

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.

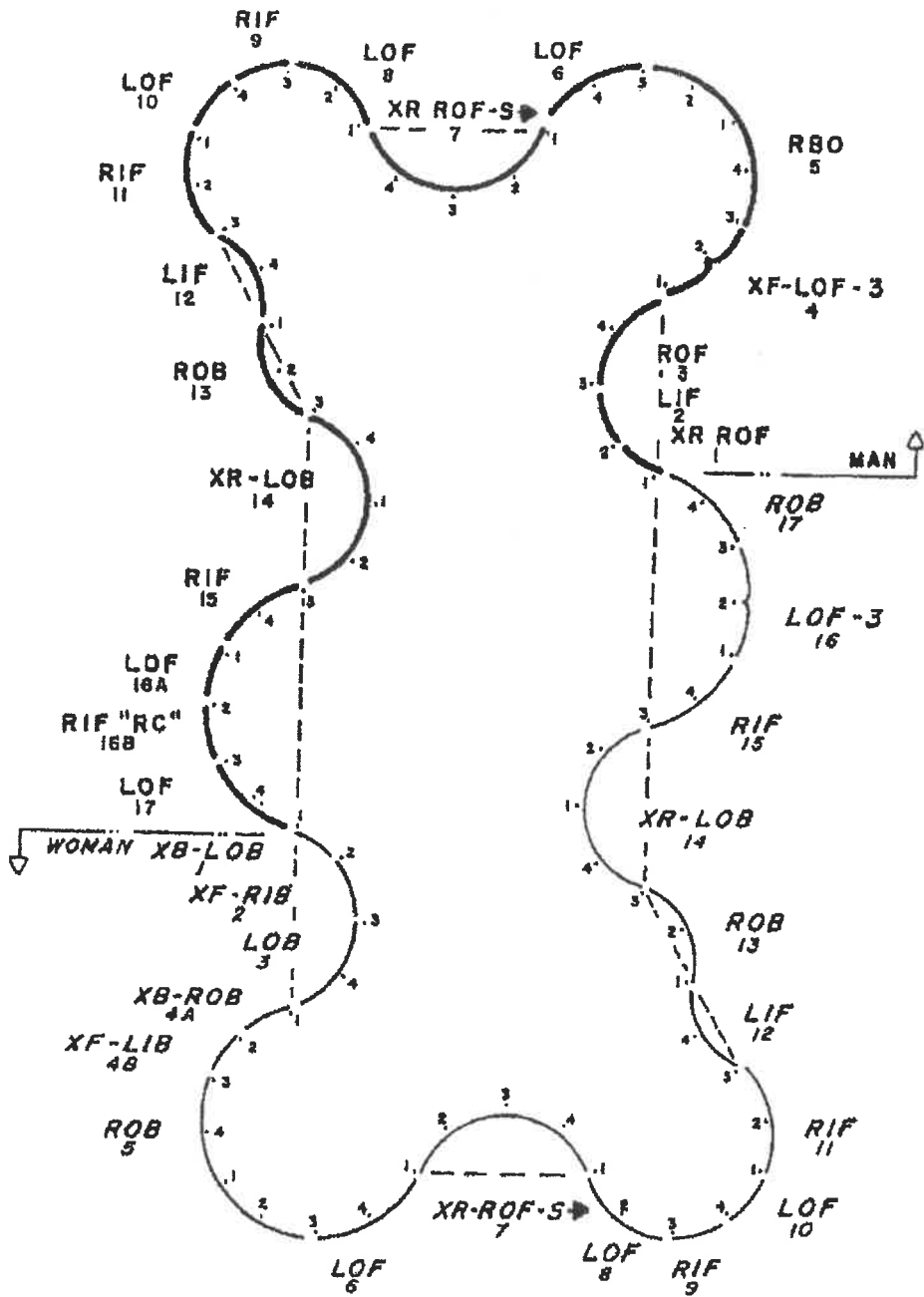
Steps #12 and #13 constitute a closed Choctaw turn, with the curvature of both steps being of equal degree. These steps do not conform to the straightaway baseline listed for steps #14 through #3, but do conform to a baseline of their own which is at an angle to the aforementioned straightaway baseline.

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



HARRIS TANGO
Trudy Harris & Paul Krechow
Double Pattern

Music: Tango 4/4
Tempo: 100 beats per minute
Position: Outside (1-14), Closed (15), Open (16-21), Partial Outside (22)
Pattern: Set

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 team starts in the Outside position with the woman skating backward on the right side of the man. The woman's first step is a 1-beat XB-LOB crossed progressive, followed by a 1-beat XF-RIB crossed chassé, followed by a four-beat LOB edge. The man's first step is a 1-beat XF-ROF crossed progressive followed by a 1-beat XB-LIF crossed chassé, followed by a four-beat ROF edge. During this four-beat ROF step the man deepens his edge to cross the woman's tracing. The next lobe (steps #4, #5, and #6) consists of the same sequence of steps by each partner, but on the opposite feet and skating in the reverse direction.

The third lobe starts with step #7, a XF-ROF cross-roll 3-turn for the man (turned on the second count of this step), and an X8-LOB cross-roll for the woman. When the woman executes her backward-to-forward Mohawk turn (steps #7 and #8), she should step forward from behind the heel of her left skate. Man's step #8 takes the floor in the "parallel and" position. Step #9 for both partners is a crossed chassé. All four steps of this lobe are executed with the man's tracing outside the woman's tracing.

Steps #11, #12, and #13 comprise a barrier lobe sequence similar to steps #4, #5, and #6, except that the man is now skating backwards and to the left of the woman, who is now skating forward. During step #13, the woman deepens her edge to cross the man's tracing.

Step #14 is a LOB cross-roll for the man and a ROF cross-roll 3-turn for the woman, turned on the second count of the step. When the man steps forward on step #15, from behind the wheel of his left skate, he steps inside the woman's tracing. The woman then deepens her LOB edge (step #15) so that the man's tracing crosses hers. During this step, the team is in Closed "A" position. The crossed tracing movement should coincide with the free leg swing of both partners.

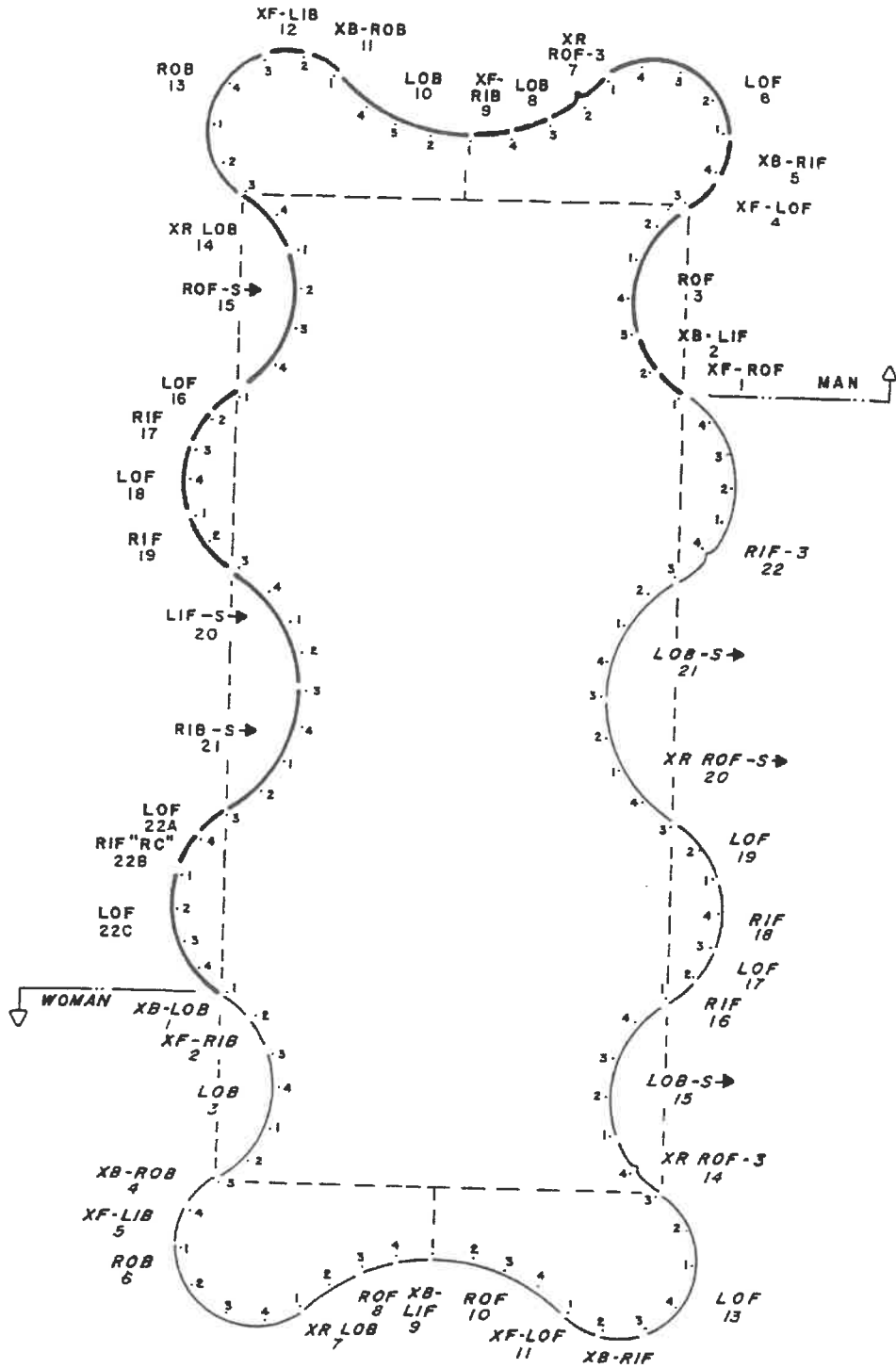
The team assumes an Open position for the progressive running steps that follow. Step #20, the first half of a closed swing Mohawk turn is a ROF cross-roll for the woman, and a LIF angular takeoff for the man. The second half of this turn (step #21) starts at the top of the lobe with the free legs in a trailing position. The free legs are then swung to a leading position.

On step #22 the woman steps forward to execute a RIF 3-turn on the second count of this 6-beat step. On step #22A the man steps forward for a LOF 1-beat step. Step #22B is a 1-beat RIF raised chassé, while step #22C is a four-beat LOF edge. The partners assume the Outside position for step #22B.

HARRIS TANGO

Position	Step #	Man's Step		No. of Beats of Music		Woman's Step
			M		W	
Outside	1	ROF Crossed Front		1		LOB Crossed Back
	2	LIB Cross Back		1		RIB Cross Front
	3	ROF		4		LOB
	4	LOF Cross Front		1		ROB Cross Back
	5	RIF Cross Back		1		LIB Cross Front
	6	LOF		4		ROB
	7	ROF Cross Roll 3-turn	1+1		2	LOB Cross Roll
	8	LOB		1		ROF
	9	RIB Cross Front		1		LIF Cross Back
	10	LOB		4		ROF
	11	ROB Cross Back		1		LOF Cross Front
	12	LIB Cross Front		1		RIF Cross Back
	13	ROB		4		LOF
	14	LOB Cross Roll	2		1+1	ROF Cross Roll 3-Turn
Closed	15	ROF Swing		4		LOB Swing
Open	16	LOF		1		RIF
	17	RIF		1		LOF
	18	LOF		2		RIF
	19	RIF		2		LOF
	20	LIF Swing		4		ROF Cross Roll Swing
	21	RIB Swing		4		LOB Swing
	Open	22a	LOF	1		1+5
Outside	22b	RIF chassé	1			
	22c	LOF	4			

HARRIS TANGO



KEATS FOXTROT

Eva Keats

Music: Foxtrot 4/4
Tempo: 96 beats per minute
Position: Open, Closed, Outside, Partial Outside
Pattern: Optional

DANCE NOTES

Two sequences.

It is important to skate with a soft knee action and deep firm edges. This is a light, airy dance to be danced--not stepped.

In open position, the partners should skate with their shoulders and hips close together. Steps #1, #2 and #3 are a cross chassé sequence for both partners, while steps #6, #7 and #8 are progressives.

On step #4, the woman accentuates count 3 with a knee bend corresponding to the man's on his step #4b.

On the man's steps #4b and #5, the free foot leaves the surface in front (trailing) and is then drawn down beside the skating foot in preparation for the next step allowing the edge to deepen slightly just prior to the rockover. This is especially important at the end of step #4b to assist in making the slight rockover called for there to facilitate starting the different curvature of the next lobe.

Steps #4a and #9 for the man and steps #4 and #9 for the woman are started as cross rolls. Step #5 is started as a cross roll for the woman, but not for the man. Step #6 is a LOF for the man in which he strokes slightly to the inside of the woman's trace moving into track on steps #7 and #8. The partners should be directly opposite at this point and remain in closed or Waltz position until the end of step #8, by which time the man should be at the side of the woman for his ROF-XR-3 (outside position), with right shoulders touching and in line (parallel). Closed position (Waltz position) is resumed on step #10. A slight rockover should occur at the end of step #10, enabling both partners to have a good curving edge on step #11.

The man's steps #11a and #11b are a progressive sequence. On the woman's Mohawk (steps #11 and #12), she does not swing the free leg, but on step #11 after extending it behind, she merely brings her foot down beside her skating heel (keeping it well turned out) during count 4. Then on count #1, she places it on the surface on the outer edge side of the skating foot.

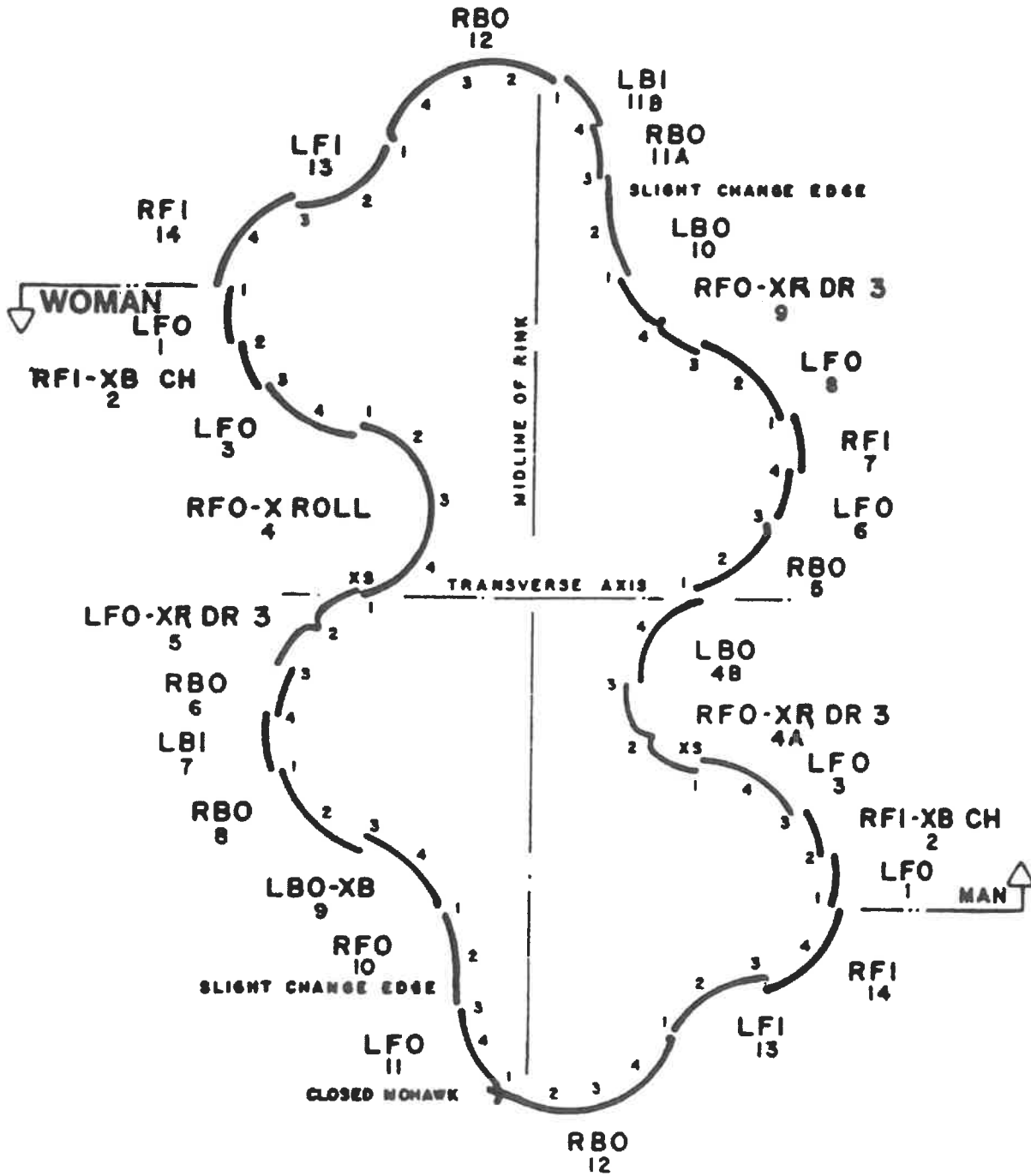
Step #11 for the woman and step #11a and #11b for the man are skated in the partial outside position.

On step #12, partners should not be in tandem position. On step #12, both free legs extend forward together and are then drawn evenly so that by the end of count 4, they are at the heels of the skating feet ready for the LIF takeoff.

Step #13 should be stepped close to the heel of the skating foot. Care should be taken to avoid wide stepping or lunging on steps #13 and #14 and should have equal depth.

NOTE: Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

KEATS FOXTROT



Dynasty Blues

David & Joyce Herlacher and Ben Ferrante

BLUES

88 Beats Per Minute

HOLD: , Kilian

SET Pattern

OPENING STEPS

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

DANCE NOTES

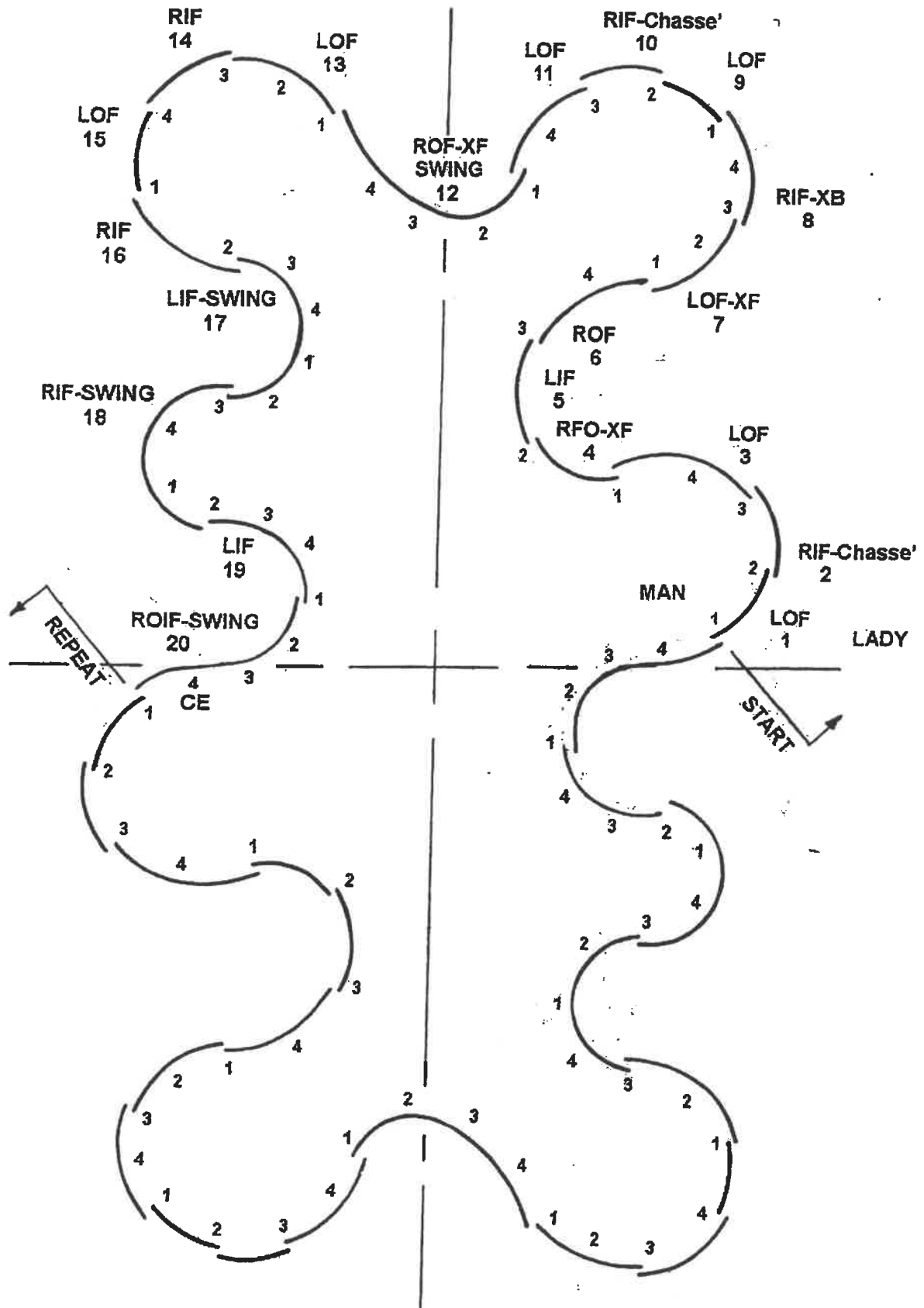
Man and Lady skate the same steps.

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

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

Dynasty Blues

David & Joyce Herlacher and Ben Ferrante



(Killian Position)

WERNER Tango

Originated Gladys & George Werner
International

Music: Tango 4/4
Position: Killian
Competitive Requirements: 4 Sequences

Tempo: 100 Metronome
Pattern: set

DANCE DESCRIPTION

This dance should be skated in Killian position, with strong edges and character. Good flow and fast travel across the floor are essential and must be achieved without obvious effort or pushing. Free leg and choreographed upper body movements should be added, as long as they respect the correct edges, timing and prescribed free leg positions.

The first step of the dance is a LFO of one beat aiming toward the long side barrier near the left corner away from the judge stand. Step #2 is a RFI raised chasse, of one beat, parallel to the long side barrier, followed by a LFO of two beats (step #3) aiming toward the short side barrier and then a cross in front to a RFI (step #4), of two beats, finishing aiming toward the center of the floor.

Step #5 is double swing change of edge LFI/O of 6 beats, starting toward the center of the floor, changing the edge aiming toward the short side barrier and finishing parallel to it. On this step, the free leg is swung forward on the third count of the step, the change of edge occurs on the fourth beat of the step, holding the free leg in front, and then the free leg is swung in back on the fifth beat of the step.

Step #6 is a cross behind to a RFI of two beats, aiming toward the long side barrier, followed by a LFO (step #7) and a run RFI (step #8), both of one beat, finishing with a LFO (step #9) of two beats aiming toward the center of the floor.

Step #10 is a deep RFO of two beats to allow a dropped chasse with a change of edge LFI/O (step #11) of two beats. On this step, the inside edge is held for one beat, and the change of edge to outside occurs on the second beat of the step, aiming toward the long side barrier. Next, there is a cross in front RFI (step #12) of two beats finishing parallel to the long side barrier.

Step #13 is a LFO of one beat starting near the short axis, followed by a raised chasse RFI (step #14) of one beat aiming toward the center of the floor.

Step 15 is a 6 beat step composed of:

- LFI swing of four beats starting toward the center of the floor and finishing aiming toward the long side barrier. On this step the free leg is swung in front on the third beat of the step.
- Slalom step, of two beats, with both feet on the floor in a parallel and close together position. On the first beat the previous LFI edge is maintained and the right skate is placed alongside the left foot on a RFO for one beat, and then the change of edge occurs to a LFO/RFI for one beat.

This last step should finish aiming toward the long side barrier to allow the restart the dance with the take off of the right skate from the skating surface.

DANCE KEY-POINTS

SECTION 1:

- **Step 4**, correct execution of Cross in front, with feet close together.
- **Step 5**, correct execution of Double Swing Change of edge, respecting the prescribed free leg position and the timing
- **Step 6**, correct execution of the Cross behind, with feet close together, without changing the edge before/after the step.

SECTION 2:

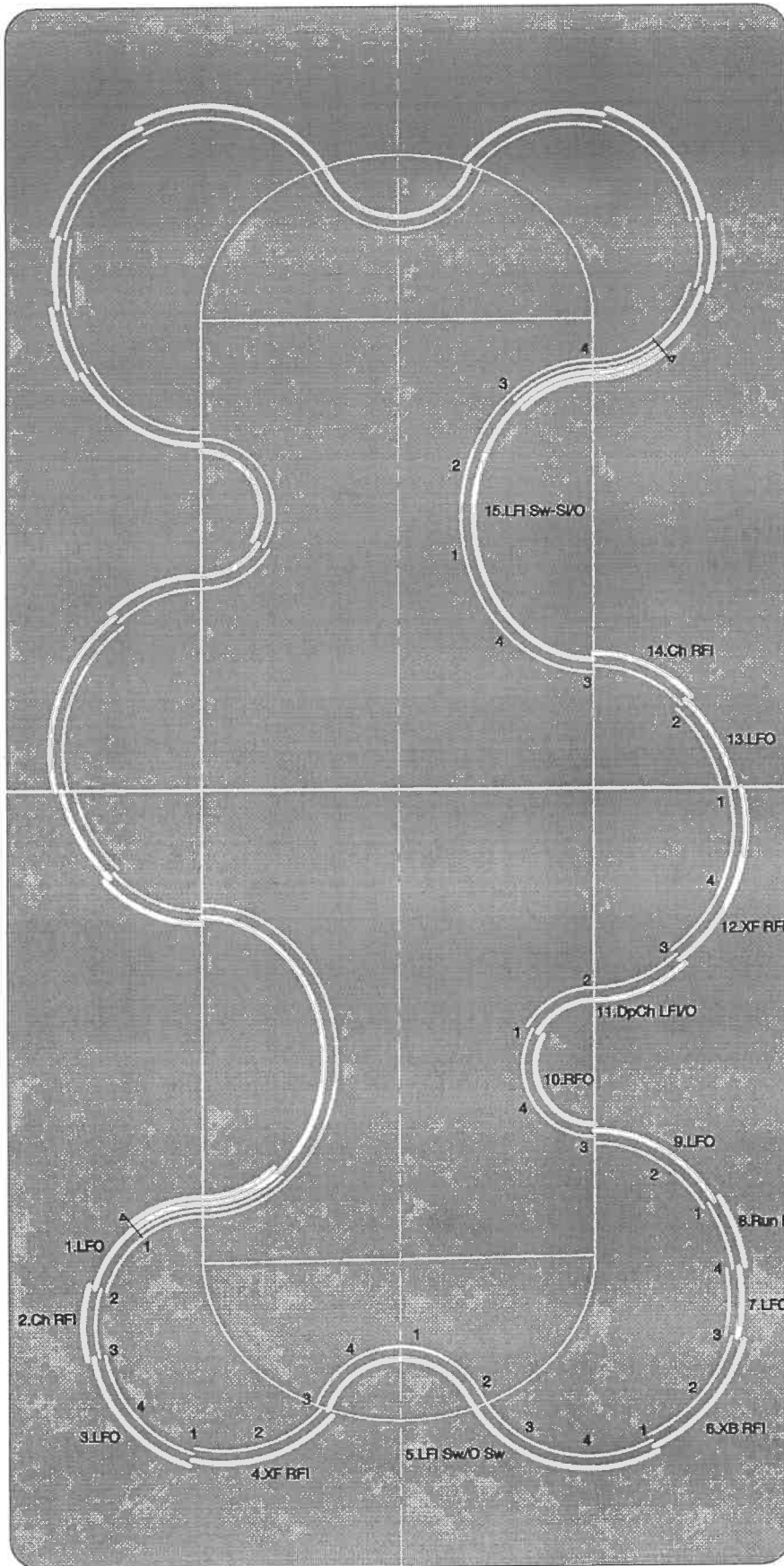
- **Step 11**, correct execution of Dropped Chasse Change of edge, respecting the correct timing.
- **Step 12**, correct execution of Cross in front, with feet close together.
- **Step 15**, correct execution of the Swing Slalom Change of edge, respecting the correct timing and the Slalom position (both feet on the floor in a parallel and close together position), with a pronounced change of edge.

(Killian Position)

LIST OF THE STEPS

HOLD	No.	WOMAN Steps	BEATS	MAN Steps
1st SECTION				
Killian	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	2	LFO
	4	XF RFI	2	XF RFI
	5	LFI Sw/O Sw	2+1+1+2	LFI Sw/O Sw
	6	XB RFI	2	XB RFI
	7	LFO	1	LFO
	8	Run RFI	1	Run RFI
	9	LFO	2	LFO
2nd SECTION				
Killian	10	RFO	2	RFO
	11	DpCh LFI/O	1+1	DpCh LFI/O
	12	XF RFI	2	XF RFI
	11	LFO	1	LFO
	14	Ch RFI	1	Ch RFI
	15	LFI Sw/ SI/O (RFO/I)	2+2+1+1	LFI Sw/ SI/O (RFO/I)

WERNER TANGO



JUDGES STAND

WOMAN
MAN

STYLE "B" WALTZ

Music: Waltz 3/4
 Hold: Closed

Tempo: 108 Metronome
 Pattern: Set

The Dance

Outer or Barrier Lobe

Step	Man	Beats	Woman
1	RBO	3	LFO
2	LFO	2	RFI
3	RFI	1	LBI-mohawk
4	LFO	3	RBO
5	RFI	2	LFO
6	LBI-mohawk	1	RFI
7	RBO	3	LFO

Corner or Connecting Step

Step	Man	Beats	Woman
8	LBO	3	RFO

Outer or Barrier Lobe

9-15 Repeat first barrier lobe sequence.

The Inner or Center Lobe

Step	Man	Beats	Woman
16	LBO	3	RFO
17	RFO	2	LFI
18	LFI	1	RBI-mohawk
19	RFO	3	LBO
20	LFI	2	RFO
21	RBI-mohawk	1	LFI
22	LBO	3	RFO

Care should be taken during partner's mohawk turns--do not power stroke, stroke the mohawks smoothly and distinctly. Most of the power is obtained from the plain back and front edges which cross the imaginary line of travel. The forward strokes during partner's mohawk are progressive steps.

OPTIONAL STEPS: Six beats may be deleted for small floors. The last three-beat step of the first outer or barrier lobe (RBO for man, LFO for woman) and the three-beat corner or connecting step are optional.

CANASTA TANGO

James B Francis

Music: Tango 4/4
Tempo: 100 beats per minute
Position: Reverse Kilian
Pattern: Set

NOTE: All the steps in this dance are progressive except steps 4, 7 and 10.

DANCE NOTES

Dance begins on step 1, an LOF one beat on count 1 of a measure of music. This is the first step of an eight-beat barrier lobe.

Step 4 is a raised chassé executed on count 4.

Steps 5 (LOF) and 8 (ROF) are four-beat swings.

Steps 7 (LIF) of the center and step 10 (RIF) of the straightaway are cut steps (dropped chassés). After the free leg extends to the front, it returns close behind the skating foot to accommodate a smooth transition for steps 8 and 11.

Steps 9 through 13 must be skated with very strong edges in order that step 14 (ROF-X swing roll) may be aimed to the center for a four-beat inverted corner lobe. The path for the ROF-X swing roll is made from the outside of the left foot.

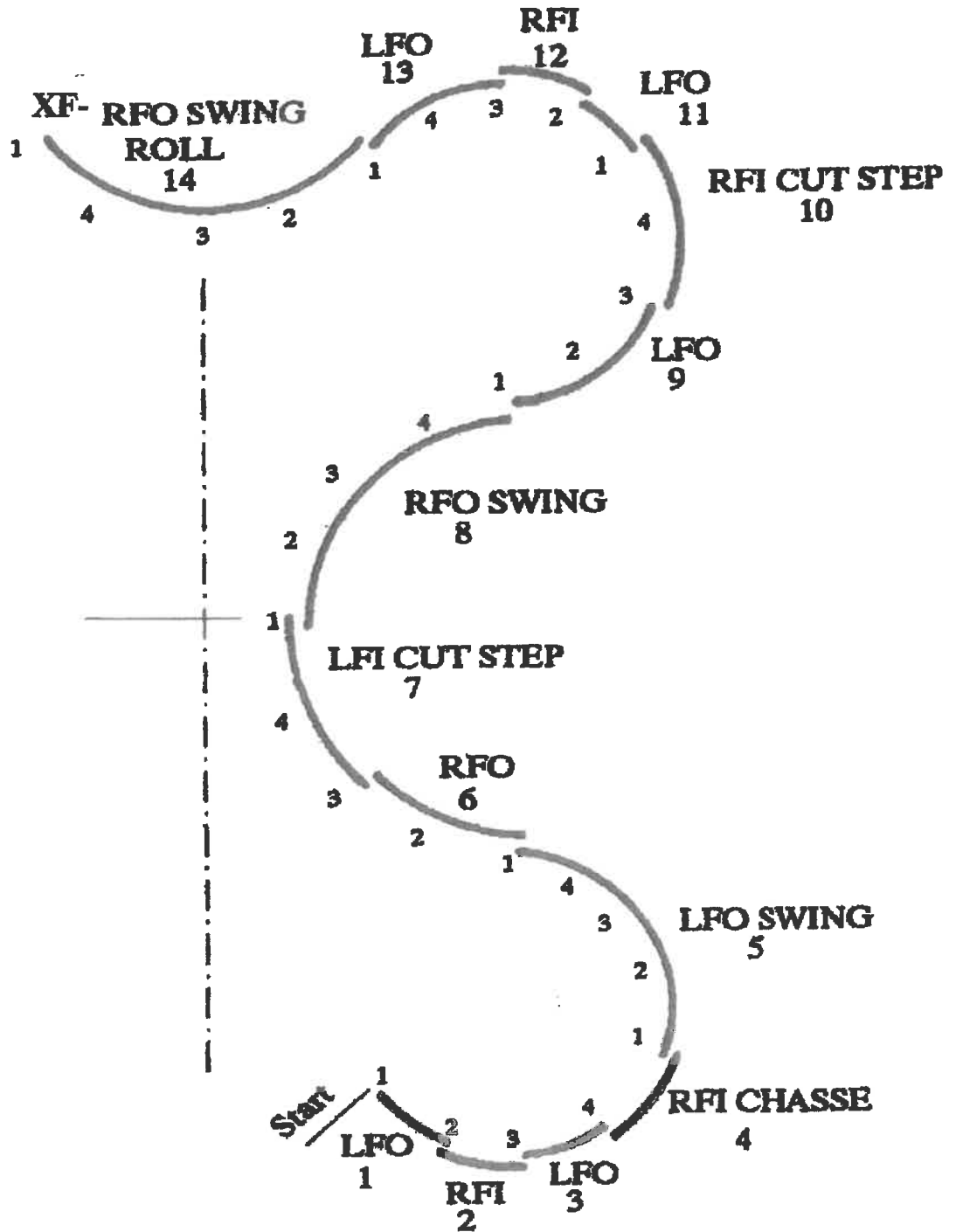
Step 14 may be skated as an open stroke.

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

NOTE: For skating conditions where the 28-beat pattern is not practical, steps 3, 4, 11 and 12 may be deleted for a 24-beat pattern.

Hold	Steps	Man	Woman	Beats
Reverse Kilian	1	LOF	LOF	1
	2	RIF	RIF	1
	3	LOF	LOF	1
	4	RIF chassé	RIF chassé	1
	5	LOF Swing	LOF Swing	4
	6	ROF	ROF	2
	7	LIF cut step	LIF cut step	2
	8	ROF Swing	ROF Swing	4
	9	LOF	LOF	2
	10	RIF cut step	RIF cut step	2
	11	LOF	LOF	1
	12	RIF	RIF	1
	13	LOF	LOF	2
	14	ROF-XF Swing	ROF-XF Swing	4

CANASTA TANGO



KEATS FOXTROT

Eva Keats

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 steps 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 takeoff 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 2-beat edges may be selected for steps #13 and #14 EACH time the dance is repeated: (a) LIF to RIF, (b) LOF to RIF, (c) LIF to ROF, and (d) LOF to ROF. The position on the floor will determine which combination is chosen.

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

KEATS FOXTROT

Solo

