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

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

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.

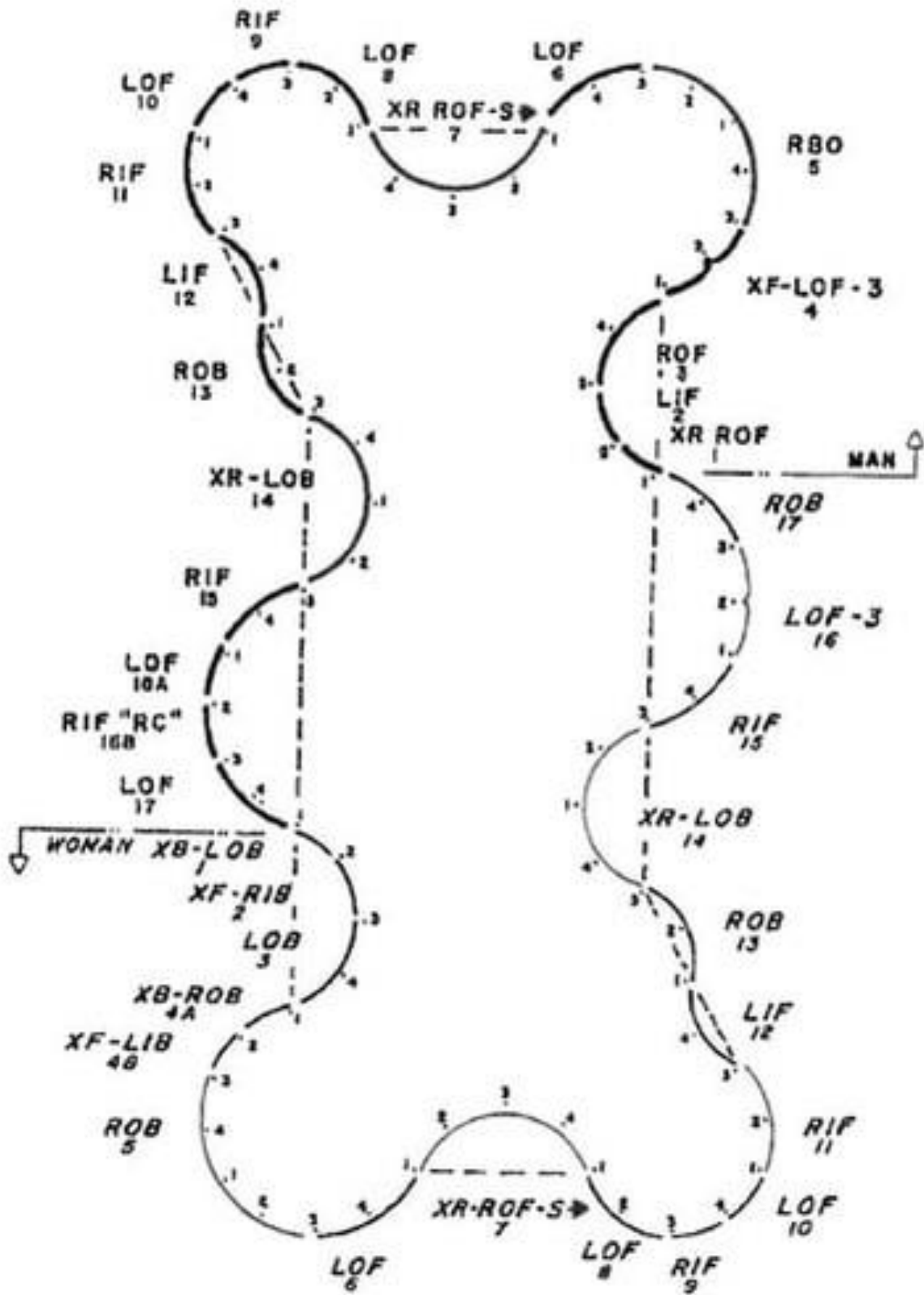
At the end of the first half of the forward-to-backward Choctaw turn (step #12), the man's tracing must move ahead of the woman's to effect a change of sides for step #13. Likewise, at the end of the first half of the backward-to-forward Choctaw turn (step #14) the woman's tracing must move ahead of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

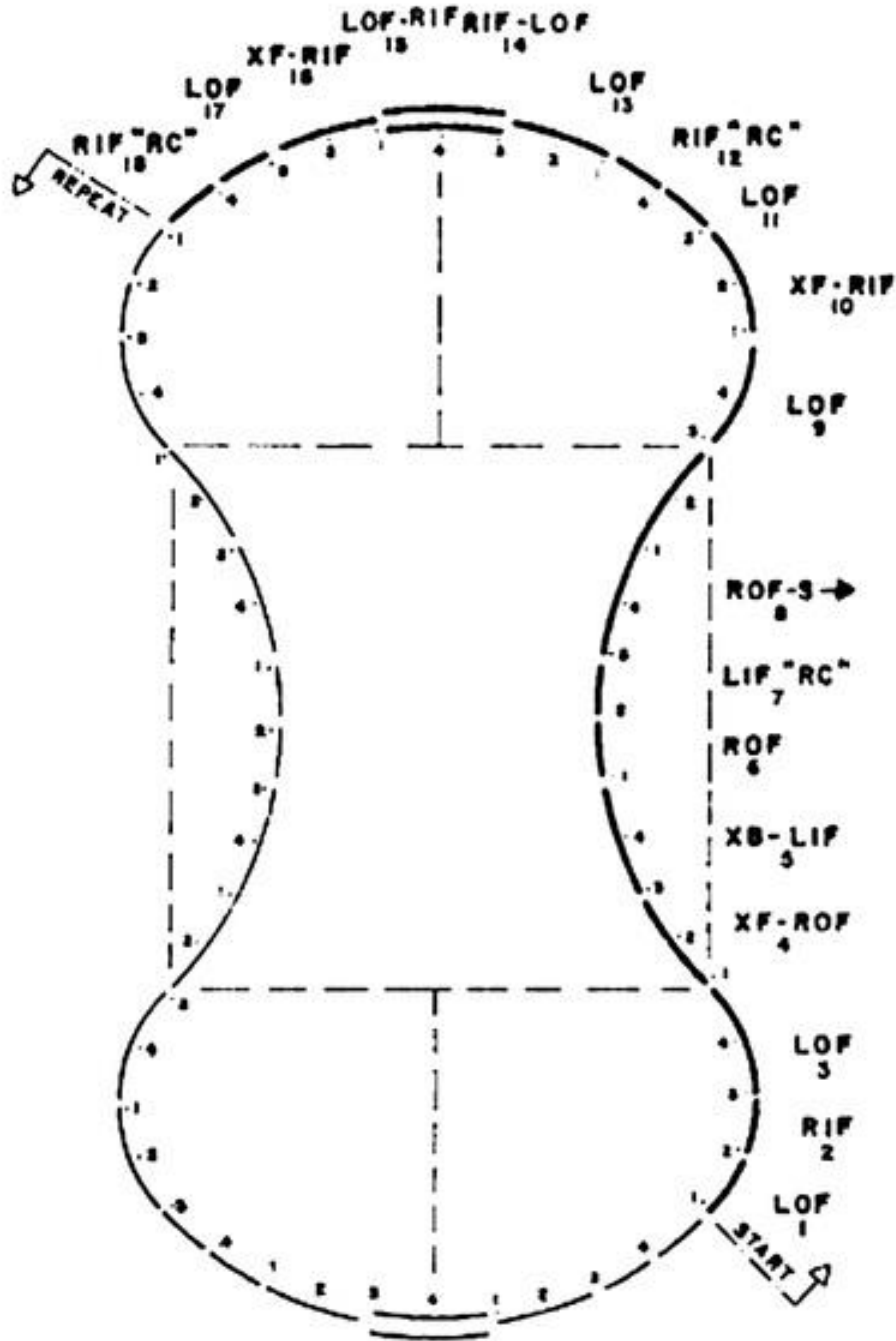
All four wheels of the right skate must be lifted from the floor in preparation for the execution of step #16 (XF-RIF).

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



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9-1-89

Donna Lee Tango

Marie Gaudy, Steven Hinkle, King Lee, Donna McBride

Music: Tango 4/4; 1-2-3-4-5-6-7-8
Tempo: 100 beats per minute
Positions: Side Closed "F", Reverse Side Closed "F", Open "D", Closed "A"

Opening

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

Dance Notes

The partners are in Side Closed F position to start the dance. Step #3 starts in Side Closed F position for beats 1 & 2. On beats 3 & 4 the position changes to Closed A and on beats 5 & 6 the position changes to Reverse Side Closed F position.

Steps 4 & 5 are in Reverse Side Closed F. Step #6 starts in Reverse Side Closed F position for beats 1 & 2. On beats 3 & 4 the position changes to Closed A and on beats 5 & 6 the position changes to Side Closed F.

Step 7 is in Side Closed F. On steps 8 & 9 the position changes to Reverse Side Closed F. Step 10 is in Reverse Side Closed F position.

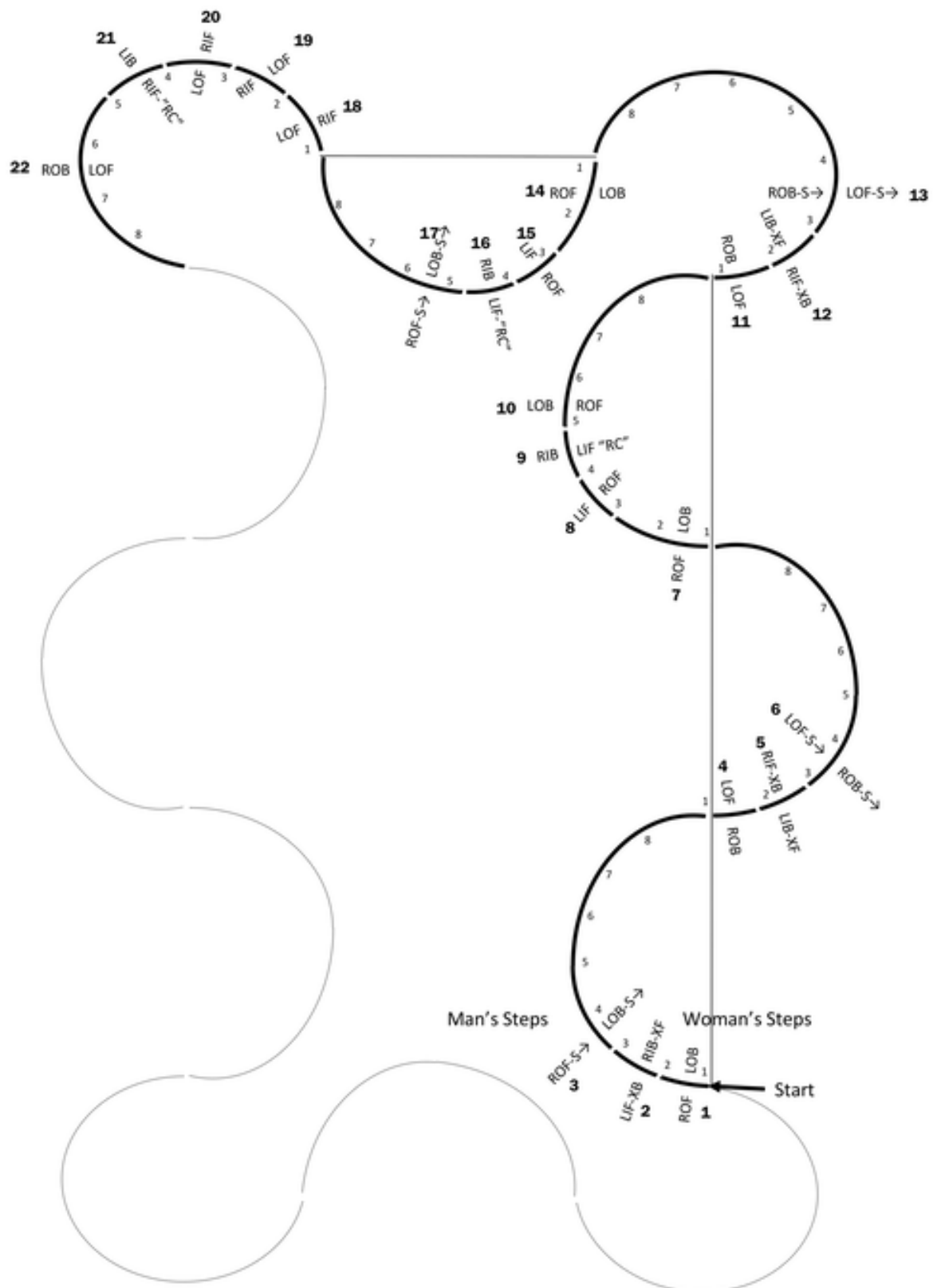
Steps 11 & 12 are done in Reverse Side Closed F. Step #13 starts in Reverse Side Closed F position for beats 1 & 2. On beats 3 & 4 the position changes to Closed A and on beats 5 & 6 the position changes to Side Closed F.

Step 14 is in Side Closed F. On steps 15 & 16 the position changes into Closed A. Step 17 starts in Closed A position for beats 1 & 2. On beats 3 & 4 of Step 17 the man will move up and outside of the trace to enable the next step.

Steps 18, 19 & 20 are done in Open D position. Steps 21 & 22 are done in Side Closed F position.

Position	Step #	Man's Step	Beats	Woman's Step
Side F	1	ROF	1	LOB
Side F	2	LIF-XB	1	RIB-XF
Side F, A, Rev F	3	ROF-S→	6	LOB-S→
Rev Side F	4	LOF	1	ROB
Rev Side F	5	RIF-XB	1	LIB-XF
Rev F, A, Side F	6	LOF-S→	6	ROB-S→
Side F	7	ROF	2	LOB
Open D	8	LIF	1	ROF
Rev Side F	9	RIB	1	LIF-"RC"
Rev Side F	10	LOB	4	ROF
Rev Side F	11	ROB	1	LOF
Rev Side F	12	LIB-XF	1	RIF-XB
Rev F, A, Side F	13	ROB-S→	6	LOF-S→
Side F	14	LOB	2	ROF
Open D	15	ROF	1	LIF
Closed A	16	LIF-"RC"	1	RIB
Closed A	17	ROF-S→	4	LOB-S→
Open D	18	LOF	1	RIF
Open D	19	RIF	1	LOF
Open D	20	LOF	1	RIF
Side F	21	RIF-"CH"	1	LIB
Side F	22	LOF	4	ROB

Donna Lee Tango



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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.

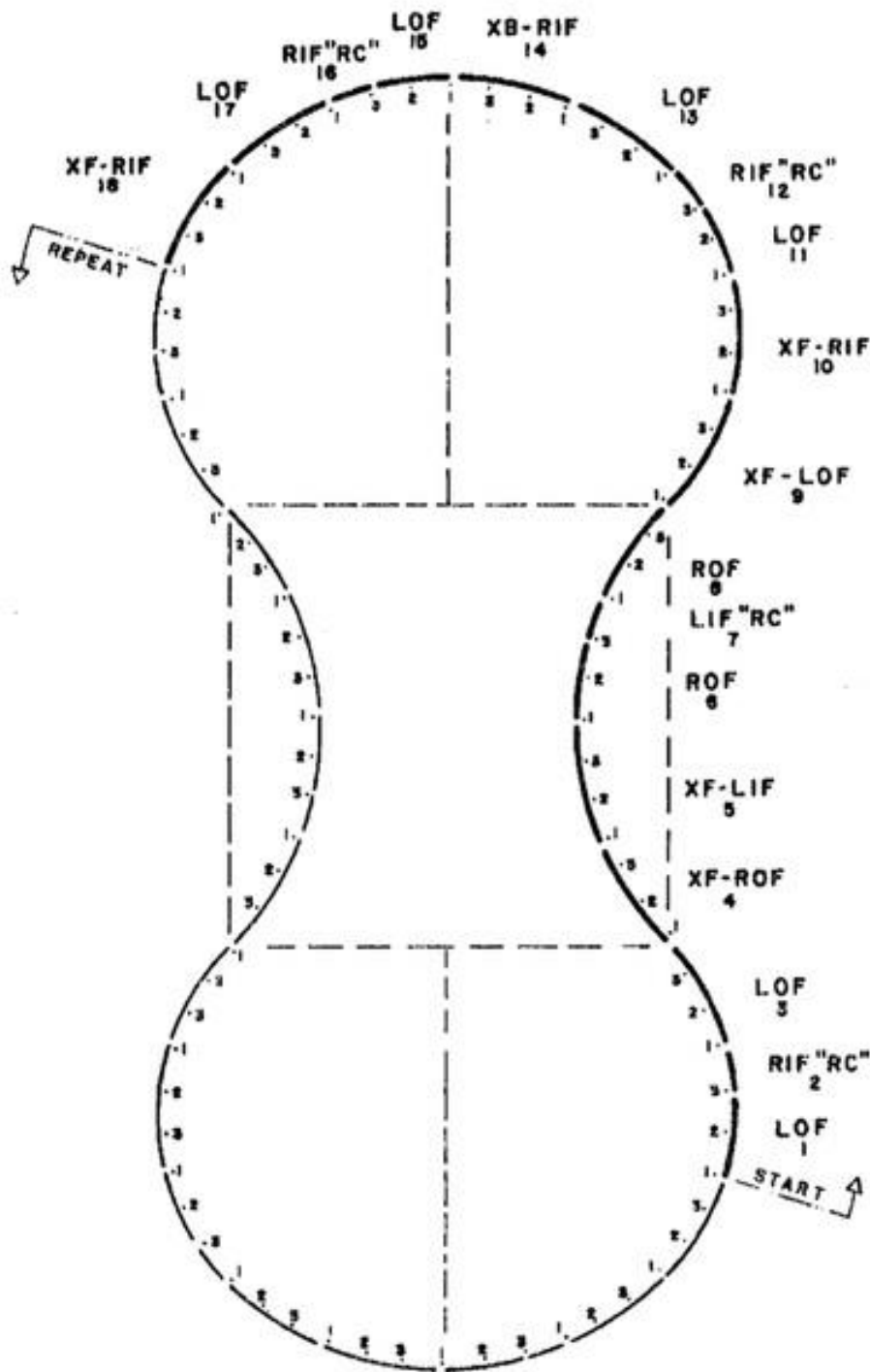
Step #14 is a crossed chassé. The take-off for this step must be crossed-foot crossed-tracing, close and parallel.

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



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9-1-89

DUTCH WALTZ INTERNATIONAL

USARS Approved for Classic Gold International Solo and Team

by George Muller

Music: Waltz 3/4
Hold: Kilian

Tempo: 138 Metronome
Pattern: Set

The Dance

Step 1 of the dance begins with a 2 beat LFO edge aimed to the barrier on count one of a measure of music. The straightaway is skated first, followed by the corner steps. All strokes in this dance are progressive.

Steps 4 and 5 of the straightaway and step 14 of the corner are 6 beat swing rolls. The skater must stroke strong edges, going into the corner, in order to have a smooth rockover and proper aim for step 14, an inverted corner lobe.

Upright position and easy flow should be strived for, as well as even swings and a soft knee action throughout the dance.

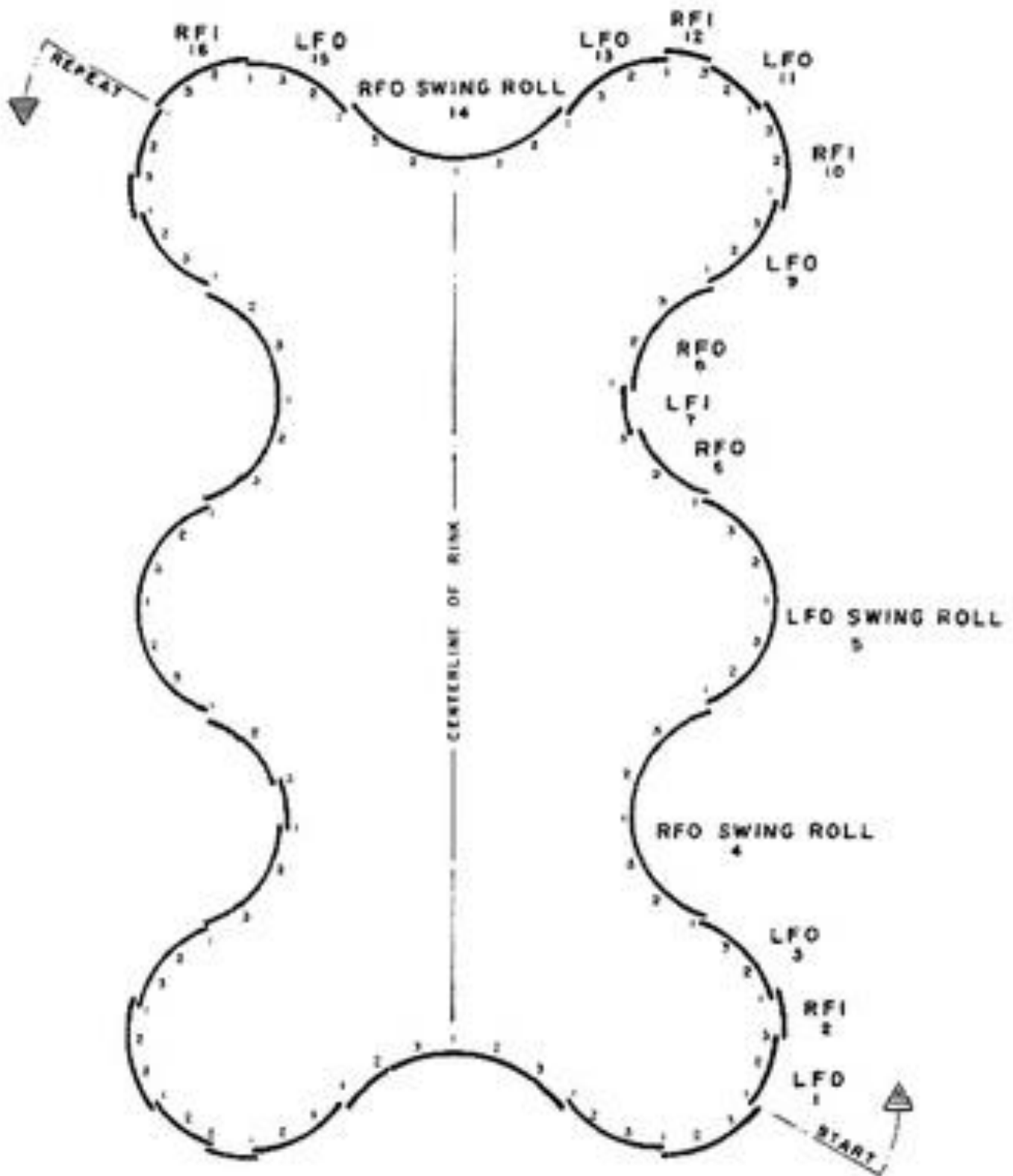
NOTE: Step 10 should be executed as a glide step.

NOTE: Step 16 should be executed as a slip step: a progressive where the free leg crosses the trace behind the skating foot.

Dutch Waltz

International

USARS Approved for Classic Gold International Solo and Team



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".

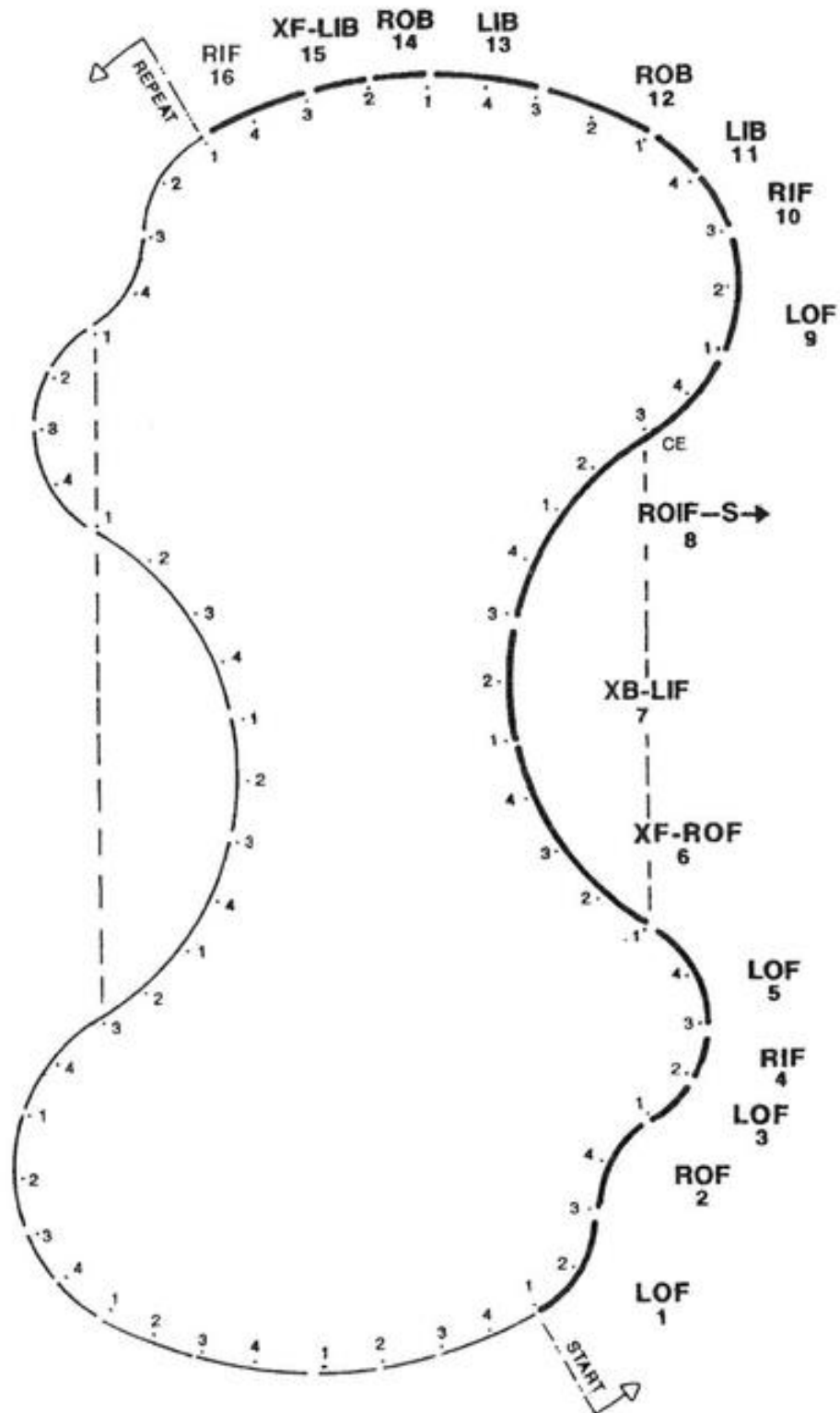
The takeoff for step #16 must originate from behind the heel of the tracing skate.

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)



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.

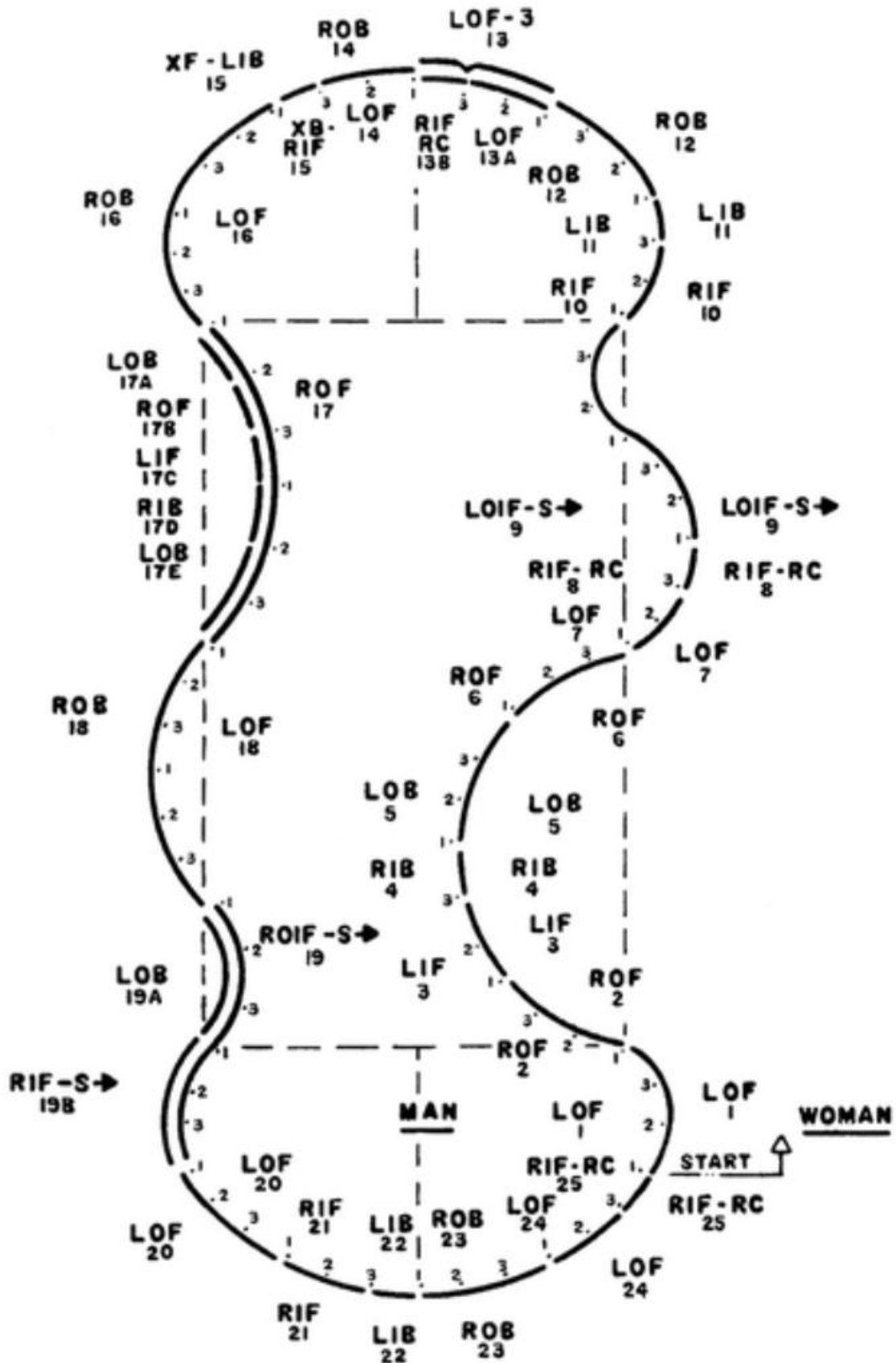
On step #19, the man's six-beat ROIF step, the change of edge is on the fourth count. Step #19B, the woman's three-beat RIF, must be executed from behind the heel on the fourth count. Partners must be in Side "B" position on the fourth count and must swing the free leg forward on the fifth count.

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



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.

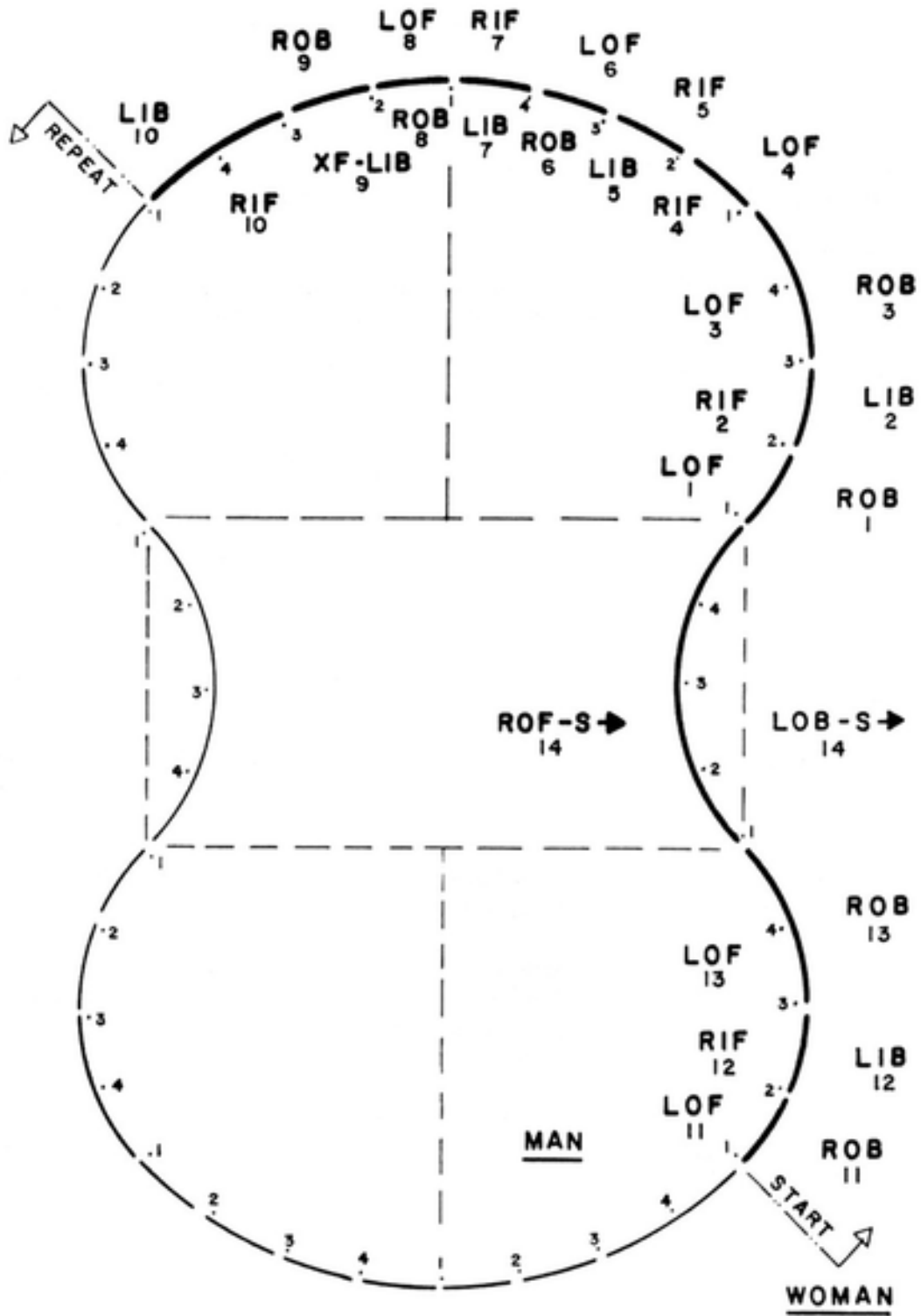
Steps #11 through #14 make up one straightaway sequence of this dance. The man must track the woman during all of the straightaway steps.

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.

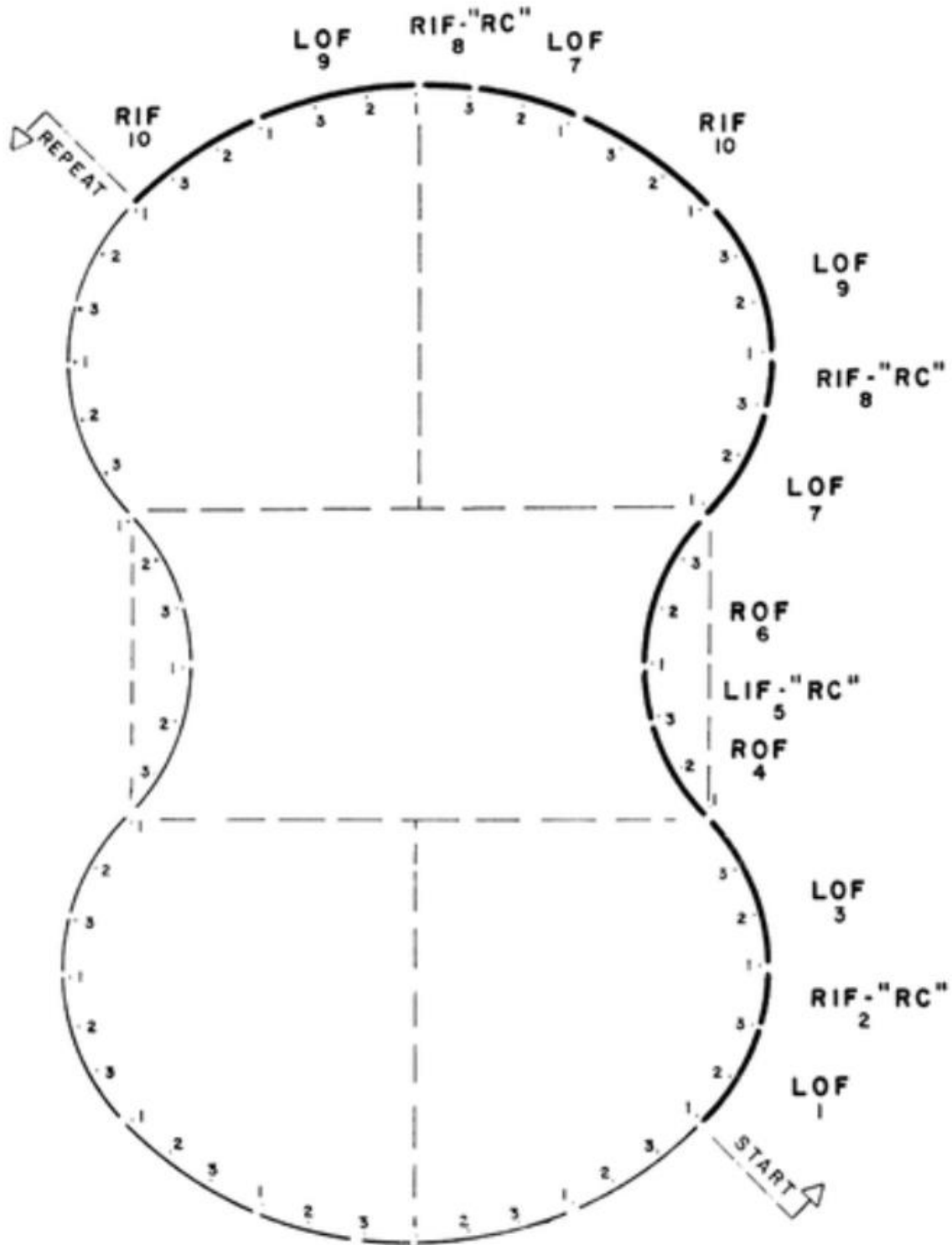
Every step must take the floor in the "parallel and" position.

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



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.

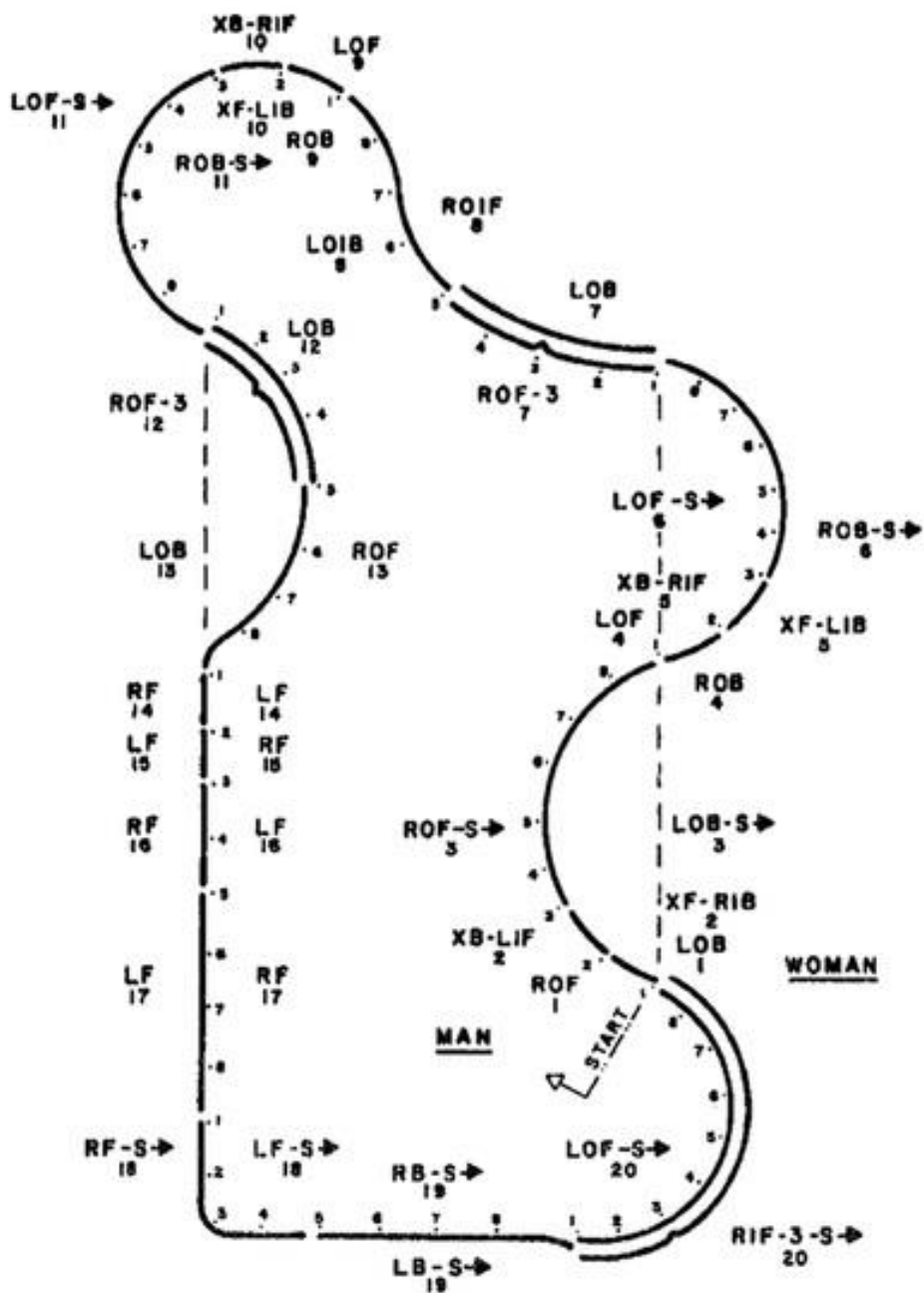
On steps #18 and #19, the flat closed two-foot turn, move the free foot as follows: backwards for two counts, then forward for two counts, execute the turn on count 5 moving the free leg from the trailing position (counts 5 and 6) in the direction of travel to a leading position (counts 7 and 8) and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

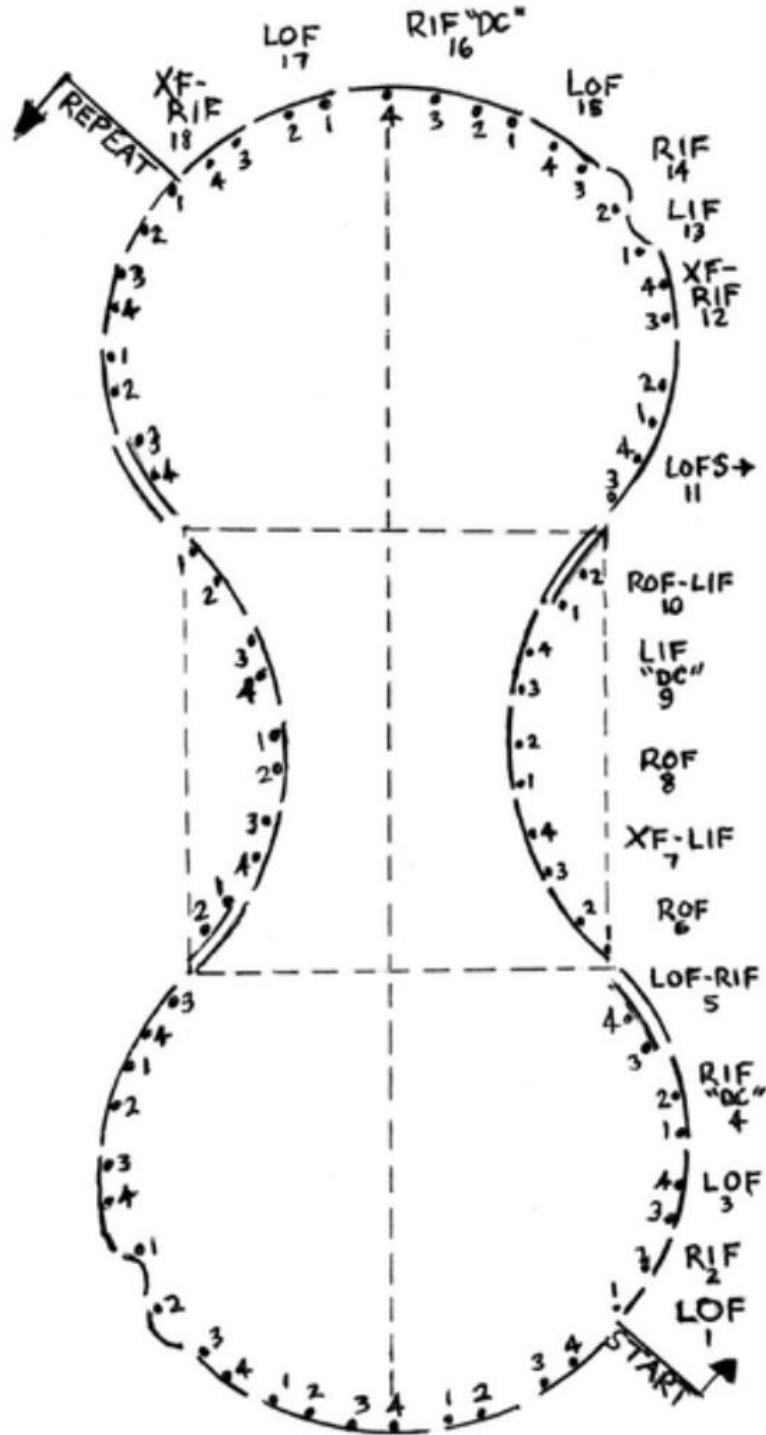
HONEY RUMBA

(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.

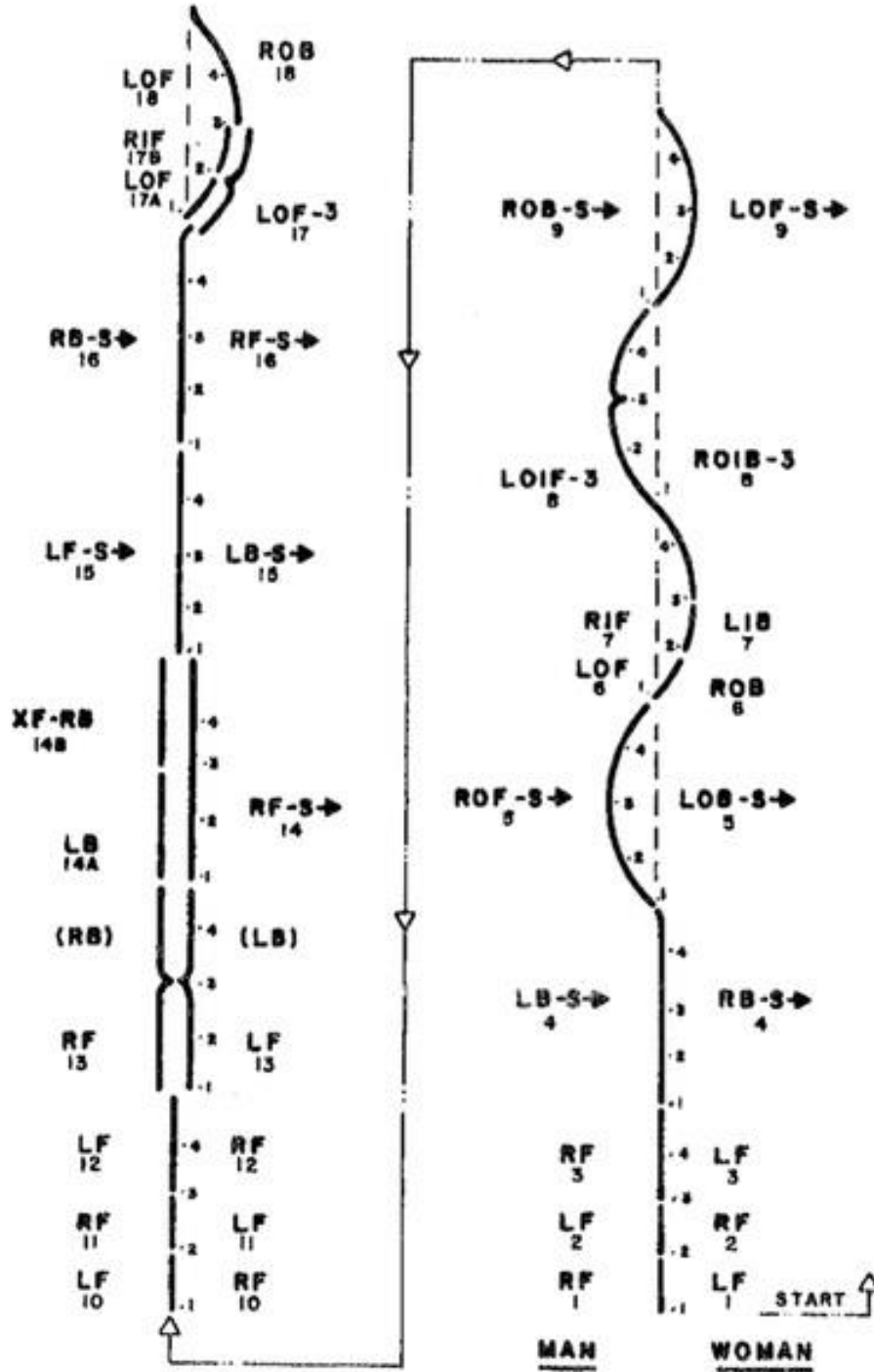
All of the two-foot turns involved in these steps must be pure flats. No deviations are acceptable. The backward-to-forward turns are executed from behind the heel of the tracing skate. The forward-to-backward turns are executed in the "parallel and" position.

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

3.32 IMPERIAL TANGO - Solo

By R. E. Gibbs

Music: Tango 4/4

Tempo: 104 bpm

Pattern: set - 4 Sequences

Steps 1, 2 are a sequence of a stroke and a run step, curved toward the center of the rink.

Steps 3 is a LFO/flat/l (2+1+1 beats), two beats with the free leg held back, a flat for one beat with the free leg held at the side of the tracing foot, followed by a LFI of one beat with the free leg forward.

Step 4 is a RBI Open Mohawk of one beat (position of the free leg stretched back or close to the skating foot), followed by step 5 LBO of one beat.

Step 6 is a MkRFO for two beats.

Step 7 is a Cross-Roll LFO immediately followed by a Three turn (1+1 beats).

Step 8 is a RBO of one beat followed by step 9, a Crossed Chasse LBI of one beat, and by step 10, a RBO of two beats.

Step 11 is a MKLFO of one beat followed by step 12 which is a Crossed Chasse RFI of one beat.

Step 13 is a LFO of two beats followed by step 14, a RBO closed mohawk of two beats.

The sequence is completed with step 15 XF LBI of one beat and step 16 MK RFI of one beat (position of the free leg stretched back or close to the skating foot).

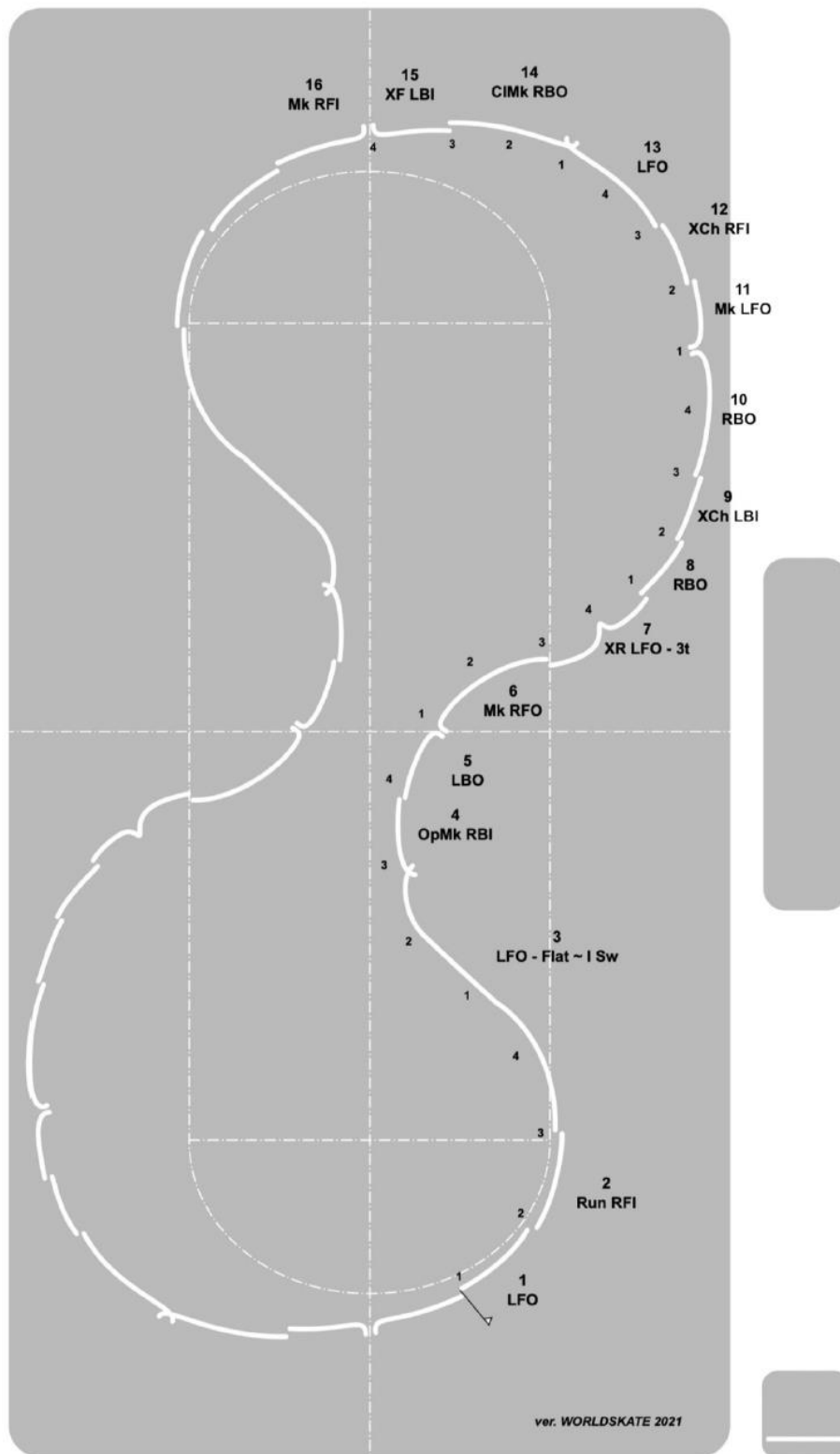
Key point - Imperial Tango Solo

1. **Step 4 - OpMk RBI (1 beat)** correct technical execution of the Open Mohawk with feet close together, executed on a clear inside edge.
2. **Step 7 - XR LFO 3T (1+1 beats)** Correct execution of the cross roll with an angular placement of the free foot as it becomes the skating foot. Attention must be paid to the correct outside edge before executing the 3T that must finish in a clear inside edge.
3. **Step 12 XCH RFI (1 beat)** Correct technical execution of the Crossed-chasse with legs close together on the cross behind and a clear inside edge.
4. **Step 14 - CIMk RBO (2 beats)** Correct technical execution of the Closed Mohawk in a clear outside edge, with feet close together.

List of steps - Imperial Tango Solo

NO.	STEPS	BEATS
1	LFO	1
2	Run RFI	1
3	LFO/Flat/I	2+1+1
4	OpMk RBI	1
5	LBO	1
6	MKRFO	2
7	XR LFO 3T	1+1
8	RBO	1
9	XCh LBI	1
10	RBO	2
11	MKLFO	1
12	XCh RFI	1
13	LFO	2
14	CIMk RBO	2
15	XF LBI	1
16	MK RFI	1

Pattern - Imperial Tango Solo



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.

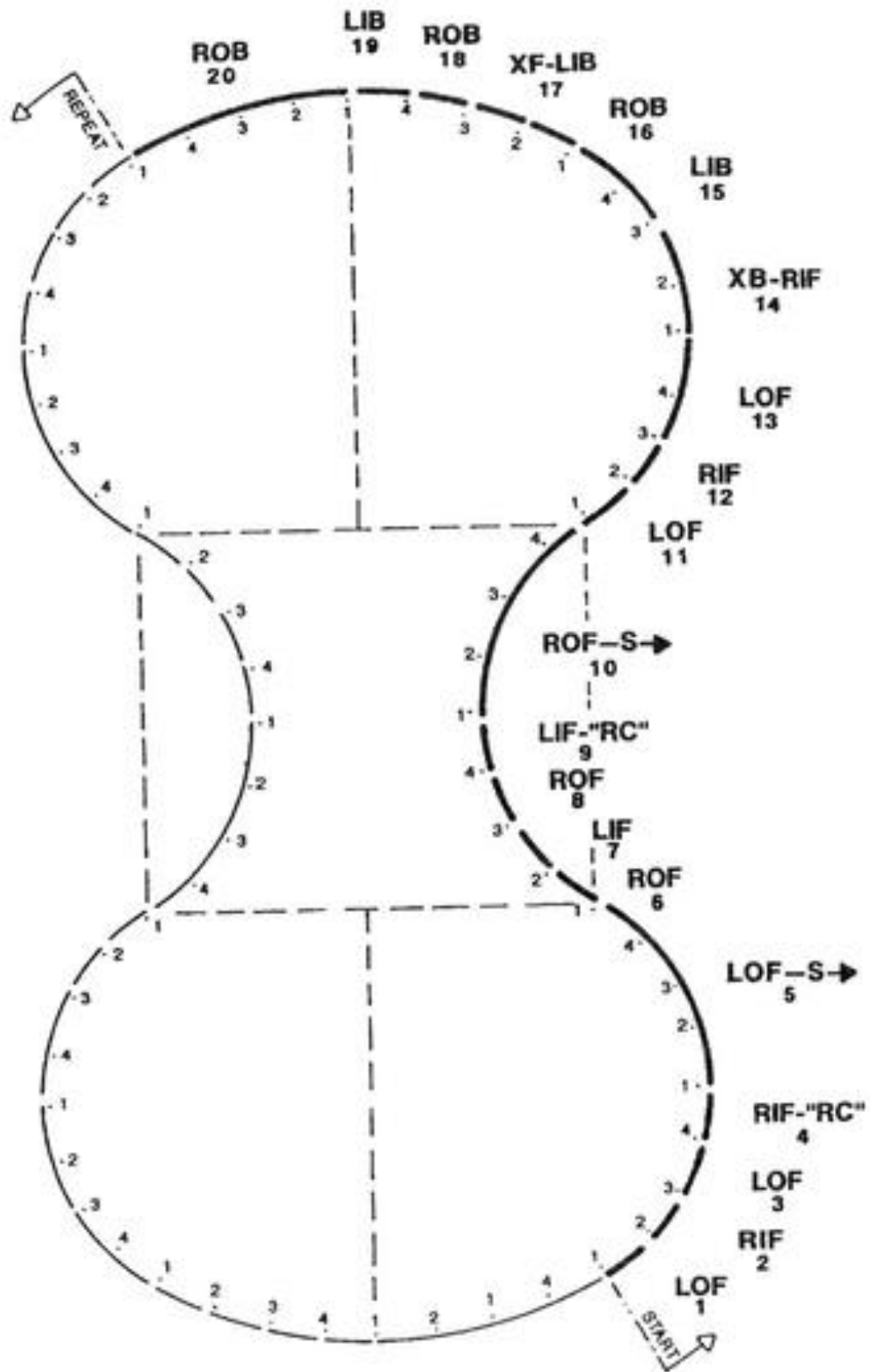
Step #14 (XB-RIF) and step #17 (XF-LIB) are crossed chassé steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed.

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

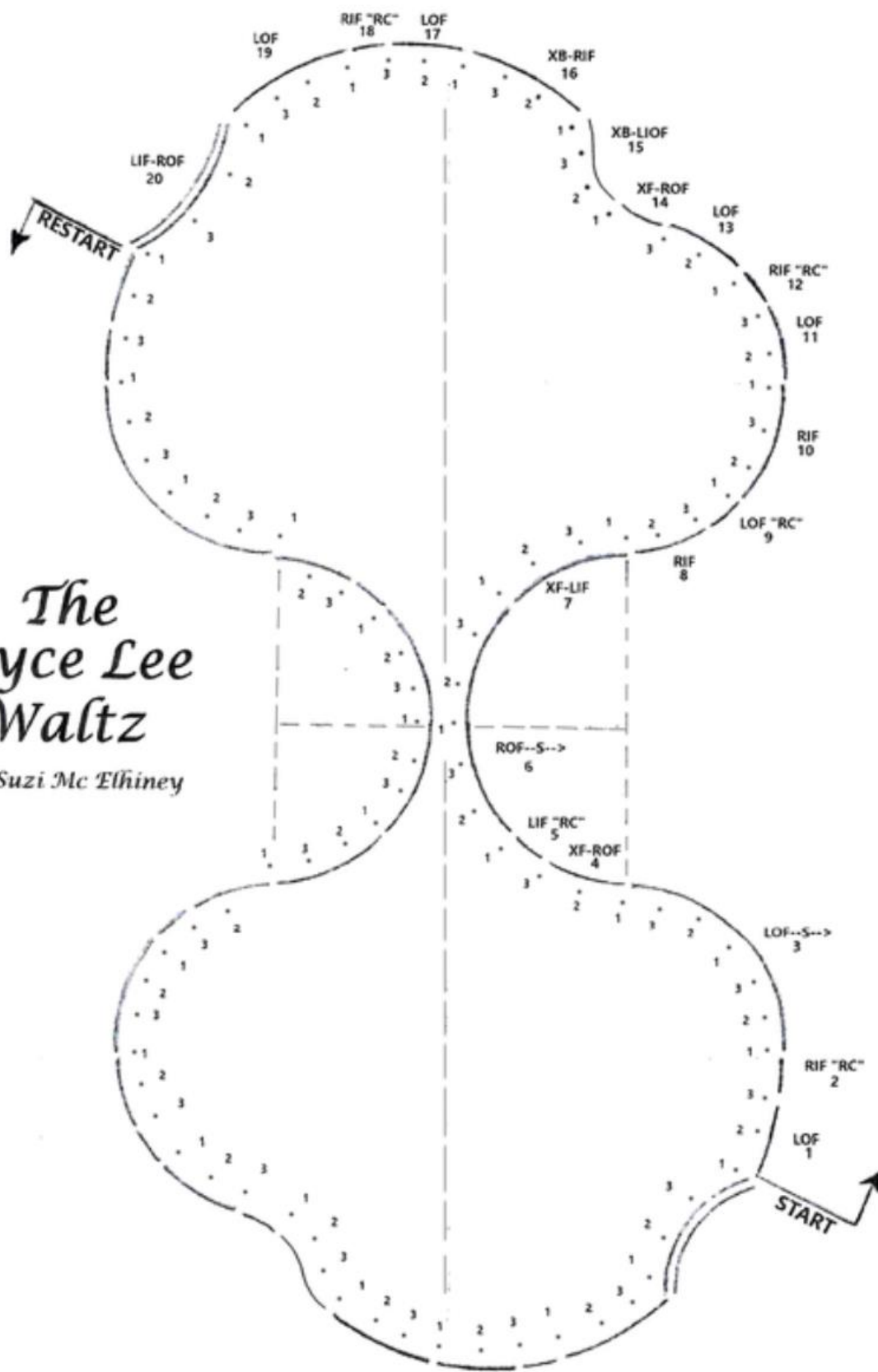
By Suzi Mc Elhinney

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



KAREN LEE TANGO

Music: Tango 4/4
Tempo: 100 beats per minute
Position: Side B, Reverse 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 8 or 16 beats of music in duration.

DANCE NOTES

Every step in this dance must take the floor in the "parallel and" position except those that are either a) crossed behind or in front, or b) the second half of a forward-to-backward or backward-to-forward mohawk turn.

Those steps that are crossed behind (steps #5, #12, and #18) must be crossed so that the toe wheels of the new tracing skate are at least alongside the heel wheels of the old tracing skate. On step #15, which is crossed in front, the heel wheels of the new tracing skate must be at least alongside the toe wheels of the old tracing skate.

All forward-to-backward mohawk turns must be executed heel-to-heel, while all backward-to-forward mohawk turns must originate from behind the heel of the old tracing skate.

The dance starts in Side "B" position with a series of progressive runs followed by a 6-beat LOIF change of edge. On the third beat of this step, a front toe point is made with the outer forward wheel of the right skate touching the floor in front of, and in line with, the tracing skate. A change of edge occurs on the baseline on the fourth beat of the step, followed by a rear toe point on the fifth beat of the step. The rear toe point is made with the inner forward wheel of the right skate touching the floor in back of, and in line with, the tracing skate.

Step #5 (XB-LIF) and step #6 (RIB) constitute an open dropped mohawk turn which must be made heel-to-heel. During this turn, the team changes from Side "B" to Reverse Side "B" position.

Step #7 is a 6-beat LOIB change of edge. On the third beat of this step, a rear toe point is made with the inner forward wheel of the right skate touching the floor in back of, and in line with, the tracing skate. A change of edge occurs on the baseline on the fourth beat of this step followed by a front toe point on the fifth beat of this step. The front toe point is made with the outer forward wheel of the right skate touching the floor in front of, and in line with, the tracing skate.

During step #8, the woman advances past the man and deepens her edge to cross inside his tracing prior to stepping forward on step #9. It is necessary on step #8 not to lean outside the circle prior to stepping forward on step #9.

Step #11 is a 4-beat LOF edge with a rear toe point being made on the third count of the step. This toe point is made with the inner forward wheel of the right skate touching the floor in back of, and in line with, the tracing skate.

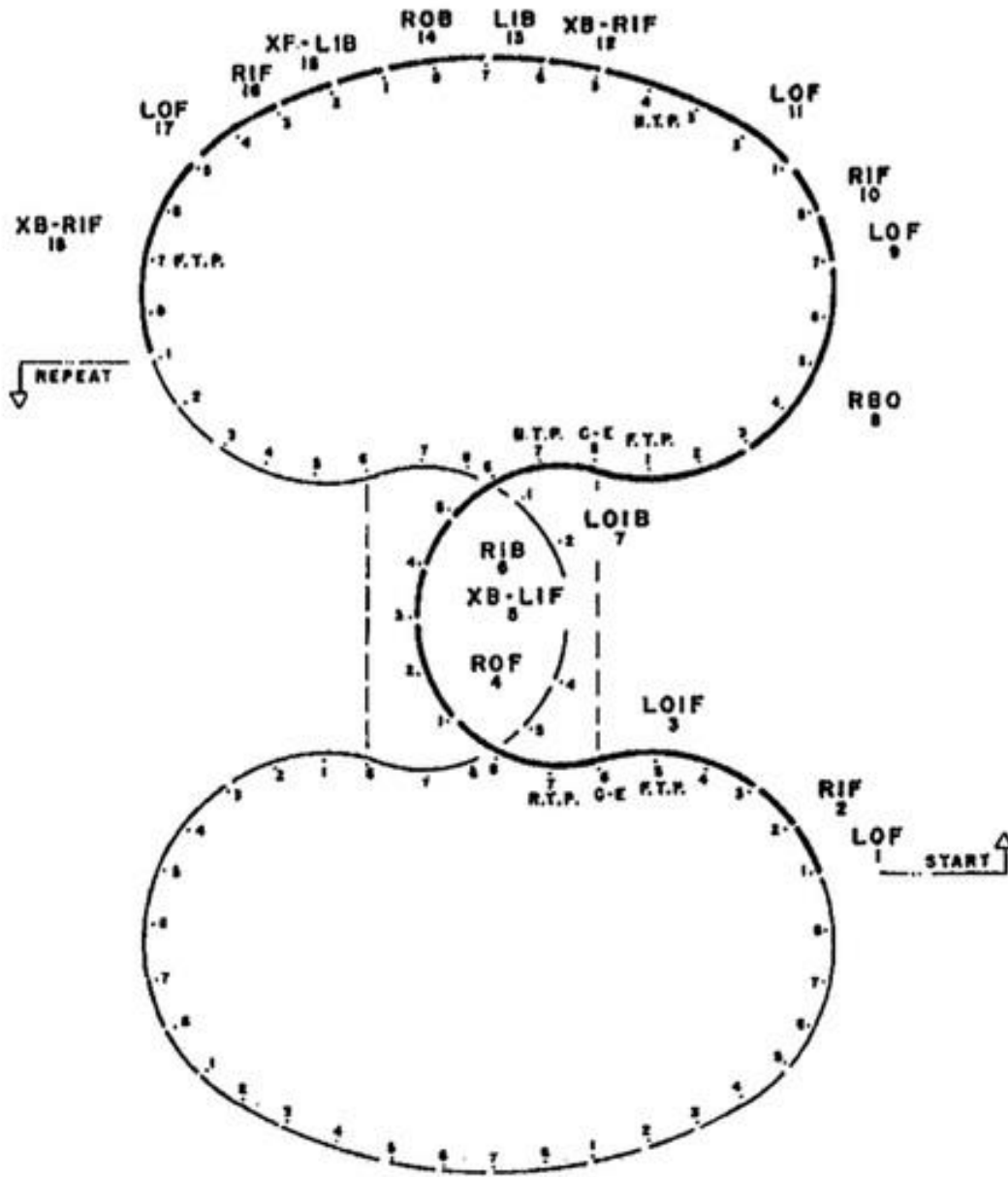
Steps #12 and #13 constitute an open dropped mohawk turn which must be made heel-to-heel while the team changes from Reverse Side "B" to Side "B" position, with the woman at the right of the man.

Steps #15 and #16 constitute an open dropped mohawk turn during which time the man's tracing crosses the woman's tracing prior to stepping forward on step #16. The team must remain in Side "B" position during this turn.

Step #18 is a 4-beat XB-RIF step with a front toe point being made on the third count of the step with the left outer forward wheel touching the floor in front of, and in line with, the tracing skate.

The baseline starts with the change of edge on step #3 and ends with the change of edge on step #7.

KAREN LEE TANGO



11-1-94

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.

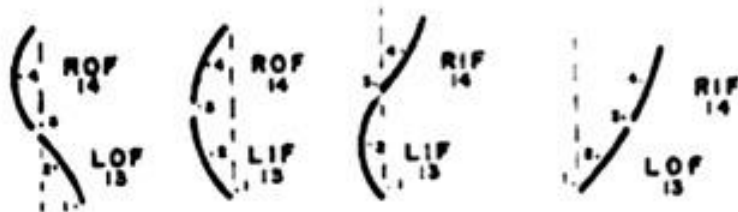
The woman's steps #11 and #12 are a closed held mohawk turn. The woman moves up during step #11 to alongside the man and the partners assume the Open "D" position for step #12. Both partners should maintain proper posture on step #12 (ROB, four-beats). The free foot should not be too high off the floor. 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.

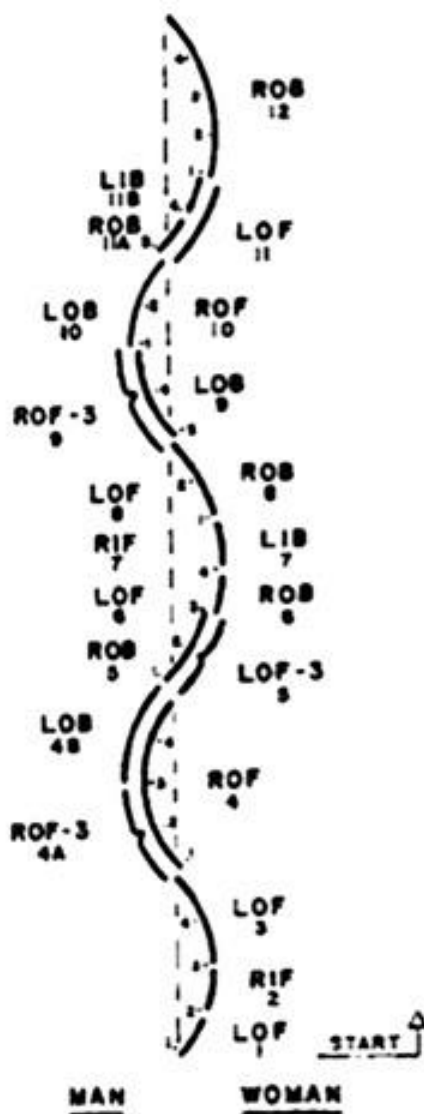
If this dance is skated in border pattern, any of the following combinations of two-beat edges may be selected for steps #13 and #14 EACH time the dance is repeated: (a) LIF to RIF, (b) LOF to RIF, (c) LIF to ROF, and (d) LOF to ROF. The position on the floor will determine which combination is chosen.

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

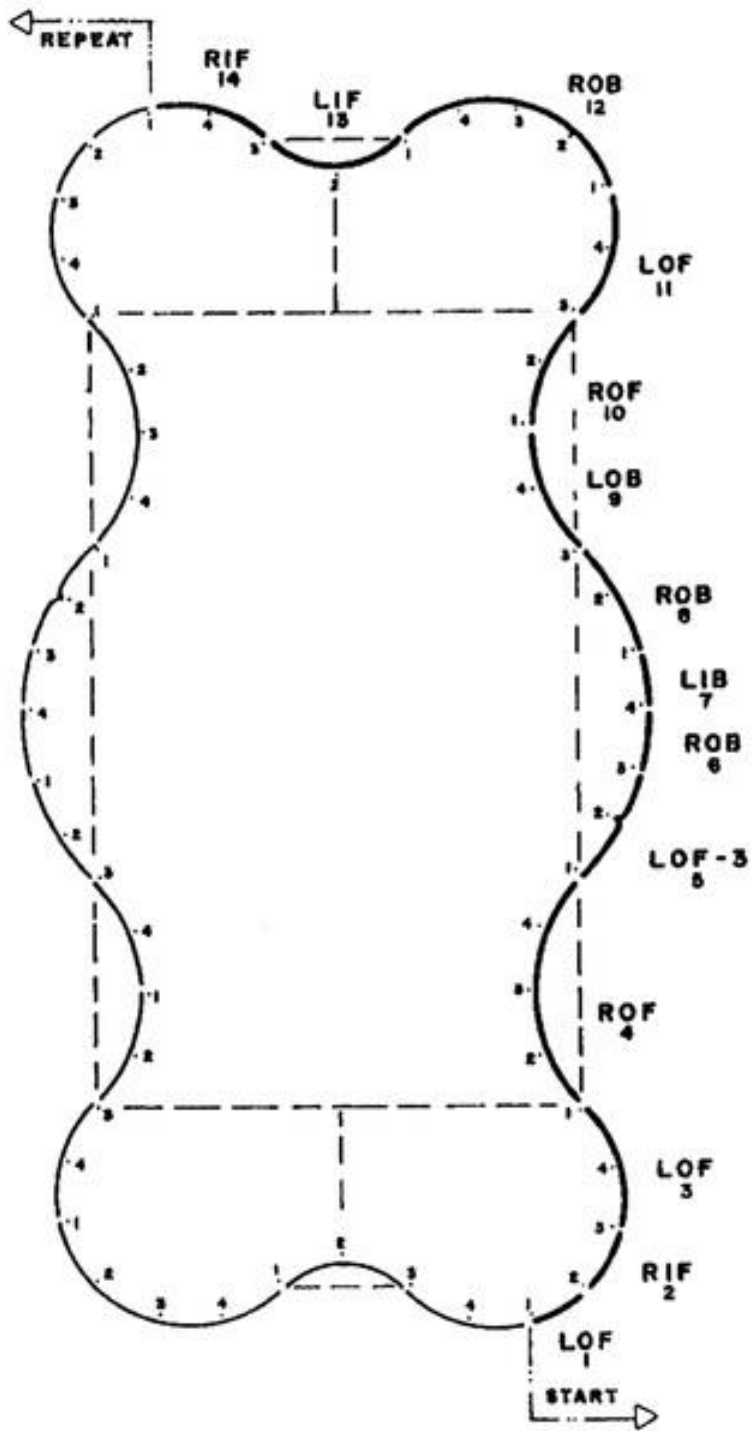


ABOVE COMBINATIONS ARE OPTIONAL FOR STEPS 13 AND 14



**KEATS
FOXTROT**

KEATS FOXTROT (SOLO)



7-3-95

**KEATS
FOXTROT
•
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.

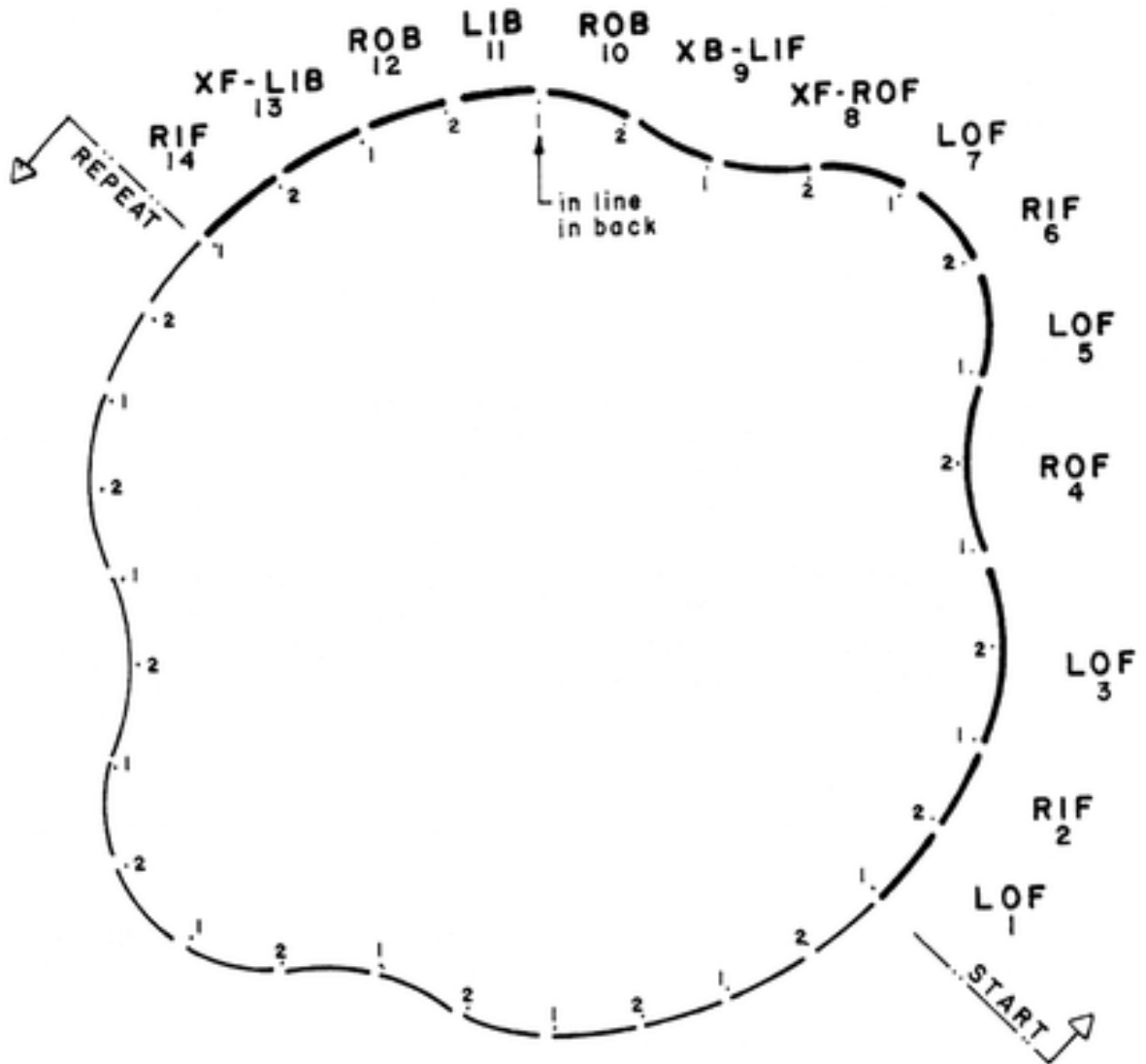
Step #10 then takes the floor with the heel wheels of the right skate being placed at the toe of the left skate. This heel-to-toe relationship must remain throughout this step. Step #11 is an in-line step.

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.

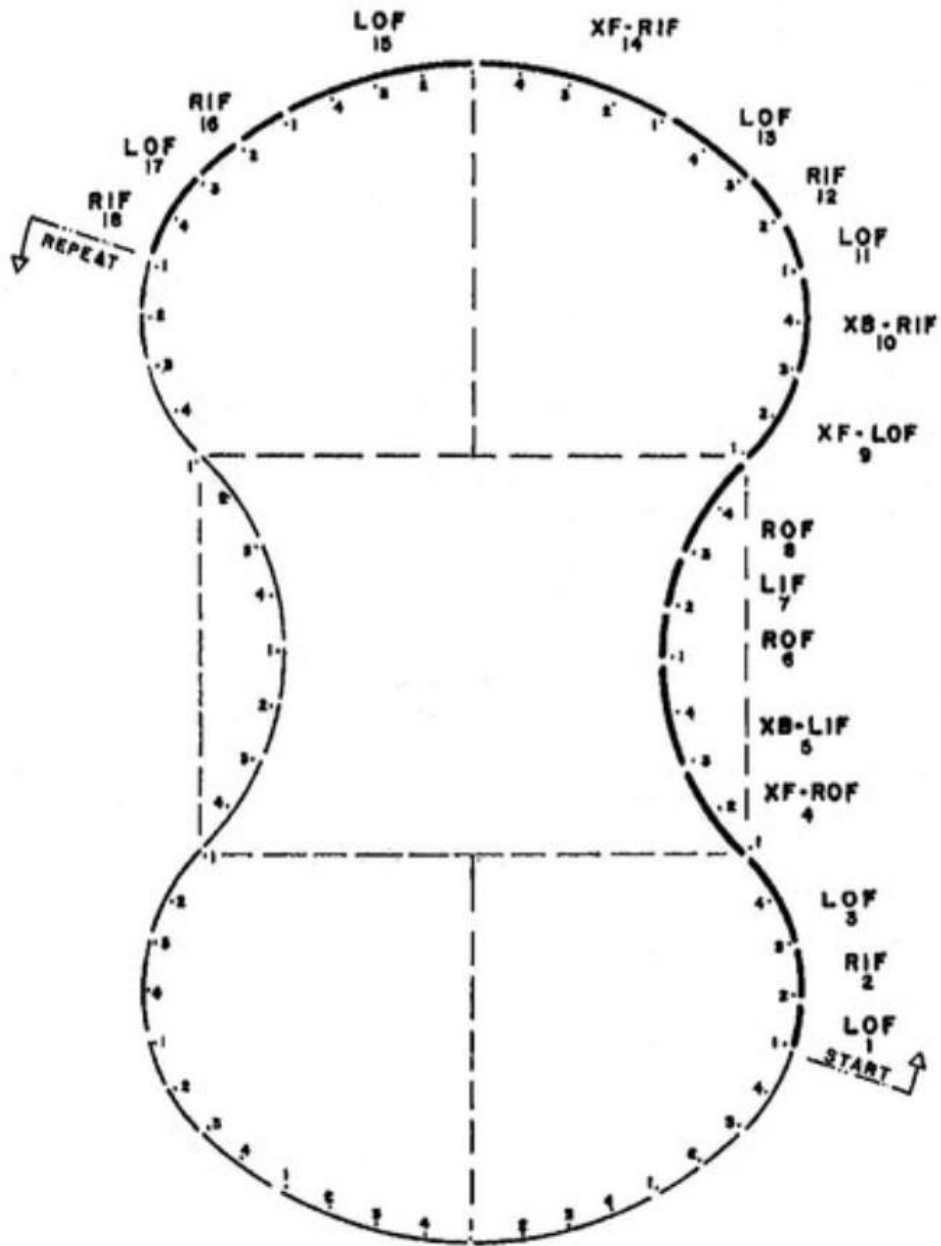
Steps #5 and #10 are crossed chassé steps. The take-offs for these steps must be crossed-foot, crossed-tracing, close and parallel.

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



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9-1-89

3.44 LITTLE WALTZ - Solo

By: Ronald E. Gibbs

Music: Waltz
Pattern: set

Tempo: 132 bpm

This dance should be skated with clear edges, respecting the baseline throughout, demonstrating flow and rhythmical movements in accordance with the music and in a correct timing.

The dance begins with a 2 beats RFO (step 1) being skated toward the long axis.

Steps 1 to 9 are a sequence of strokes and chasses skated forward constructing 3 lobes along the length of the rink.

Steps 10 to 13 make the first corner lobe that begins toward the long side barrier with a 2 beat LFO stroke (step 10) and is characterized by a 1 beat Run (step 11), and Closed Mohawk and a backwards Swing for 6 beats (step 13).

Steps 14 and 15 make a lobe that begins toward the short axis with a 3 beat LBO (step 14) followed by a Mohawk and a forward Swing for 6 beats that finishes toward the short side barrier.

Steps 16 and 17 make the second corner lobe, that begins with a 6 beat LFO (step 16) skated toward the short side barrier and composed of a LFO stroke for 3 beats then a Three Turn on the 4th beat to LBI, sustained till the end of the 6th beat. The lobe finishes after a 6 beat backward Swing (step 17) that finishes toward the long axis.

Steps 18 to 26 are a sequence of strokes and chasses skated backwards constructing 3 lobes along the length of the rink that begins with a 2 beat LBO stroke (step 18) towards the long axis.

Steps 27 to 30 make the third corner lobe that begins toward the long side barrier with a 2 beat RBO stroke (step 27) and is characterized by a 1 beat Run (step 28), and a Mohawk followed a 6 beat forward Swing (step 30).

Steps 31 and 32 makes a lobe that begins toward the short axis with a 3 beat RFO (step 31) followed by a Closed Mohawk and a backwards Swing of 6 beats (step 32) that finishes toward the short side barrier.

Steps 33 and 34 make the fourth corner lobe, that begins with a 6 beat RBO (step 33) skated toward the short side barrier and composed of a RBO DpCh for 3 beats then a 3 Turn on the 4th beat to RFI, sustained till the end of the 6th beat. The free leg must be stretched back after the 3 turn. The lobe finishes after a 6 beat forward Swing (step 34) that finishes toward the long axis.

Special attention must be paid to:

- Quality of chasses, all with 1 beat, in which the free skate must be clearly lifted from the floor.
- Good amplitude of the swings;
- Correct technical execution of the Mohawks and Closed Mohawks;
- Correct execution and clear cusps on the 3 turns;
- Good flow of execution, with strong and smooth movements.

Key Points - Little Waltz Solo

SECTION 1:

1. Step 2 CH LFI (1 beat):
 - correct technical execution of the Chasse
 - Correct timing and clear lift from the floor of the free skate.

2. Step 9 RFO (3 beats):
 - Correct technical execution of stroke on outside edge
 - Correct timing for 3 beats without deviation from outside edge in advance.
3. Step 13 CIMk RBO Sw (3+3 beats):
 - Correct technical execution on a clear outside edge, with feet close together during the Closed Mohawk
 - Correct lean and body posture during the turn.
4. Step 16 LFO 3T LBI (3+3 beats):
 - Correct technical execution and clear edges and cusp at the entrance and exit of the 3 Turn that must be done on the 4th beat

SECTION 2:

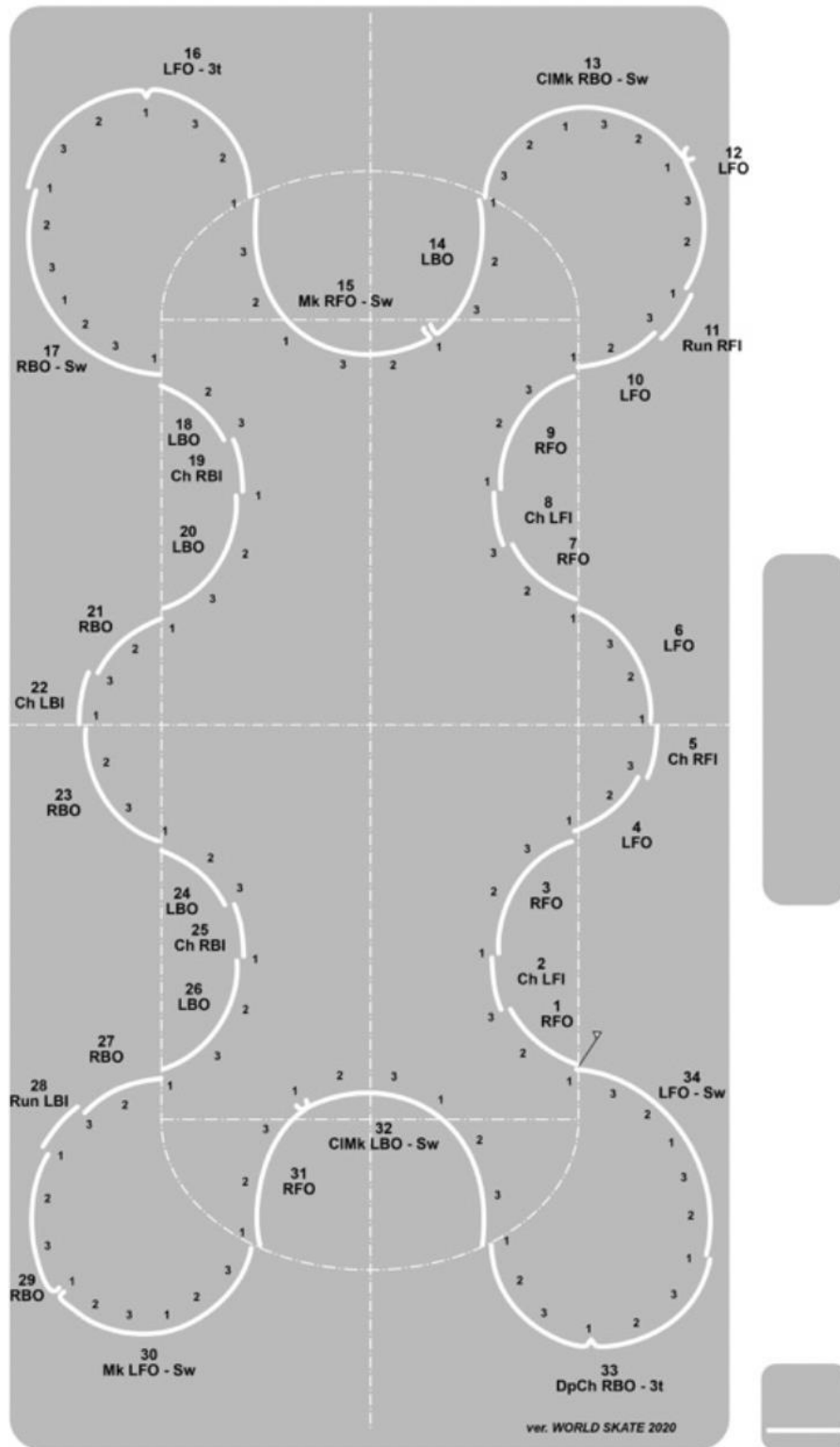
1. Step 19 CH RBI (1 beat):
 - Correct technical execution of the Chasse
 - Correct timing and clear lift from the floor of the free skate.
2. Step 26 LBO (3 beats):
 - Correct technical execution of stroke on outside edge
 - Correct timing for 3 beats without deviation from outside edge in advance.
3. Step 30 Mk LFO Sw (3+3 beats):
 - Correct technical execution on a clear outside edge, with feet close together during the Mohawk.
 - Correct lean and body posture during the turn.
4. Step 33 DpCh RBO 3T RFI (3+3 beats):
 - Correct execution of the dropped chasse RBO
 - Correct technical execution and clear cusp edges at the entrance and exit of the 3 turn that must be done on the 4th beat with the free leg stretched back after the 3 turn.

List of steps - Little Waltz Solo

NO.	STEPS	MUSICAL BEATS
SECTION 1		
1	RFO	2
2	Ch LFI	1
3	RFO	3
4	LFO	2
5	Ch RFI	1
6	LFO	3
7	RFO	2
8	Ch LFI	1
9	RFO	3

10	LFO	2
11	Run RFI	1
12	LFO	3
13	ClMk RBO Sw	3+3
14	LBO	3
15	Mk RFO Sw	3+3
16	LFO 3T LBI	3+3
17	RBO Sw	3+3
SECTION 2		
18	LBO	2
19	Ch RBI	1
20	LBO	3
21	RBO	2
22	Ch LBI	1
23	RBO	3
24	LBO	2
25	Ch RBI	1
26	LBO	3
27	RBO	2
28	Run LBI	1
29	RBO	3
30	Mk LFO Sw	3+3
31	RFO	3
32	ClMk LBO Sw	3+3
33	DpCh RBO 3T RFI	3+3
34	LFO Sw	3+3

Pattern - Little Waltz Solo



Lyons Polka

By Nathan Daniel and Jodee Viola

Music: Polka 2/4

Tempo: 104 beats per minute

Pattern: Set

Positions: Solo, Side B, Reverse Side B, Hooked Arm

As a polka, the style and expression of this dance should be lively and cheerful.

Opening

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

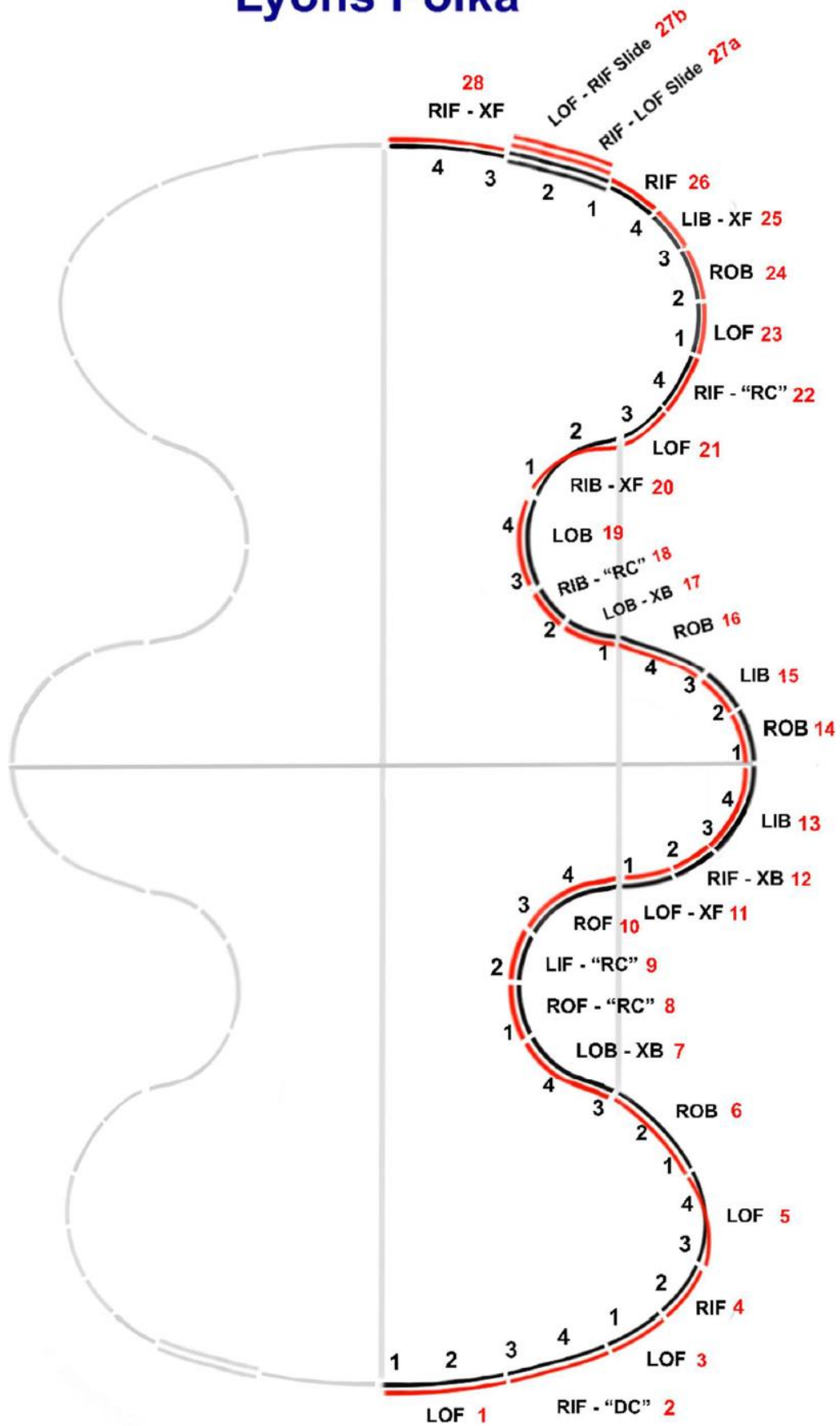
Dance Notes

Step	Beats	Description	Position
1	2	LOF stroke.	Side B (Kilian).
2	2	RIF drop chasse.	Side B (Kilian).
3	1	LOF progressive run.	Side B (Kilian).
4	1	RIF progressive run.	Side B (Kilian).
5	2	LOF stroke. After the initial stroke, the team rotates clockwise and the woman deepens her edge to cross the man's trace for the next step.	Side B (Kilian).
6	2	ROB closed held mohawk.	Side B (Kilian).
7	2	LOB cross back. The cross should be angular to the preceding step. After the cross back, each skater rotates clockwise to prepare for the next step without crossing the other skater's trace.	Side B (Kilian), transitioning to Reverse B (Reverse Kilian).
8	1	ROF open dropped mohawk. Upon completing the turn, the free foot should be in the "and" position like a raised chasse.	Reverse B (Reverse Kilian).
9	1	LIF raised chasse.	Reverse B (Reverse Kilian).
10	2	ROF stroke.	Reverse B (Reverse Kilian).
11	1	LOF cross front. The cross should be angular to the preceding step.	Reverse B (Reverse Kilian).
12	1	RIF cross back. During the step, each skater rotates counter-clockwise to prepare for the next step without crossing the other skater's trace.	Reverse B (Reverse Kilian), transitioning to Side B (Kilian).
13	2	LIB open held mohawk.	Side B (Kilian).
14	1	ROB progressive run.	Side B (Kilian).
15	1	LIB progressive run.	Side B (Kilian).
16	2	ROB stroke.	Side B (Kilian).

Step	Beats	Description	Position
17	1	LOB cross back. The cross should be angular to the preceding step.	Side B (Kilian).
18	1	RIB raised chasse.	Side B (Kilian).
19	2	LOB stroke.	Side B (Kilian).
20	2	RIB cross front. After the cross, the skaters draw in their free legs while the team rotates counter-clockwise and the woman deepens her edge to cross the man's trace for the next step.	Side B (Kilian).
21	1	LOF open dropped Choctaw. The stoke must be from behind the heel of the preceding employed skate.	Side B (Kilian).
22	1	RIF raised chasse.	Side B (Kilian).
23	1	LOF progressive run. During the step, each skater rotates clockwise to prepare for the next step without crossing the other skater's trace.	Side B (Kilian).
24	1	ROB closed dropped mohawk. The skaters continue rotating clockwise releasing their right hands but maintaining contact with their left hands while the man brings his left arm and the woman's left arm over the woman's head in a continuous motion through the next step.	Reverse B (Reverse Kilian) modified with right hands released and left arms transitioning over the woman's head.
25	1	LIB cross front. The skaters continue rotating clockwise with their right hands released but maintaining contact with their left hands while the man brings his left arm and the woman's left arm from above the woman's head down in front of the man in a continuous motion to prepare for the dance position on the next step.	Reverse B (Reverse Kilian) modified with right hands released and left arms transitioning from above the woman's head to the front of the man.
26	1	RIF open dropped mohawk. The stoke must be from behind the heel of the preceding employed skate. The man's right arm and the woman's left arm should slide into a "Hooked Arm" position, while the position of the free or outside arms is optional. To prepare for the next step, the right skate at the end of this step should be placed in the parallel "and" position.	Cross Arm H modified: hands released with man's right arm and woman's left arm "Hooked." Outside arms optional.
27a	1	RIF-LOF slide. With all eight wheels remaining on the floor for each skater, the left skate slides forward. It is essential that the left skate remains on a constant outside edge while the right skate remains on a constant inside edge. The body weight should be predominantly but not entirely on the right skate so that the step is not executed as a split. To prepare for the next step, the left skate must return to a parallel employed position.	Cross Arm H modified: hands released with man's right arm and woman's left arm "Hooked." Outside arms optional.

Step	Beats	Description	Position
27b	1	<p>LOF-RIF slide.</p> <p>With all eight wheels remaining on the floor for each skater, the right skate slides forward. It is essential that the left skate remains on a constant outside edge while the right skate remains on a constant inside edge. The body weight should be predominantly but not entirely on the left skate so that the step is not executed as a split. There should be no noticeable hesitation between the preceding step and this step. At the end of this step, the right skate should be lifted off the floor as late as possible but as early as necessary to prepare for the next step while maintaining proper timing.</p>	<p>Cross Arm H modified: hands released with man's right arm and woman's left arm "Hooked." Outside arms optional.</p>
28	2	<p>RIF cross front.</p> <p>At the end of this step, the skaters must begin transitioning their arms to resume the proper dance position upon restarting the dance.</p>	<p>Cross Arm H modified: hands released with man's right arm and woman's left arm "Hooked." Outside arms optional.</p>

Lyons Polka



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.

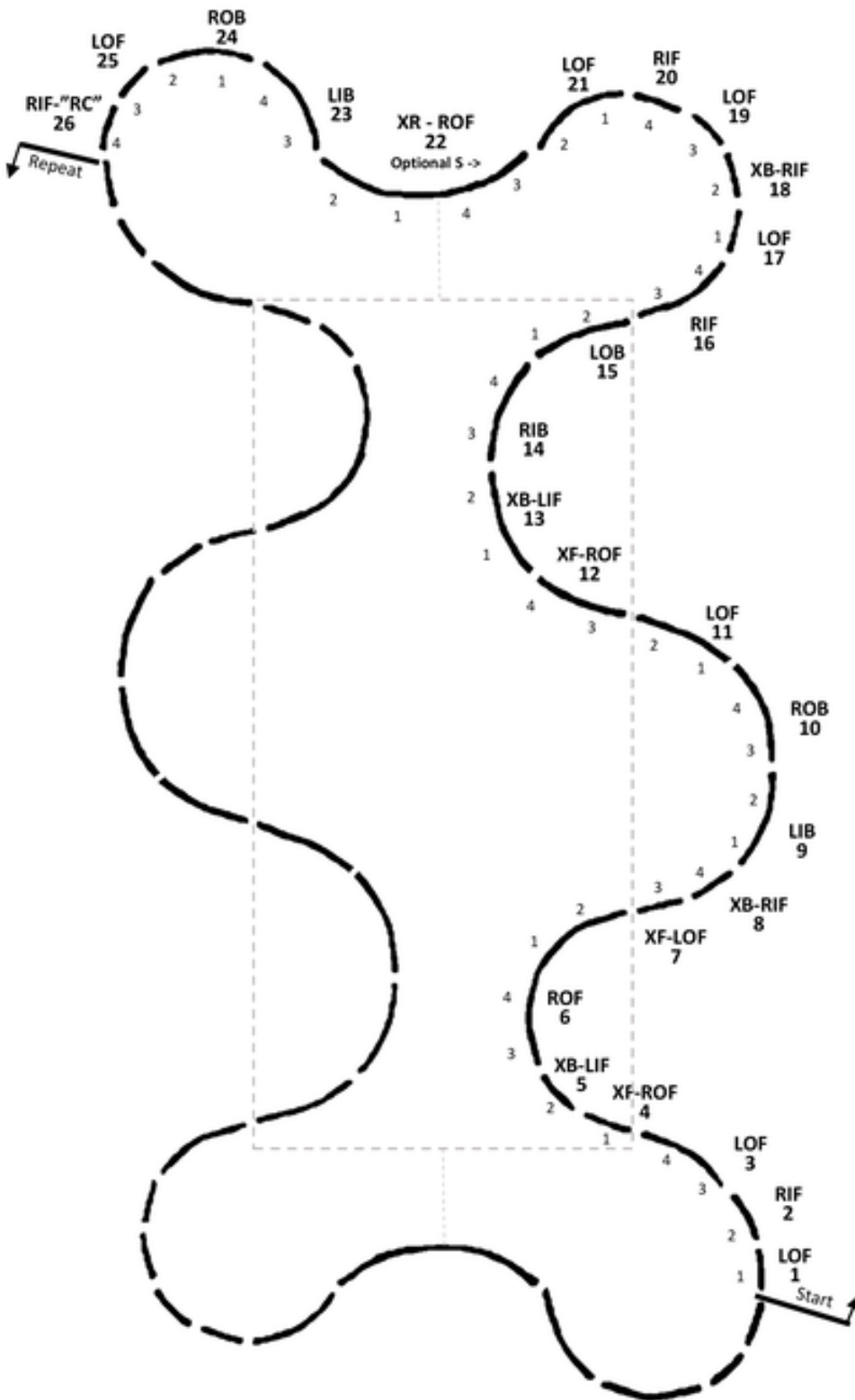
The straightaway baseline starts with the beginning of step #4 and is crossed at the beginning of step #7, step #12 and step #16.

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

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.

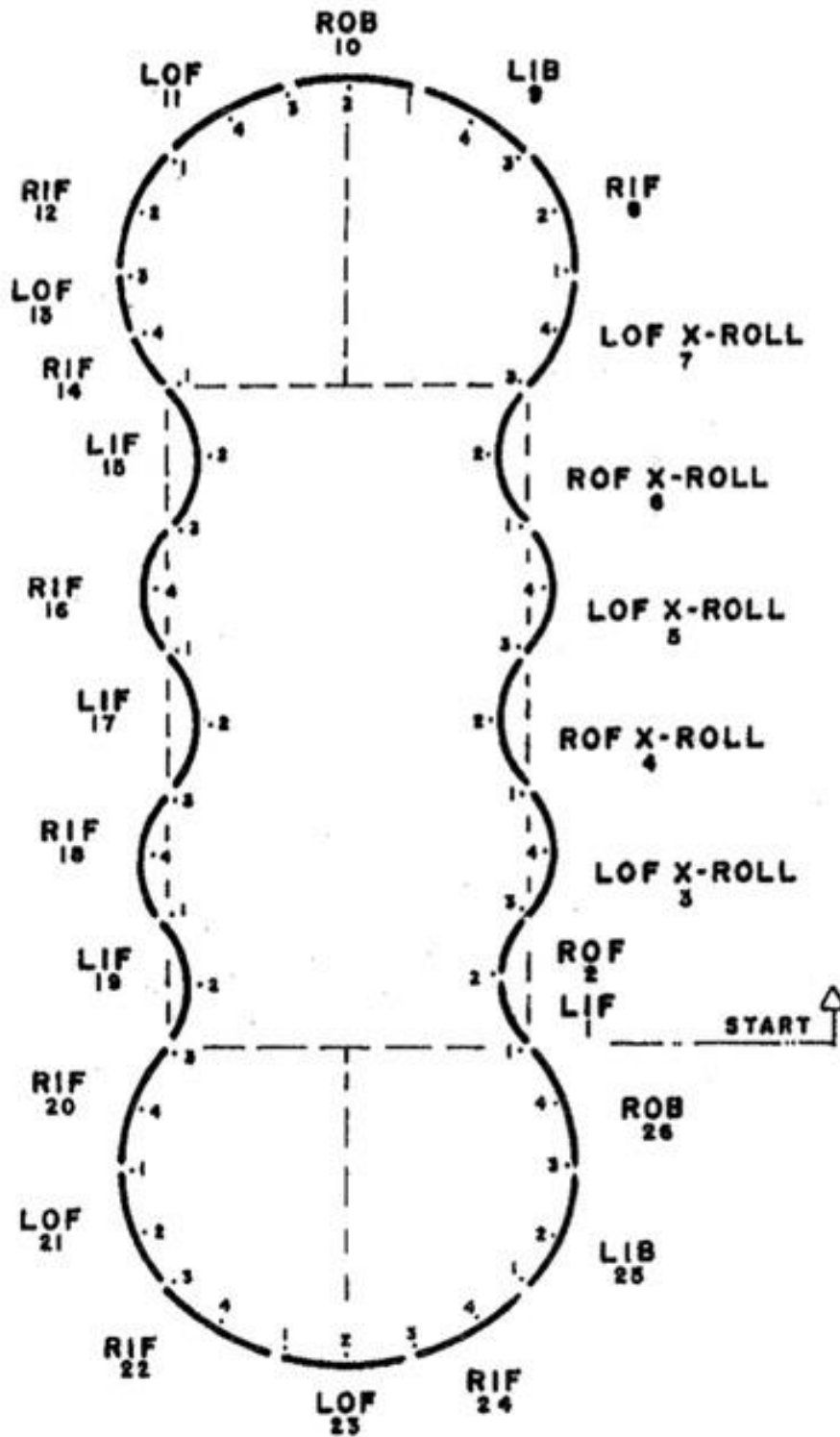
Steps #10 and #11 constitute a backward-to-forward open held mohawk turn. The forward step of this turn must originate from behind the heel of the tracing skate.

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.

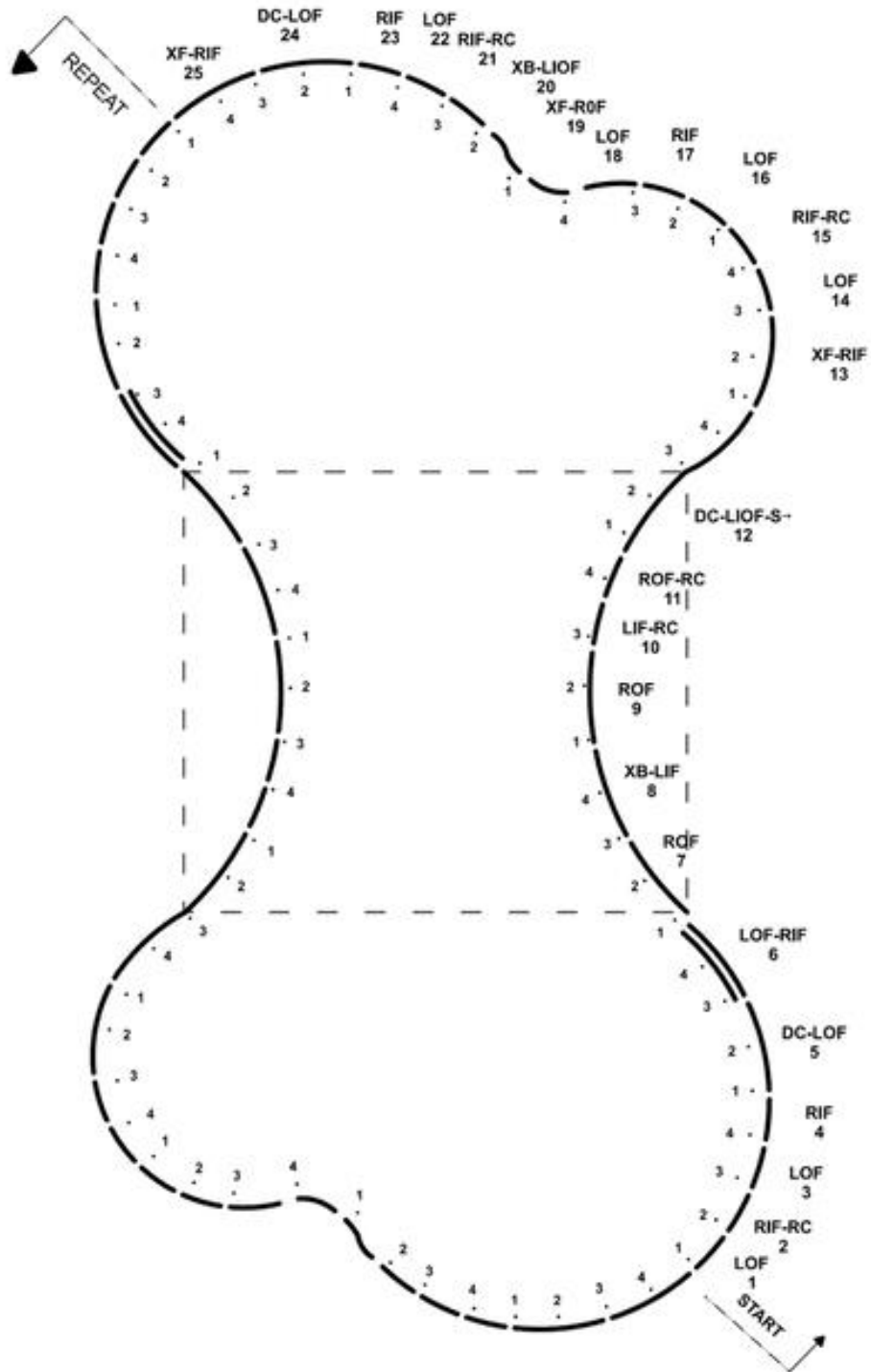
Key Points:

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.

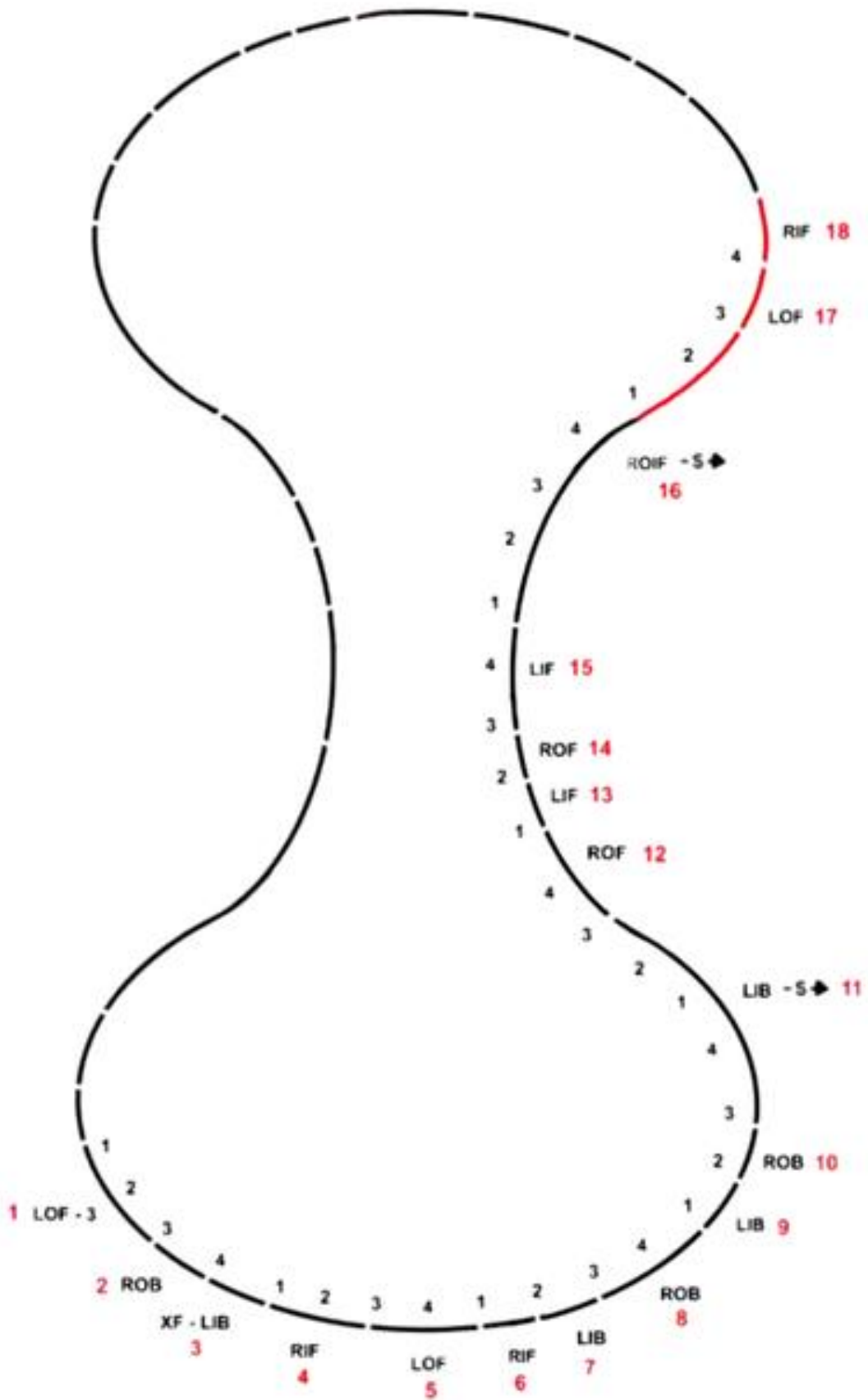
Partners are to be in Rev. B position during the straightway sequence.

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

Metropolitan Tango



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.

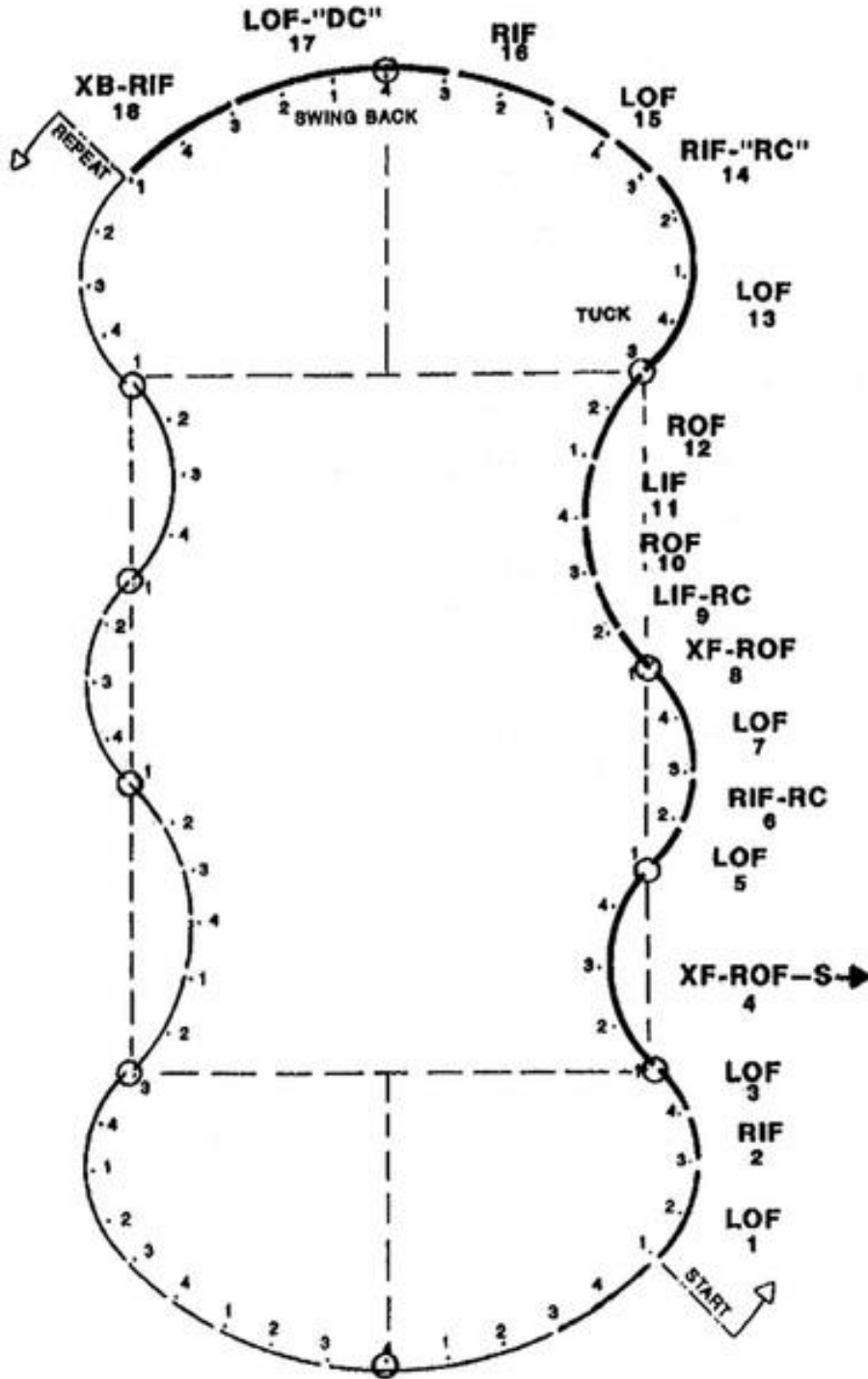
The dropped chassé is accomplished by:

- 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



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.

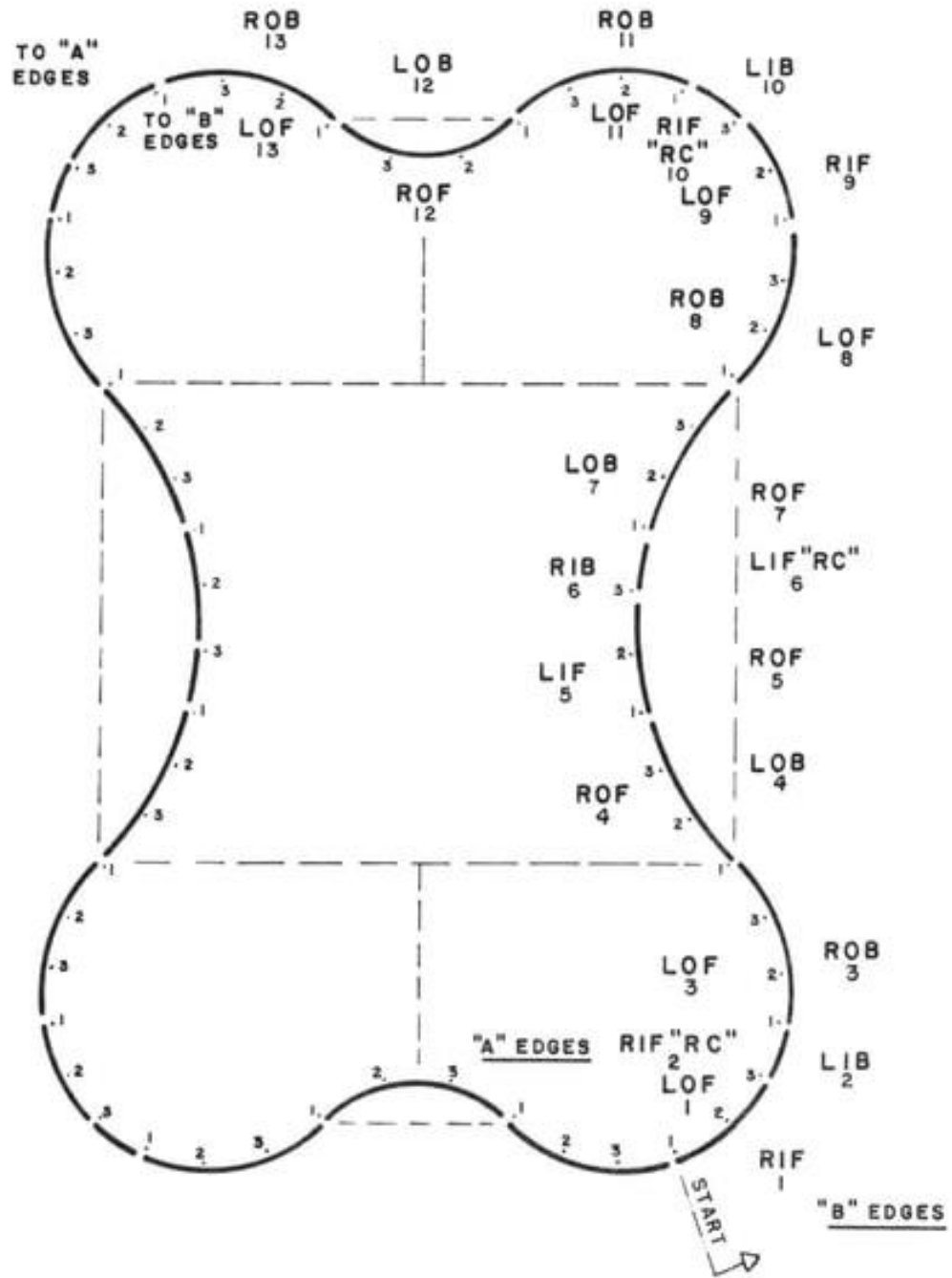
The partners must remain in "A" position throughout this dance maintaining a parallel and square relationship of their bodies during all turns.

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.

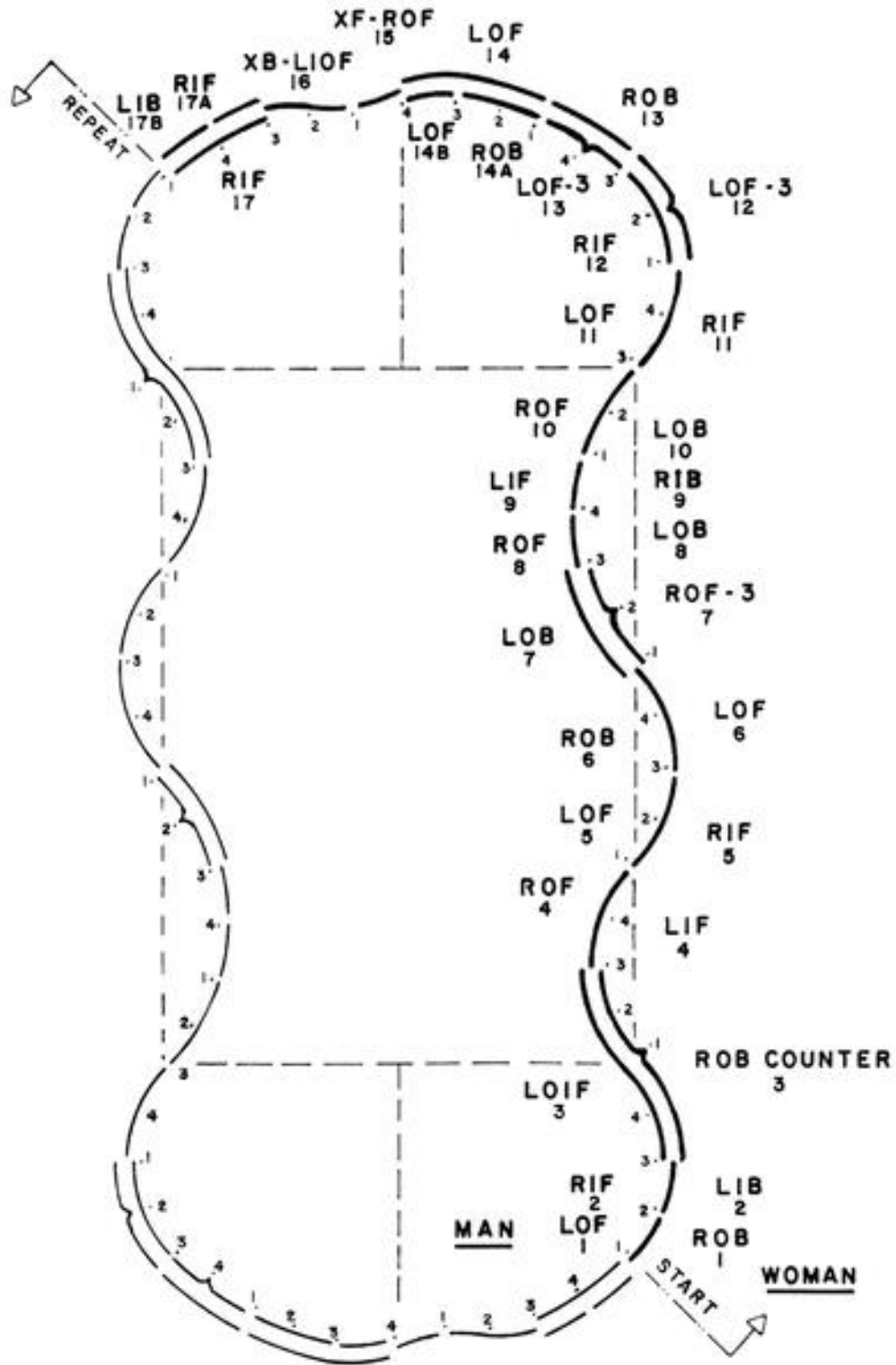
All 3-turns are executed on the second count of the step.

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



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.

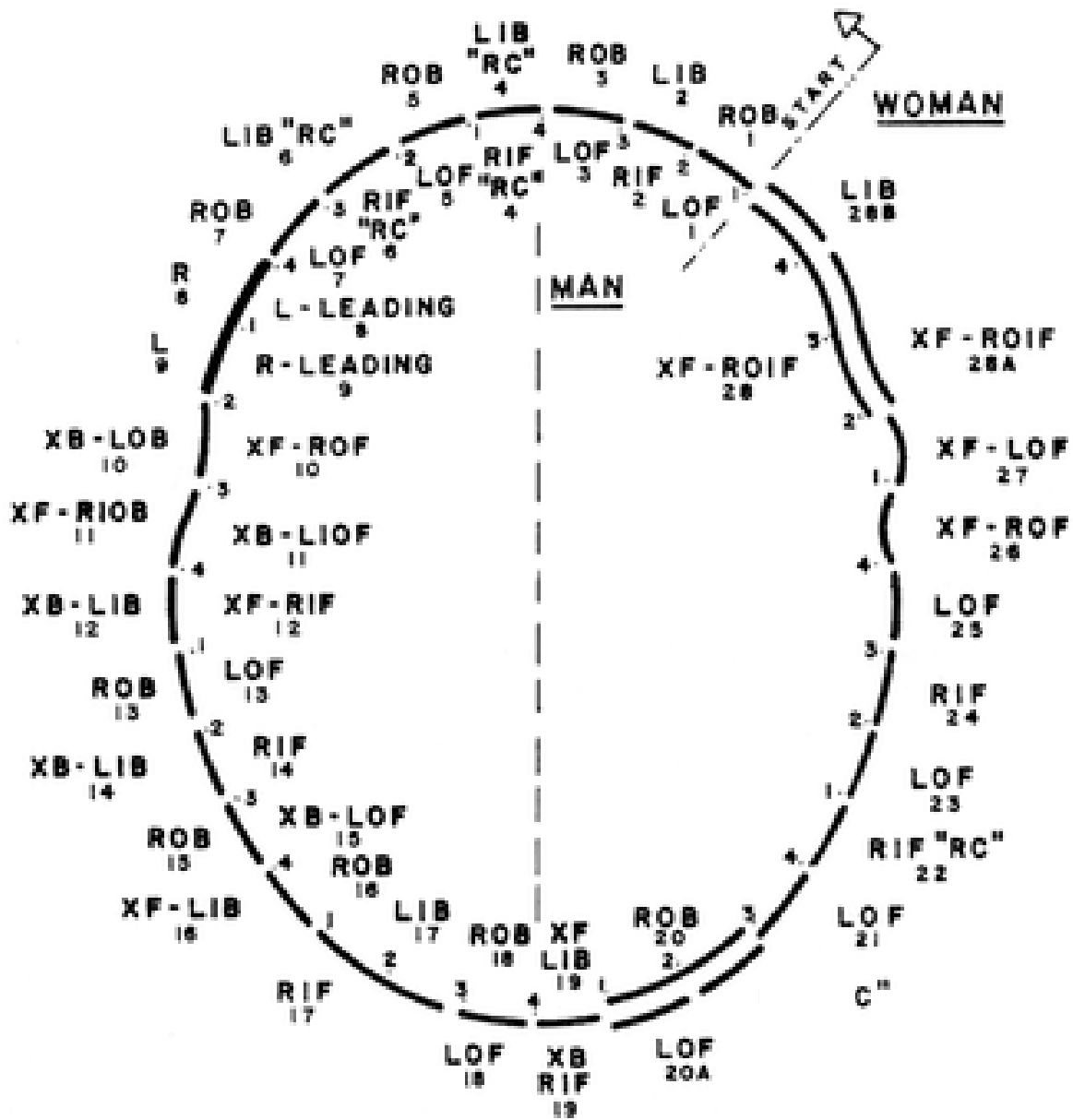
During steps #8 and #9, the knee of the major employed leg is flexed while the knee of the extended leg is straightened. This should be accomplished without a noticeable "rise and fall" movement. Steps #8 and #9 are not a dance split with body weight equally distributed between both skates. There should 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 #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 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



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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.

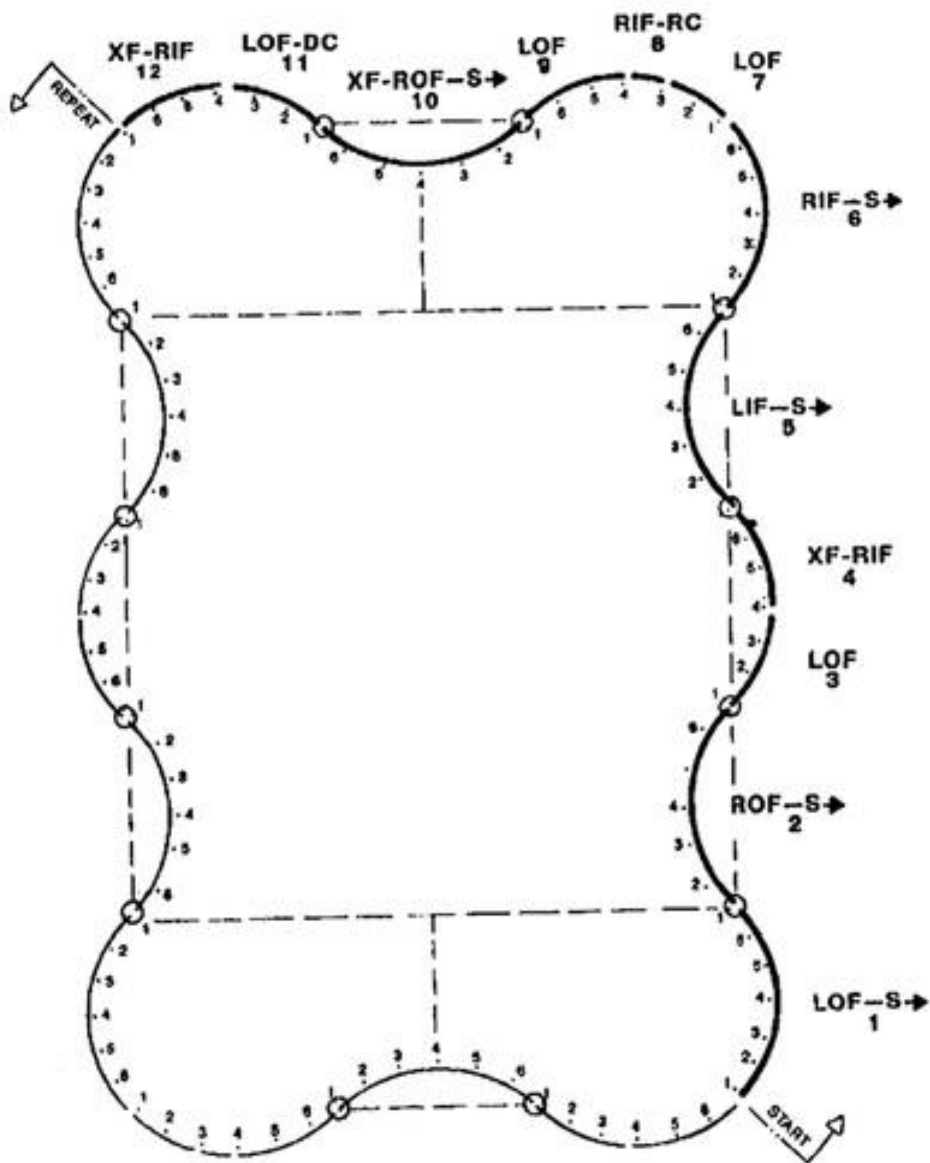
The first corner barrier lobe should be symmetrical with the second corner barrier lobe. The fourth beat of step #10 should be at the top of the corner center lobe.

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

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: 45-60 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.

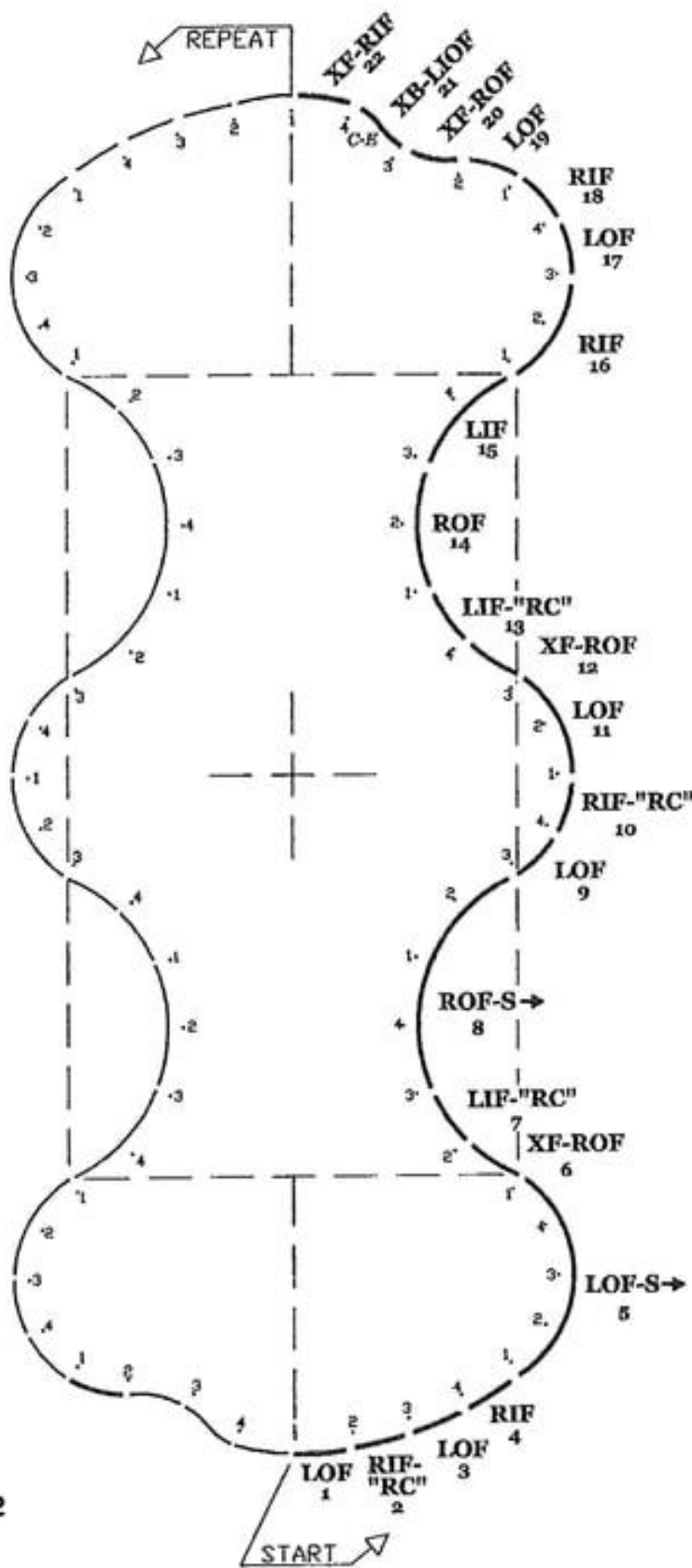
DANCE NOTES:

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

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

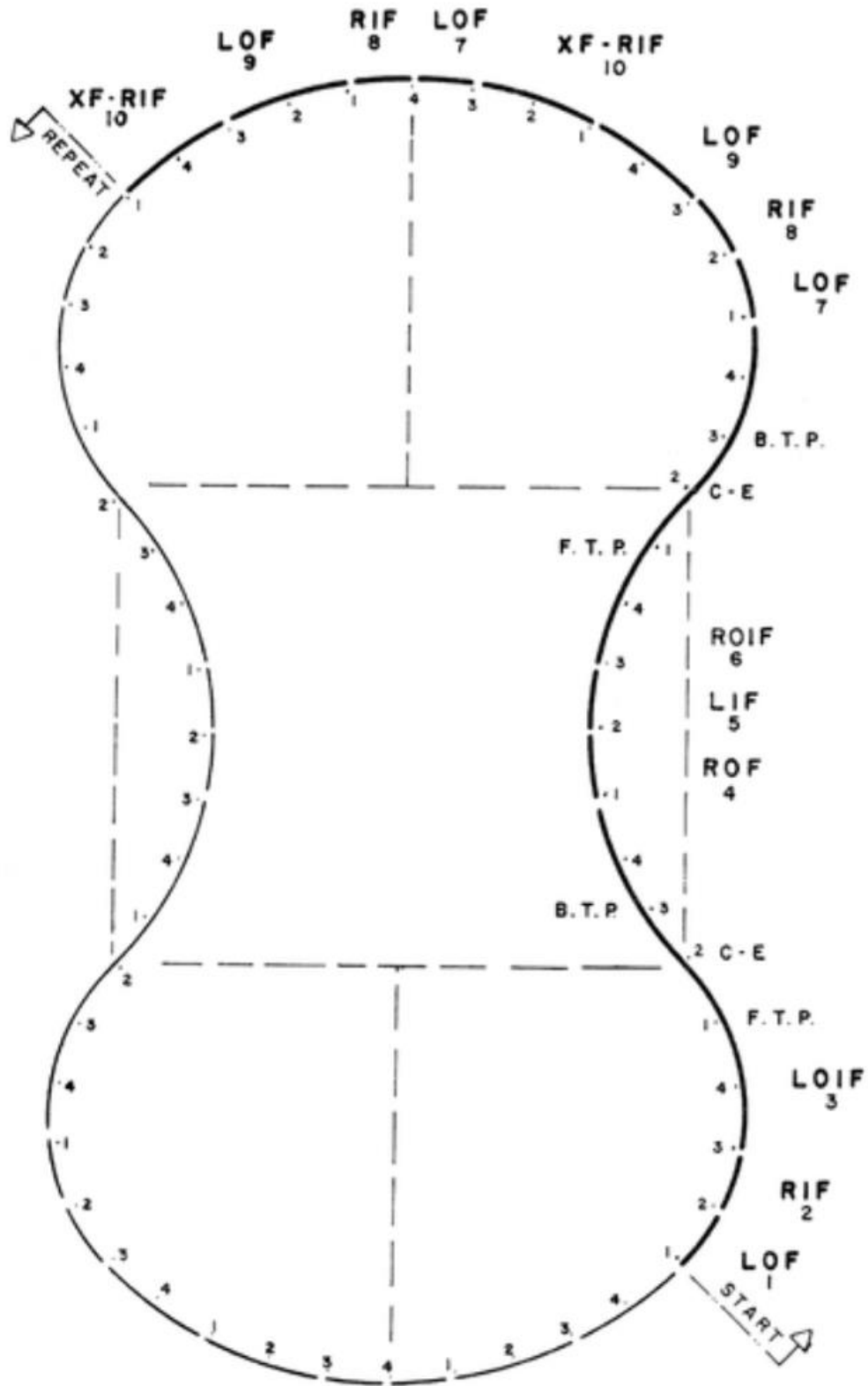
Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the six beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel 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



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.

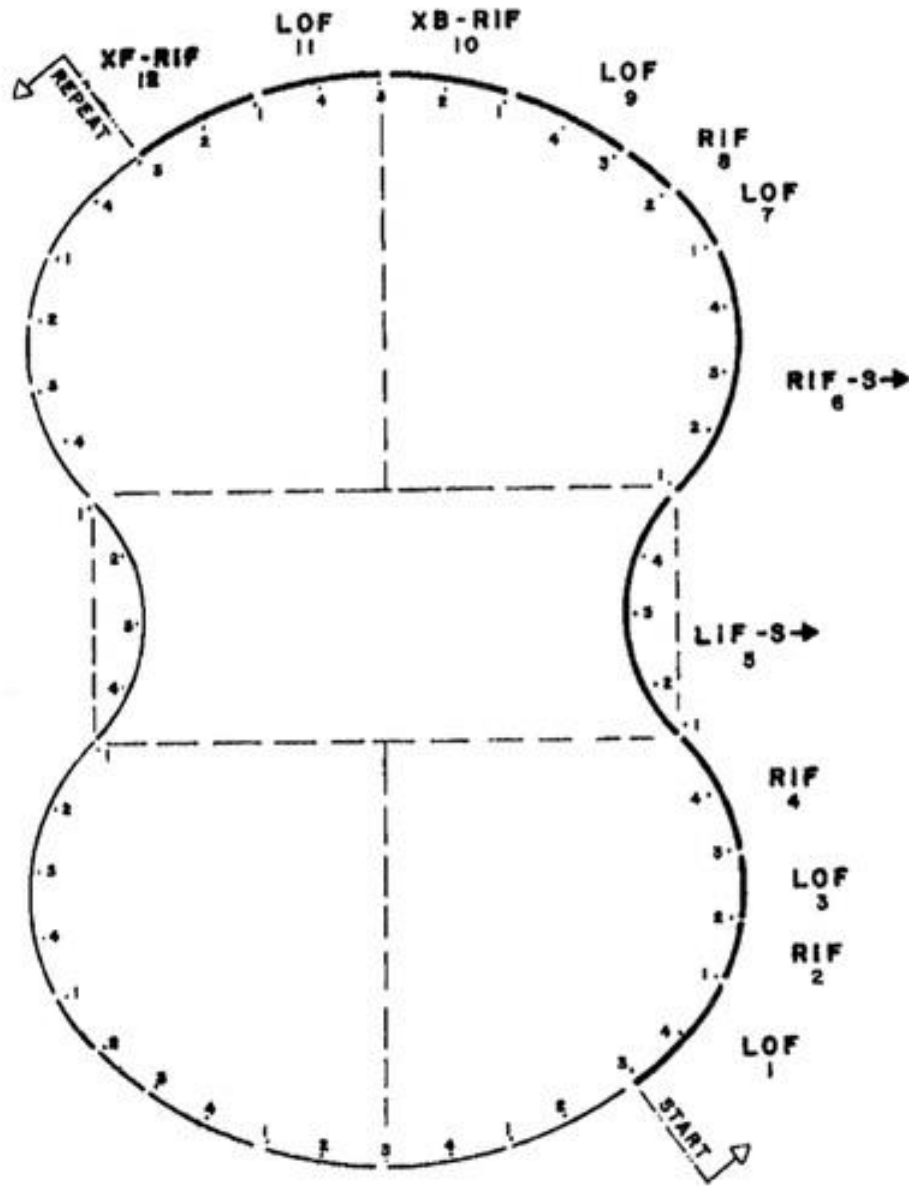
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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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Ruby Rumba

By: Lianne Tow

Music:

- Rumba 4/4, counting 1-2-3-4-5-6-7-8

Tempo: 104

Opening:

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

Dance Notes:

- Steps #4 and #8 are ½ beat raised chasses
- Step #9 (LIOF 6 beat swing) the free leg is swung forward on the 3rd count of the step (musical count 2) returned to a position alongside the tracing skate on the 4th count of the step (musical count 6). The change edge and extension of the free leg to the front occur on the 5th count of the step (musical count 7).
- Step #14 (RIOF 6 beat swing) the free leg is swung forward on the 3rd count of the step (musical count 1) returned to a position alongside the tracing skate on the 4th count of the step (musical count 2). The change edge and extension of the free leg of the front occur on the 5th count of the step (musical count 3).
- Step #22 ROIF-LIOF is 2 beats with both feet on the floor in a parallel and close position

Team – Side “B” & Tandem

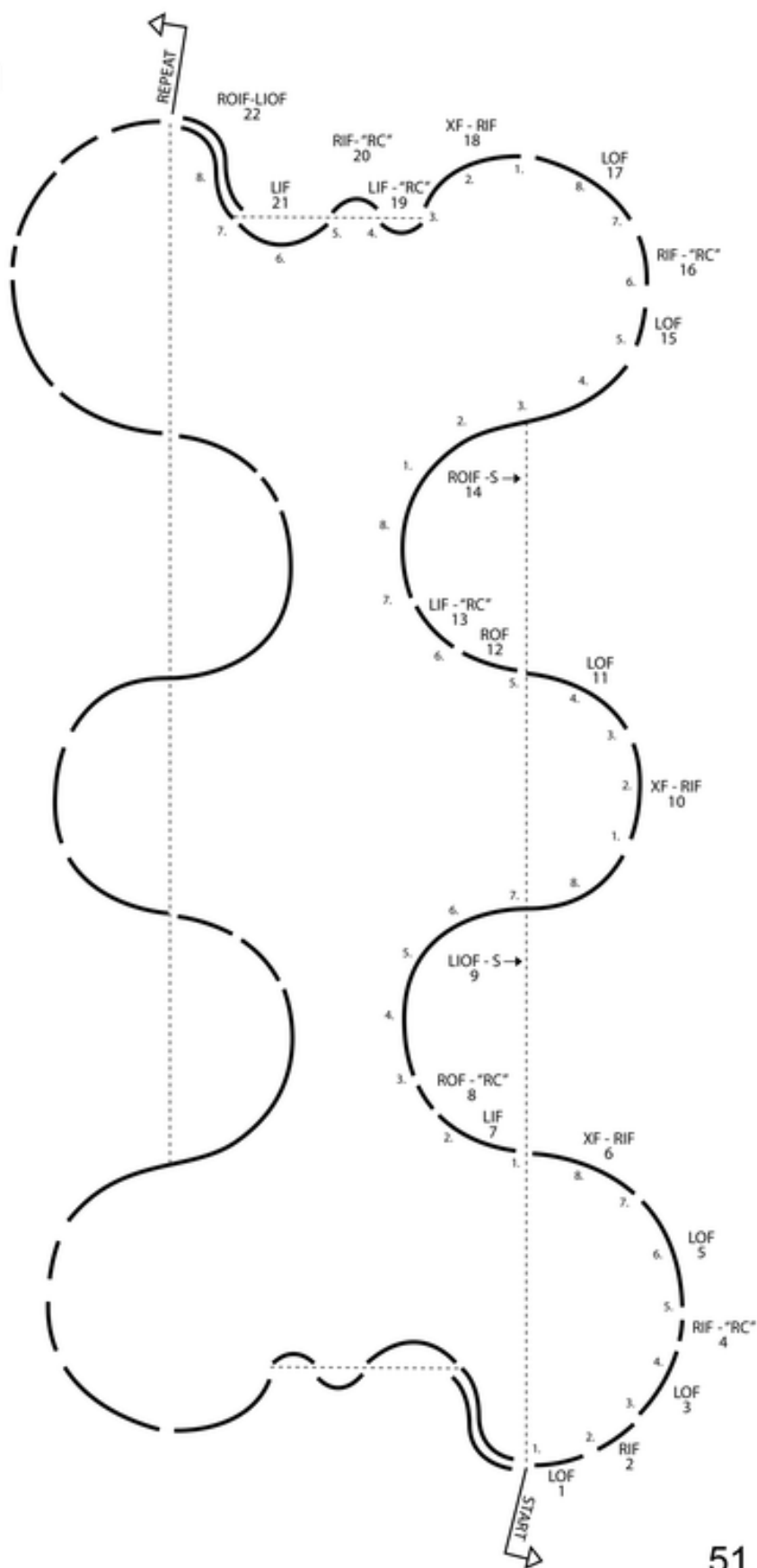
- Steps #1 -18 are skated in Side “B”
- Steps #19-21 are skated in Tandem
- Step #22 Side “B”

Ruby Rumba

By: Lianne Tow

List of Steps:

1. LOF (1 beat)
2. RIF (1 beat)
3. LOF (1 1/2 beats)
4. RIF - "RC" (1/2 beat)
5. LOF (2 beats)
6. XF - RIF (2 beats)
7. LIF (1 1/2 beats)
8. ROF - "RC" (1/2 beat)
9. LIOF - S → (6 beats)
10. XF - RIF (2 beats)
11. LOF (2 beats)
12. ROF (1 beat)
13. LIF - "RC" (1 beat)
14. ROIF - S → (6 beats)
15. LOF (1 beat)
16. RIF - "RC" (1 beat)
17. LOF (2 beats)
18. XF - RIF (2 beats)
19. LIF - "RC" (1 beat)
20. RIF - "RC" (1 beat)
21. LIF (2 beats)
22. ROIF-LIOF (2 beats) Both feet on surface and along side each other



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".

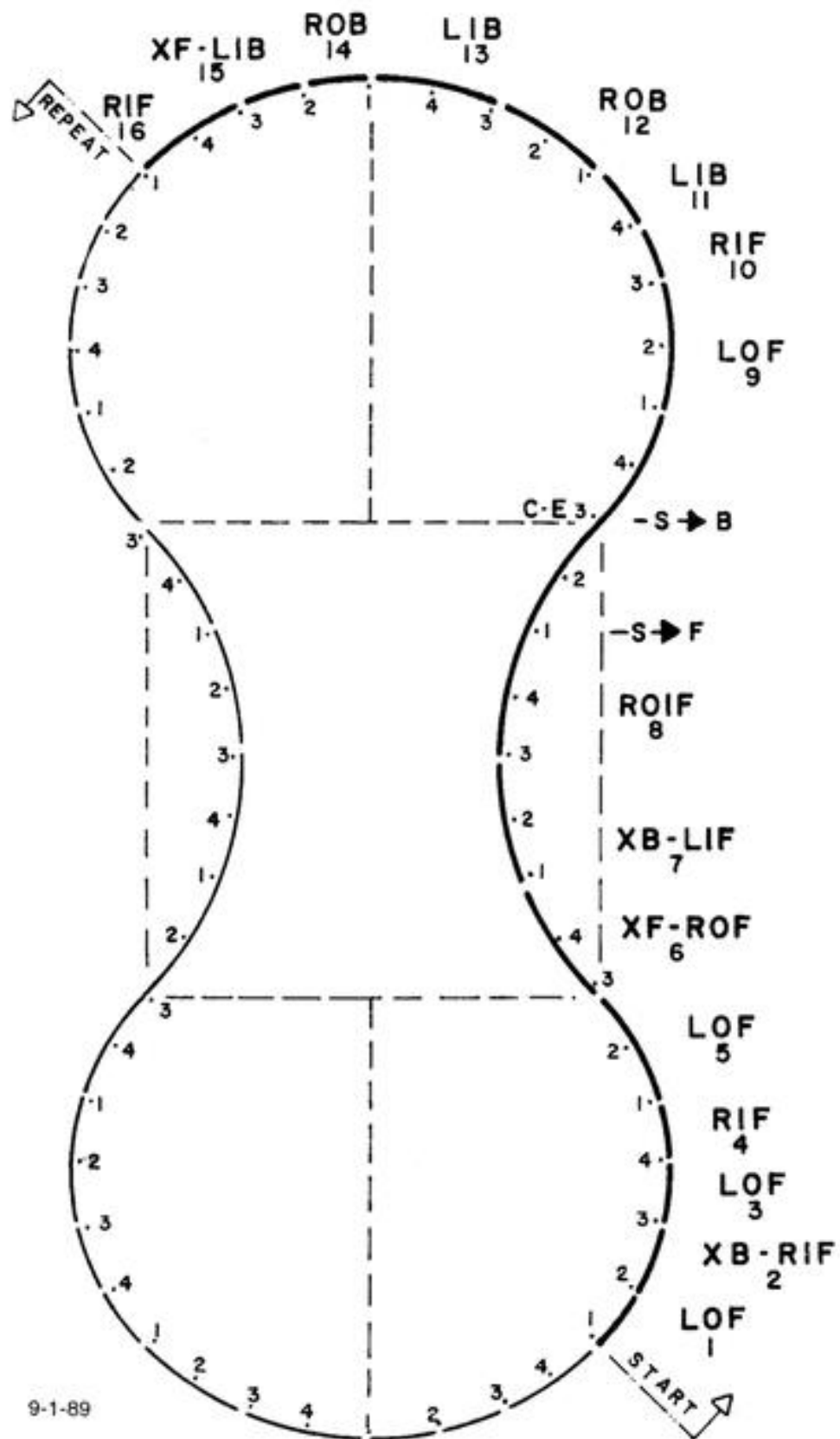
The take-off for step #16 must originate from behind the heel of the tracing skate.

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



9-1-89

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.

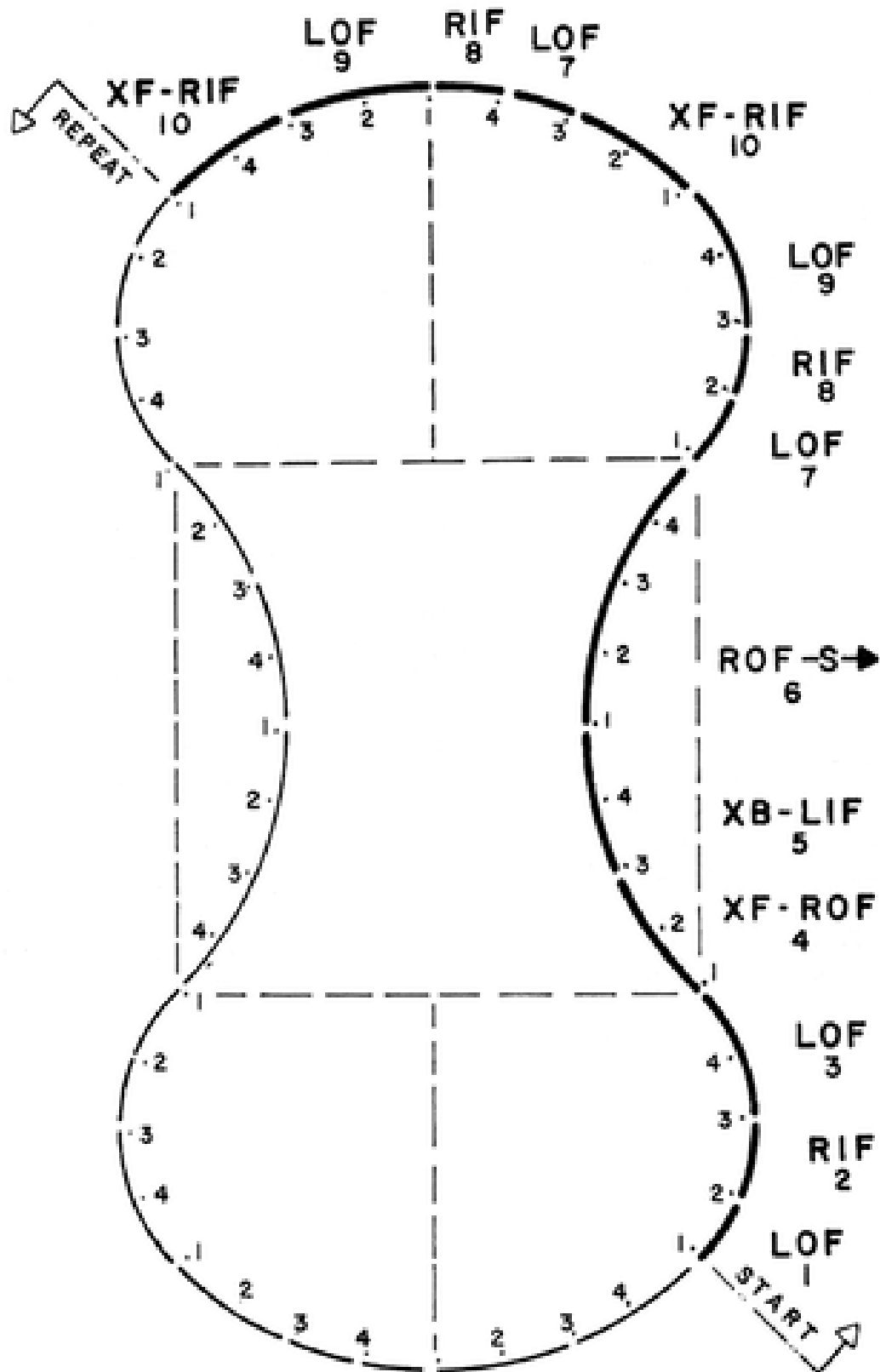
Step #10 (XF-RIF), a crossed progressive, is made with a parallel take-off and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the left skate.

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.

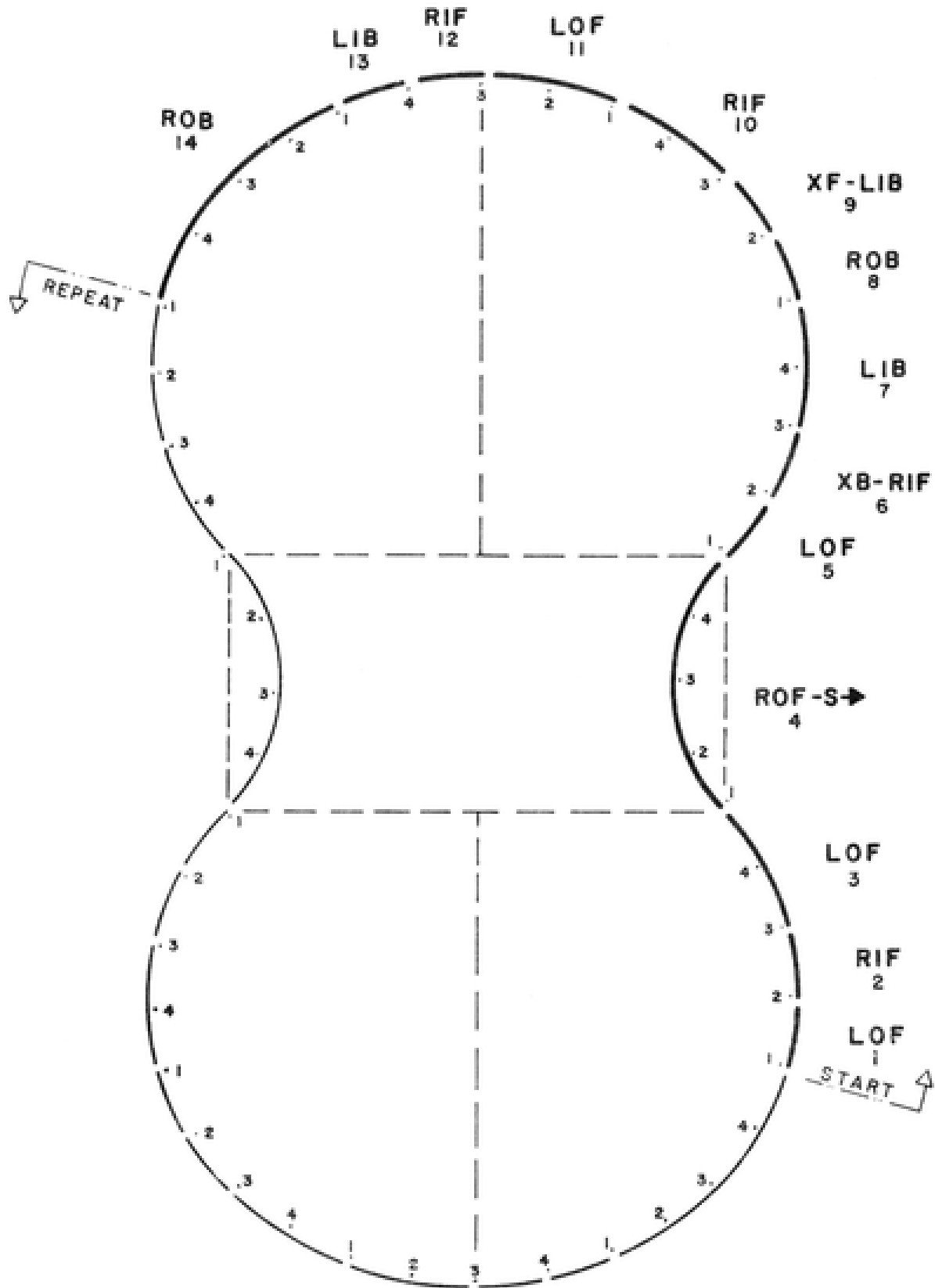
During steps #9 - #10 and #12 - #13 each skater rotates around his/her own axis.

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



Sunshine Polka

Janet Pavilonis Kim Kaufman

Music: Polka: Counting 1-2-3-4

Tempo: 100 Beats per minute

Position: Side B and Solo

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 **step 5**, must take the floor in the "parallel and" Position.

Steps 6, 12 and 21 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

Steps 7, 14 and 18 are raised Chasse' accomplished by:

1. Placing the free foot on the floor in the "parallel and" position
2. Changing 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 the travel

Step 5 must take the floor in the "angular and" position and occurs at the baseline

Step 6 (DC-ROF) is a 3-beat step with an optional free leg movement followed by **Step 7** (LIF-RC)

Step 11 (LIOF) is 4 beats with the change of edge on count 3 of the step. Free leg movement is optional.

Step 16 (Split) the right skate is placed alongside the left skate; the left skate is moved to a leading position (LOF) while the right skate is moved to the trailing position (RIF) retuning to the "and" position in preparation of **step 17**

Step 19 (ROIF) is a two-beat step that rocks over to IF just prior to **step 20**

Step 20 (LOF-S) 4 beats with an optional free leg movement.

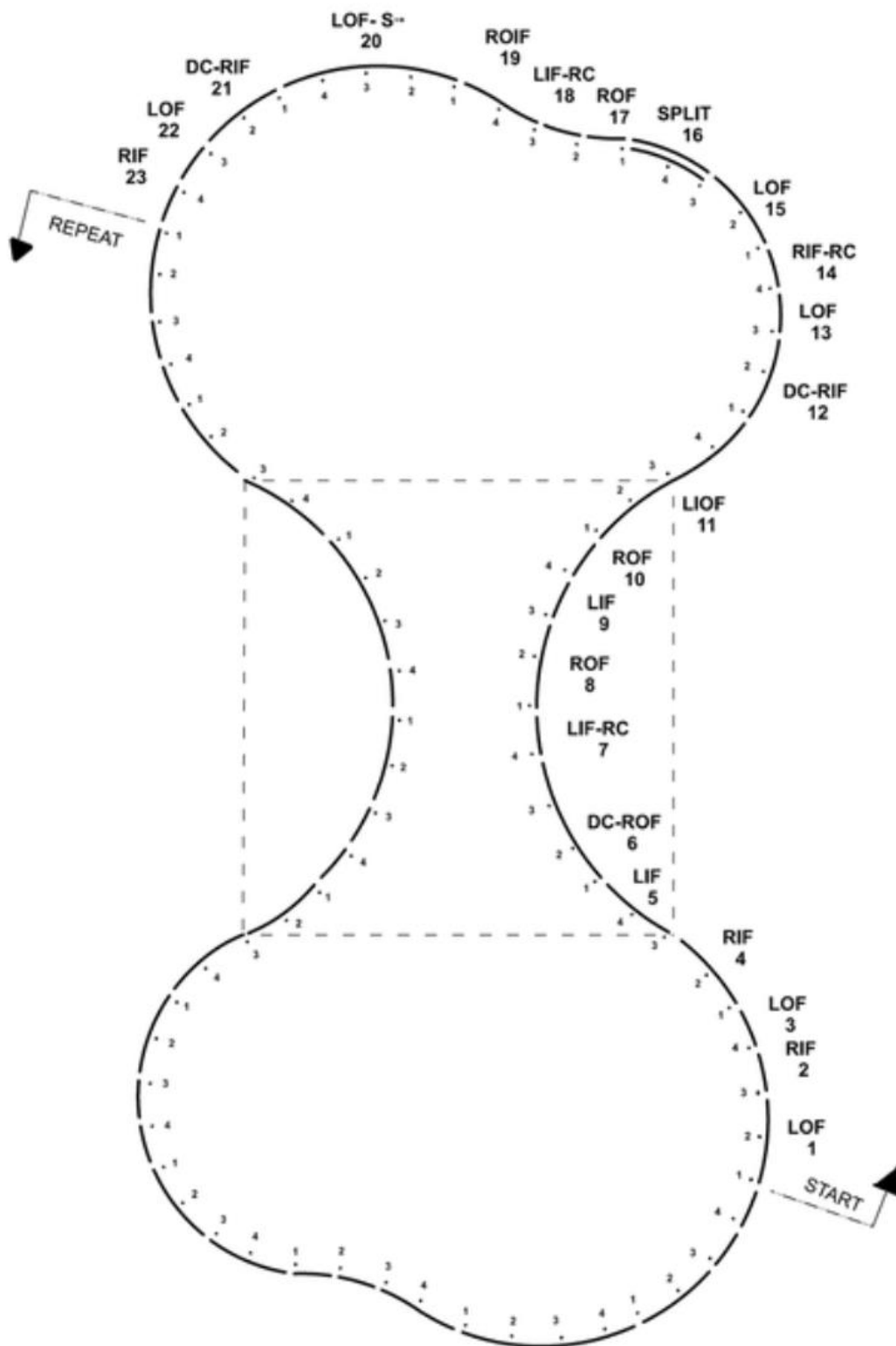
Key Points – Sunshine Polka

1. Step 5 proper execution of the "angular and" occurring on the baseline with proper change of body lean.
2. Steps 6 and 7 (3+1 timing) correct execution and timing of the drop chasse followed by a raised chasse on count 4
3. Step 16 Proper execution of the split with all wheels on the floor aiming toward the long axis
4. Step 20 LOF-S proper execution of the step first aiming toward the short side barrier then curving to the long side barrier.

List of Steps - Sunshine Polka

Step No.	Steps	Musical Beats
1	LOF	2
2	RIF	1
3	LOF	1
4	RIF	2
5	LIF	2
6	DC-ROF	3
7	LIF-RC	1
8	ROF	2
9	LIF	1
10	ROF	1
11	LIOF	4
12	DC-RIF	2
13	LOF	1
14	RIF-RC	1
15	LOF	2
16	SPLIT	2
17	ROF	1
18	LIF-RC	1
19	ROIF	2
20	LOF-S	4
21	DC-RIF	2
22	LOF	1
23	RIF	1

SUNSHINE POLKA



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

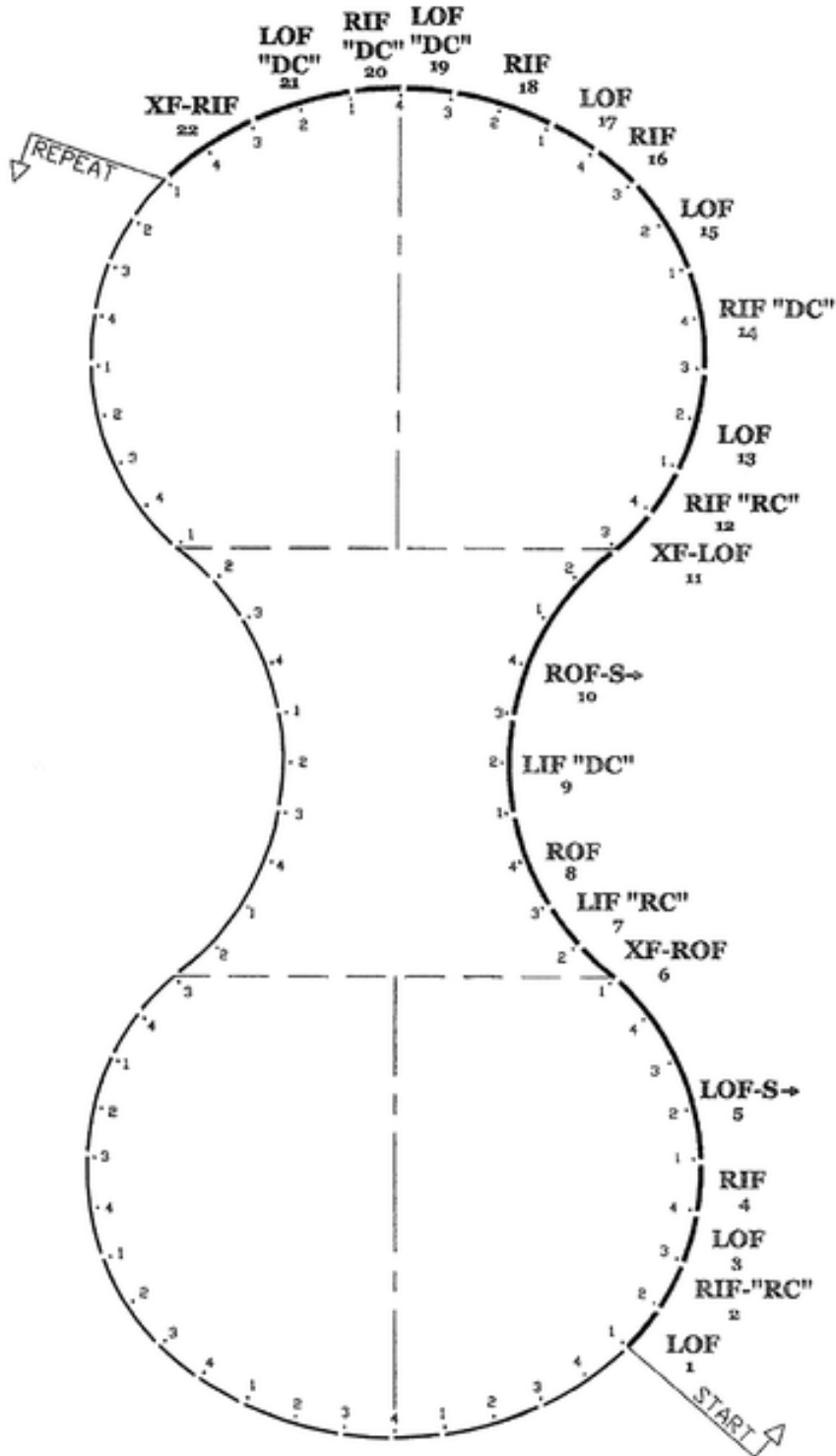
Music: Schottische 4/4; Counting 1,2,3,4
 Position: Side "B" or Solo
 Axis: 45-90 degrees

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.

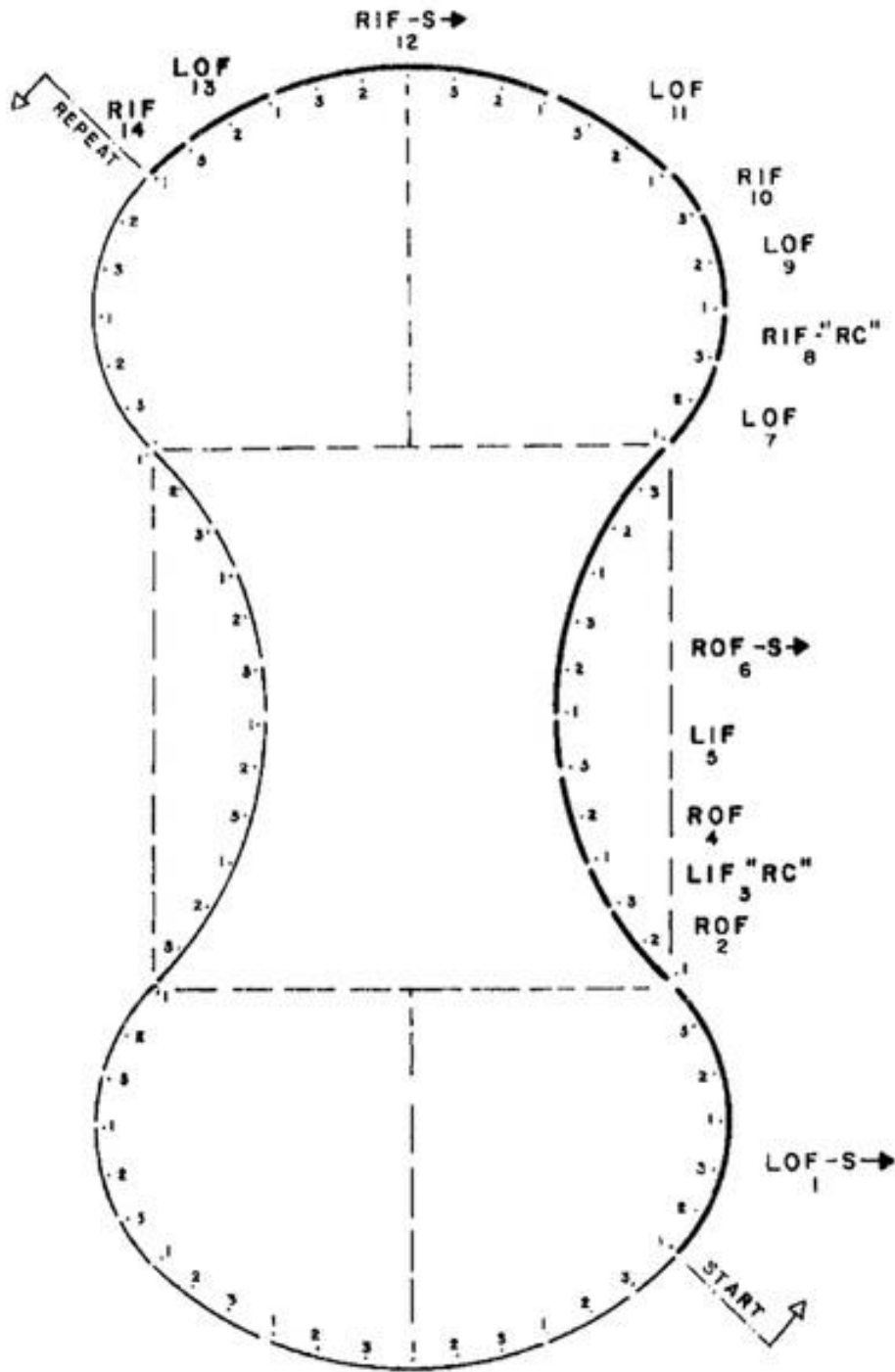
Steps #3 and #8 are raised chassé steps. The Raised Chassé must:

- 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.

SWING WALTZ



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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.

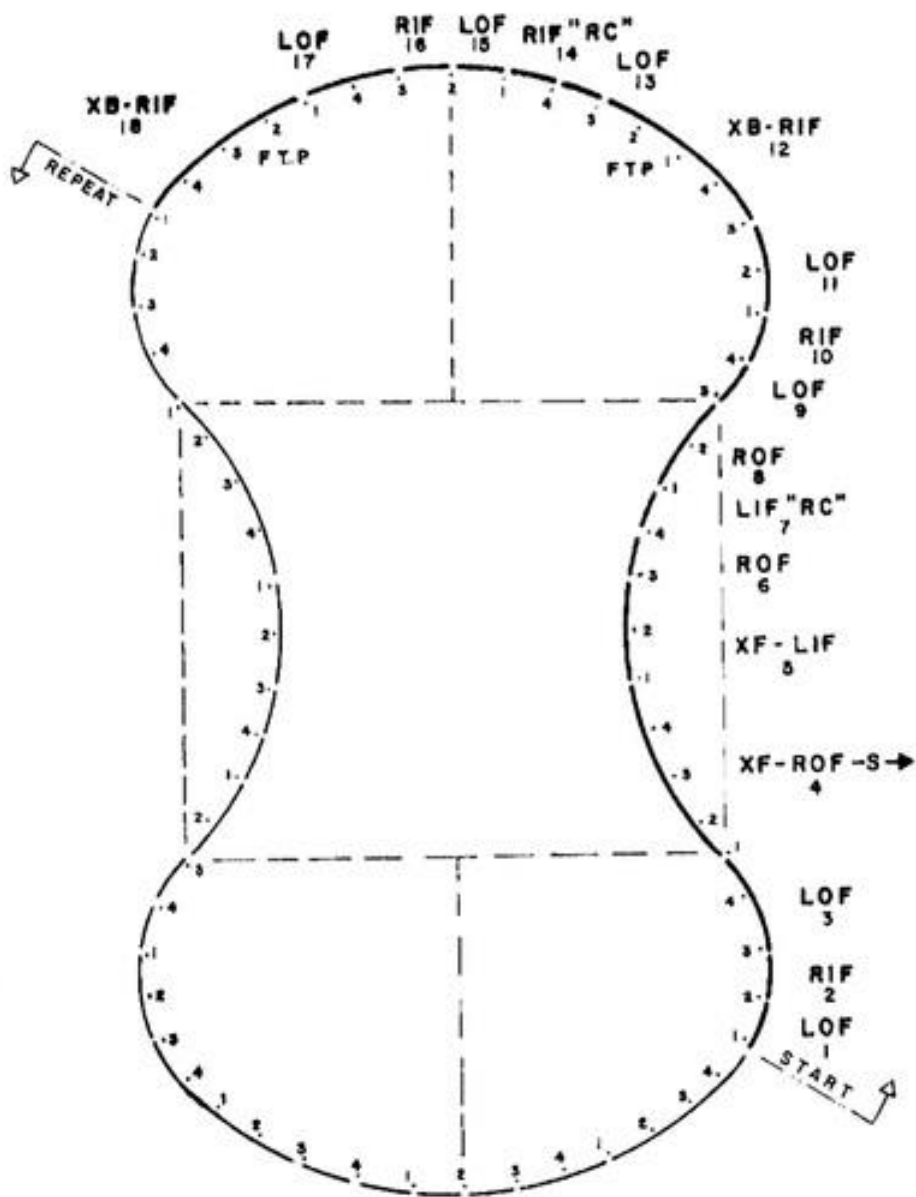
Steps #7 and #14 are raised chassé steps. The Raised Chassé must:

- 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.

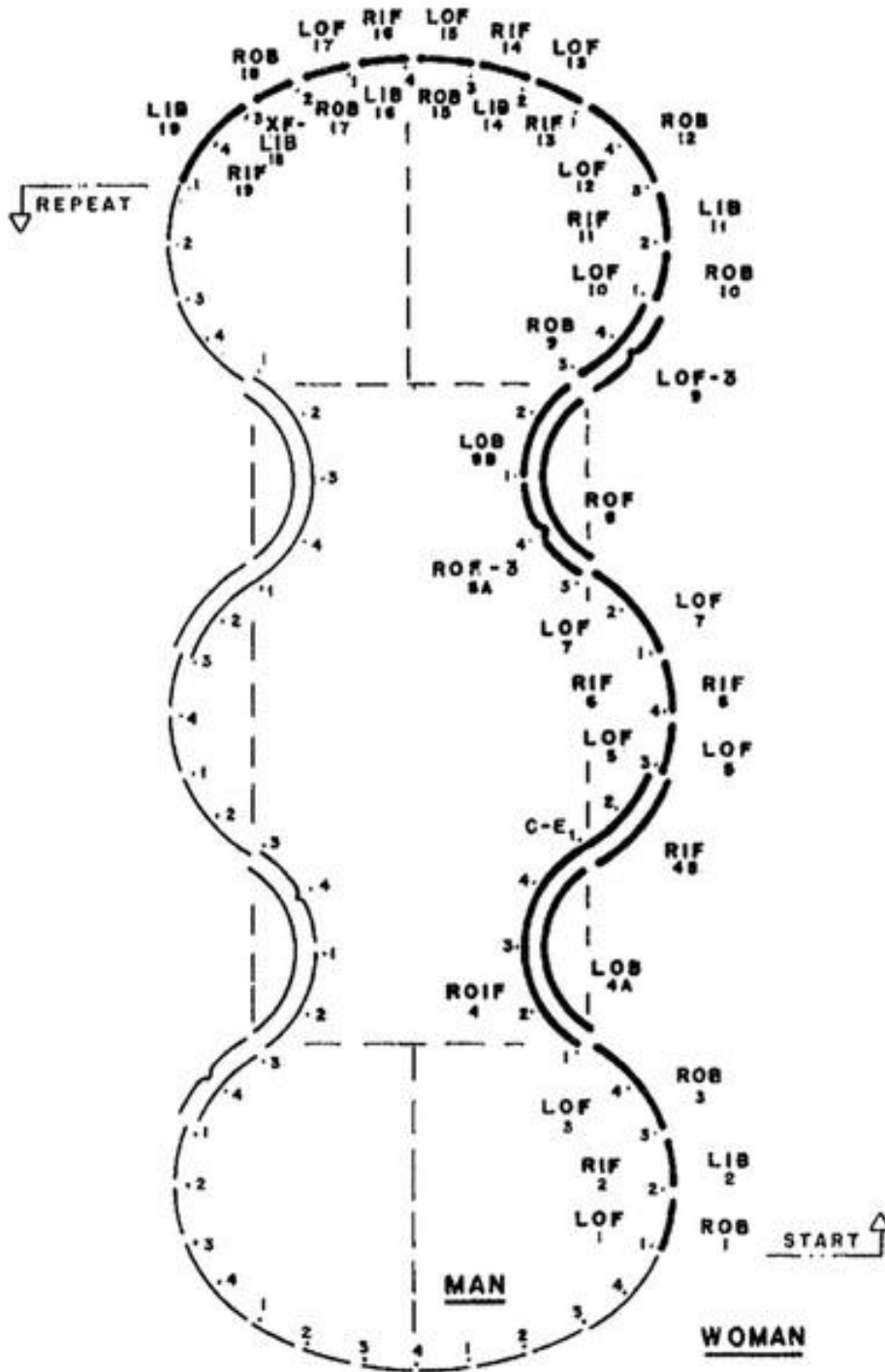
The man's step #18, the XF-LIB, is a crossed chassé. Step #19 is executed from behind the heel of the left skate. It is imperative that the man tracks the woman on step #19.

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



**T
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7-21-94

Valse Adante

Music: Waltz 3/4; Counting 1,2,3
Tempo: 155 beats per minute
Position: Side "B"
Pattern: Set
Axis: 45-90 degrees

DANCE NOTES:

The dance start on count 1 of 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.

The takeoff for every step in this dance must be made in the "parallel and" position, with the exception of steps #4, #10 and #16. The takeoff for these steps must be made in the "angular and" position. There is no rockover prior to steps #4, #10 and #16.

Steps #2, #8, and #14 are raised chasse's. During these steps, the right skate must be placed alongside and parallel to the left skate (the "parallel and" position), the left skate must then be raised vertically from the floor, and then placed on the floor in the "parallel and" position.

Step #4 (XF-ROF Swing) is a 9 beat step. During the execution of this step, the left leg is extended to the rear on counts #1 and #2, brought to the instep on the right skate on count #3, extended to the rear on counts #4, #5 and #6 of the step, and then swung forward on counts #7, #8 and #9 of the step.

Step #5 (XF-LIF) is a crossed progressive step. The takeoff should be close and parallel to the skating foot. The takeoff for step #6 (RIF) must be close and angular. There must be no rock over preceding this step.

Step #10 (XF-ROF Swing) the takeoff must be close and angular. There should be no rockover preceding this step. The change of lean occurs at the moment the new skate (right) comes in contact with the skating floor.

Step #11 is a dropped chasse' followed by a crossed progressive.

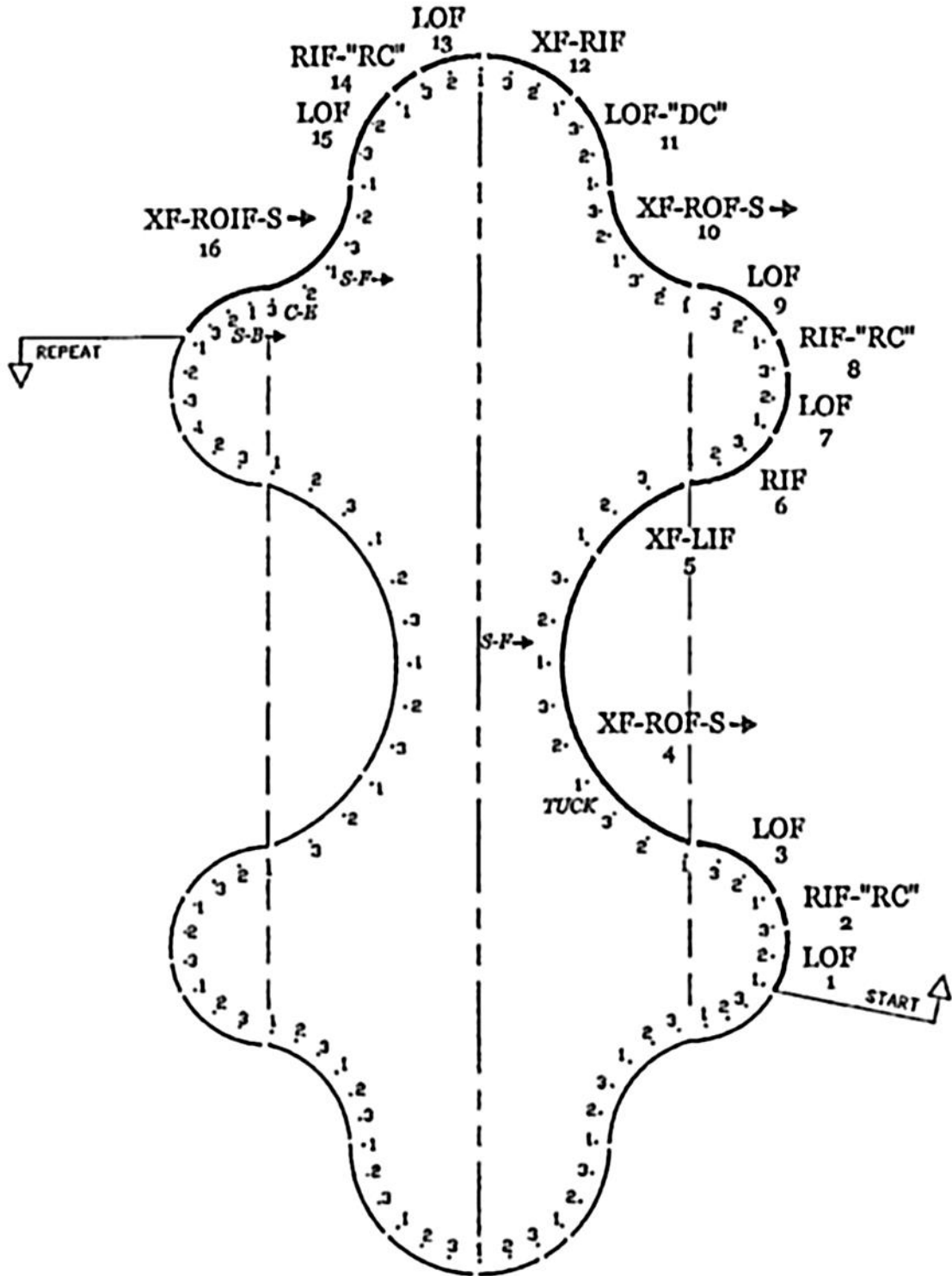
Step #16 (XF-ROIF Swing) is a 9 beat step. The free leg is extended to the rear on counts #1, #2 and #3 then swung forward on counts #4, #5 and #6, and then to the rear on counts #7, #8 and #9. The change of edge occurs on the 7th count of the step.

The baseline is a continuous baseline that starts with the beginning of step #4, step #6, step #10, step #11, step #16 and the 7th count of step #16.

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

VALE ADANTE

David Paden



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.

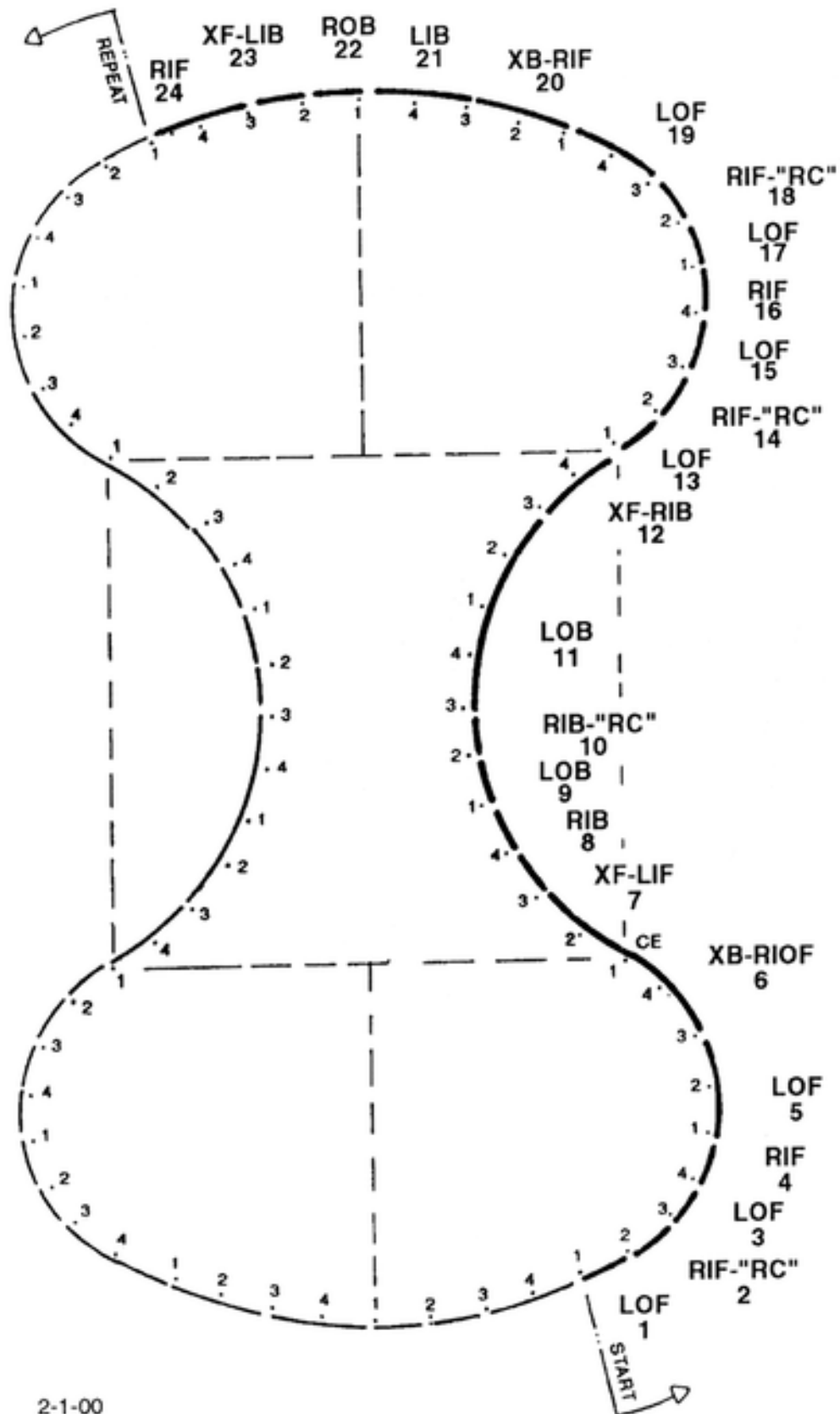
Steps #12 and #13 constitute a backward-to-forward open, dropped choctaw turn. Step #13 must be skated from behind the heel of the preceding step.

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



3.81 WESTMINSTER WALTZ - Solo

By Erik Van der Weyden and Eva Keats

Music: Waltz $\frac{3}{4}$
Pattern: set

Tempo: 138 bpm
Competitive Requirements - 2 Sequences

Changes:

- Step 11: LBO/ Step 15 LBO/ Step 23 LBO: can be skated as a dropped chasse or as a stroke, the execution of these steps are optional - before it was not specified.
- Step 14 (9 beats): RFI-swing-Rocker: starts as a progressive run - before it was not specified.

Clarification: step 3, LFO (2 beats outside edge) + change of edge to LFI (1 beat inside edge) - before it was a change of edge performed at the end of the third.

The Dance:

The Westminster Waltz is a dance skated with stately carriage and elegance of line.

Steps 1, 2, and 3 form a lobe in which step 2 is a progressive (run). There is a change of edge on the third beat of step 3 from outside to inside. Step 3 is a change-edge step, with the first 2 beats on an outside edge and the third beat on an inside edge.

Step 4 is a three beat RFI directed from the curve formed by steps 1, 2, and 3. It begins parallel to the long side barrier and finishes aiming toward the long axis. Step 5 is a three-beat LFI aimed initially toward the long axis and finishes toward the center of the floor, and step 6 is an open mohawk RBI, which, during the three beats of the step, becomes parallel to the long axis.

The movement of the free leg on step 7 (LBO) is optional.

Step 8 (choctaw RFI) must aim toward the long side barrier and finish parallel to it. Step 9 (LFO) begins parallel to the long side barrier and finishes toward the long axis, completing the lobe.

Steps 10 and 11* form a lobe which gently curves toward the short side barrier and finishes parallel to the long axis. Step 10 is a three-beat XR-RFO with a three turn on the third beat. It is optional to perform step 11 (LBO for three beats) as a stroke or as a dropped chasse and is skated prior to crossing the long axis. **In team dance, Steps 10 and 11 are 10a and 10b for the woman.*

Step 12 is a two-beat choctaw RFI which begins toward the short side barrier and finishes toward the long side barrier. This step is performed before crossing the long axis. Step 13 is a one-beat crossed chasse XB-LFO which passes the long axis.

Step 14 is a nine-beat run RFI swing rocker to a RBI. The swing is performed on the fourth beat of the step, and the rocker is performed on the seventh beat of the step. The position of the free leg after the execution of the rocker turn is optional. Step 14 aims initially toward the long side barrier, then parallel to it on the swing, and toward the long axis just before the rocker. After the rocker, the step curves away from the long axis and finishes toward the long side barrier.

Step 15 (LBO for three beats) is skated parallel to the short axis. It is optional to perform this step as a stroke or as a dropped chasse.

Step 16 is a six-beat Cw RFI-3; the first three beats of the step are performed on a RFI, and the last three beats are performed on a RBO; the three turn is performed on the fourth beat of the step. The step begins toward the long side barrier and finishes away from it.

Step 17 (XR-LBO for two beats) begins a lobe that opens toward the long axis and returns toward the long side barrier with step 18 (RBI for one beat).

Step 19, a LBI for three beats, is a wide step, i.e. with the left foot taking the floor about 18 inches (approximately 0.5 meters) from the right foot. This step aims initially toward the

long side barrier and curves toward the middle of the short side barrier. Step 20 finishes toward the long axis at the center of the rink.

Steps 21 (XR-LBO), 22 (mohawk RFO-3), 23 (LBO), and 24 (RFO-swing) form a long lobe that opens toward the center of the rink, then beginning with step 23 curves toward the short side barrier. It is optional to perform step 23 (LBO) either as a stroke or as a dropped chasse.

Step 24 is a six-beat mohawk RFO-swing. The step is performed as follows:

- On the first beat: mohawk RFO;
- On the fourth beat: forward swing of the free leg;

During the evaluation of this dance particular attention should be paid to the following elements:

- Accuracy of timing, step technique, and the prescribed pattern.
- Accuracy of timing of steps 1, 2 and 3.
- Timing of step 3: three beats total; two beats on an outside edge, one beat on an inside edge.
- Depth of edge on step 4 allowing the correct aim for the angular takeoff of step 5 towards the long axis.
- Proper execution of the open mohawk, step 6 (RBI), placed next to the instep of step 5 (LFI).
- Step 8 aimed towards the long side barrier.
- Step 10 and 11 descending directly towards the short side barrier and finishing parallel to the long axis.
- Correct timing of steps 12 (2 beats) RFI and 13 (one beat) Xch LFO.
- Edge quality and correct aim toward the long axis for step 14 run RFI Swing Rocker. Turn must be executed on deep inside edge before and after the turn, with no apparent flattening or change of edge.
- Step 15 aimed directly to the long side barrier.
- Step 16 (choctaw RFI-3) aimed toward the long side barrier, with the three turn aiming parallel to it on beat 4 of the step. The step finishes away from the long side barrier.
- Step 19 is a wide step and should be placed approximately 18 inches from the previous step.
- Correct aim for step 21 towards the center of the rink.
- Proper curvature and execution of steps 21, 22, and 23 with no obvious flattening of the arc.

Key Points - Westminster Waltz Solo

SECTION 1:

1. **Steps 1, 2 And 3:** accuracy of timing of all three steps (step 1 is two beats, step 2 is one beat and step 3 is 3 beats). Step 3 is an outside edge for two beats with a change of edge to inside on beat 3 of the step.
2. **Step 4:** RFI for three beats; must be stepped as a clear inside edge that is maintained throughout and aimed toward the center of the rink.
3. **Steps 5 (LFI) and 6 (Mk-RBI):** proper execution of the Open Mohawk, aimed toward the long axis and done on strong edges, with Step 6 placed close to the instep of the left foot.
4. **Steps 7 (LBO) and 8 (Cw-RFI):** proper execution of the choctaw, keeping the correct edges before/after the turn, with no deviation from the LBO before executing the choctaw
5. **Step 10 (XR-RFO-3):** proper execution of the cross-roll and 3 turn, keeping the correct edge before/after the turn.

SECTION 2:

1. Steps 12 (Cw-RFI) and 13 (Xch-LFO): proper execution of the choctaw, keeping the correct edge before/after the turn, followed by a crossed-chasse done with feet parallel and close together, immediately returning to the “and” position, executed on the correct edge. Proper timing of step 12 Cw-RFI (two beats) and step 13 Xch LFO (1 beat).
2. Step 14 (run RFI-Sw RK): proper execution of the Swing Rocker turn, skated on a strong edge throughout the turn, with no deviation from the inside edge before or after the turn. The aim of the cusp of the turn should be towards the long axis.
3. Step 15 (LBO) and 16 (Cw-RFI-3): proper execution of the choctaw and 3 turn, keeping correct edges before/after the turns. Pay attention to the proper timing of the three turn, which should be executed on beat 4 of the step.
4. Step 19: should be stepped wide (approximately 18 inches or 0.5 meters from the previous step).
5. Steps 21 (XR-LBO), 22 (Mk-RFO-3), 23 (LBO), 24 (Mk-RFO-Sw): proper execution of the Mohawks and 3 Turn. This lobe should be skated on a curve, with continuing, flowing waltz movement and no obvious flattening or sub curvature of the arc. Step 24 must be skated on an outside edge for 6 beats.

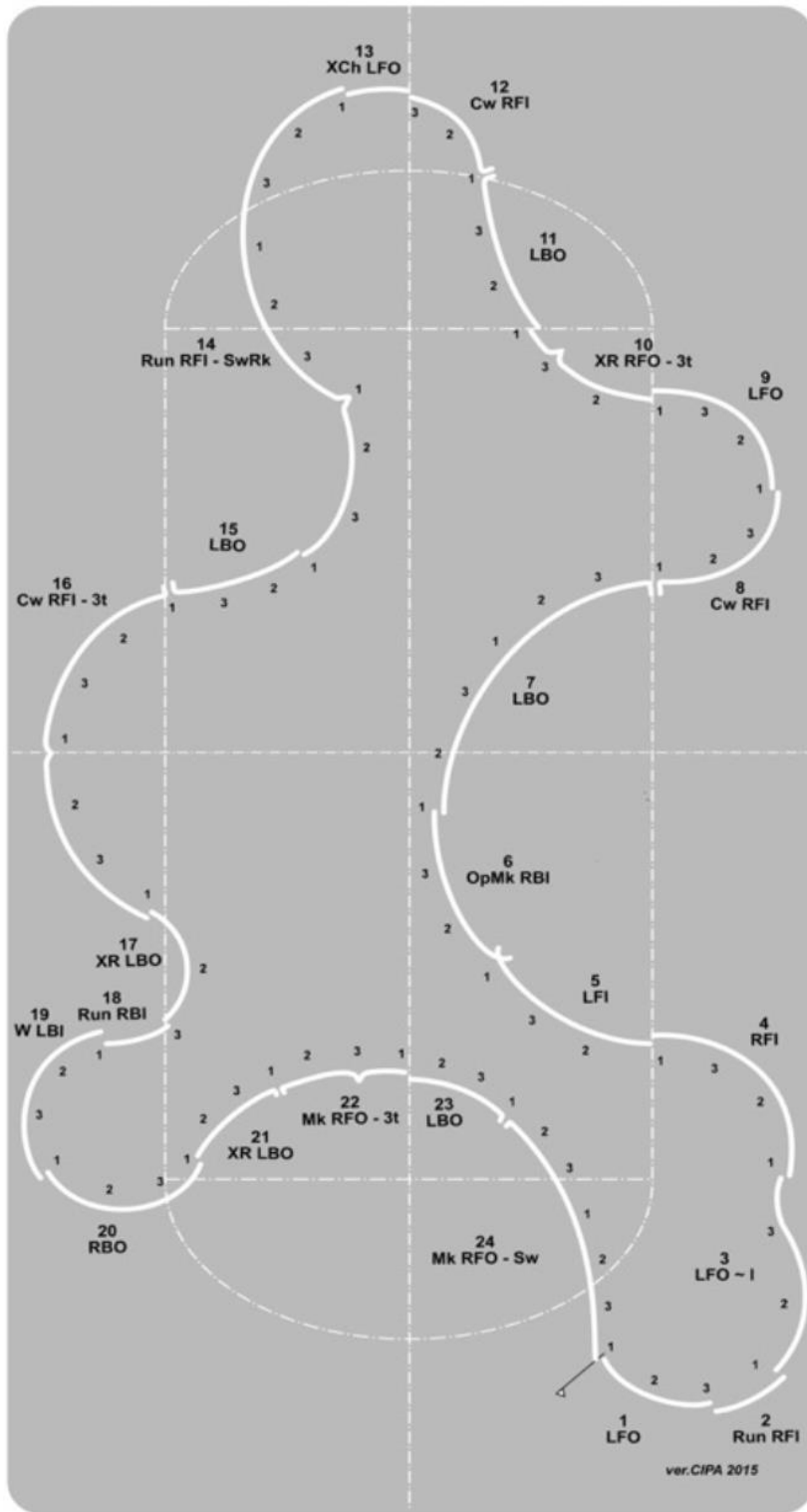
SECTION 1 for Steps 1-14:

1. Steps 5 (LFI) (3 beats) and 6 (Mk-RBI)(3 beats):
 - Proper execution of the Open Mohawk, aimed toward the long axis and done on strong edges, with Step 6 placed close to the instep of the left foot.
2. Step 10 (XR-RFO-3):
 - Correct technical execution of the cross-roll and 3 turn;
 - Keeping the correct edge before/after the turn.
3. Step 13 (Xch-LFO) (1 beat):
 - Correct technical execution of the crossed-chasse done with feet parallel and close together, immediately returning to the “and” position, executed on the correct edge.
4. Step 14 (run RFI SwRK) (3+3+3 beats)
 - Correct technical execution of the Rocker turn, executed on beat 7 of the step skated on a strong edge throughout the turn;
 - Attention: the aim of the cusp of the turn should be towards the long axis.
 - No deviation from the inside edge before or after the turn.

List of steps - Westminster Waltz Solo

NO.	SKATER'S STEP	BEATS
1st SECTION		
1	LFO	2
2	Run RFI	1
3	LFO/I	2+1
4	RFI	3
5	LFI	3
6	OpMk RBI	3
7	LBO *	6
8	Cw RFI	3
9	LFO	3
10	XR RFO-3t	2+1
11	** LBO	3
2nd SECTION		
12	Cw RFI	2
13	XCh LFO	1
14	Run RFI-SwRk	3+3+3
15	** LBO	3
16	Cw RFI-3t	3+3
17	XR LBO	2
18	Run RBI	1
19	W LBI	3
20	RBO	3
21	XR LBO	3
22	Mk RFO-3t	2+1
23	** LBO	3
24	Mk RFO-Sw	3+3
* free leg free movement ** could be a Stroke or a Dropped Chasse		

Pattern - Westminster Waltz Solo



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

