



Figure Sport Committee  
2022-2032 Selected Dance Diagrams

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# AMERICAN MARCH

Pizzullo & Gray

Music: March  
Tempo: 100 beats per minute  
Position: Side "B"  
Pattern: Set  
Axis: 45-90 degrees

## OPENING

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

## DANCE NOTES

The takeoff for every step 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.



### 3.2 ARGENTINE TANGO - Solo Woman's steps

*By Reginald Wilkie and Daphne Wallis*

Music: Tango 4/4  
Pattern: Set

Tempo: 96 bpm

The dance begins with step 1 (LFO), followed by run RFI (step 2) and LFO (step 3) aiming towards the short side barrier with step 4 (Ch RFI) executed at the long axis and continuing towards the long side barrier with step 5 (LFO) and step 6 (run RFI), all for one beat, finishing parallel to the long side barrier. Step 7 (LFO) should be skated as a deep outside edge which should finish toward the long axis.

Step 8 (XF RFO) for one beat, aims toward the long axis with feet close for the cross in front. Step 9 (XB LFIO) for 3 beats total, is distributed as follows:

First and second beat: (XB LFI) begins parallel to the long axis on the first beat and descends on the second beat toward the long side barrier with the free leg extended in front.

Third beat: a change of edge to LFO for one beat that moves away from the long side barrier and aims toward the center of the rink. This change of edge occurs as the free leg is brought back past the skating foot in preparation for step 10 (XB RFIO).

Step 10 (XB RFIO) for two beats, the first of which is an inside edge with a change to outside edge on the second beat. The aim is initially toward the center of the rink and finishing parallel to the long axis on the second beat.

Step 11 (XF LFI) is held for 1 ½ beats in which the free leg is crossed behind the skating leg, aimed toward the long side barrier.

Step 12 (Ch RFI) for ½ beat, with pressure on the inside edge, aimed toward the long side barrier in preparation for the following step.

Step 13 (stroke LFO), for two beats, curving strongly on an outside edge, moves away from the long side barrier to finish perpendicular to the center of the rink.

Step 14 (XR RFO 3t) for two beats, is a cross roll 3 turn which begins a lobe that initially aims perpendicular to the long axis with well curved edges and finishes towards the long side barrier with step 16.

Step 15 (LBO) for two beats, aims parallel to the long axis.

Step 16 (Mk RFO), for two beats, aims toward the long side barrier.

Step 17 (LFO), for one beat, aims toward the long side barrier followed by step 18, (Ch RFI) for one beat, that becomes parallel to the long side barrier.

Step 19 (LFO), for one beat, followed by step 20 (run RFI), for one beat and step 21 (LFO), a deep outside edge for two beats: This sequence of steps (19-20-21) is aimed initially toward the short side barrier, successively curving away from it with step 21 aimed toward the center of the rink.

Step 22 (XR RFO Sw) for four beats, intersects the long axis, with the first 2 beats of this step occurring before the long axis and the next 2 beats after it. The timing of the free leg swing is optional.

Step 23 (LFO) and step 24 (run RFI) are for one beat each. Step 23 aims toward the short side barrier and begins a lobe that finishes with Step 25 (LFO Sw Tw), aimed almost perpendicular to the long axis.

Step 25 (LFO Sw Tw) for four beats total (2 + 1 ½ + ½) performed as follows:

- LFO for two beats.
- Forward swing of the free leg (on the third beat) and maintained for 1 ½ beats.
- Twizzle\* for ½ beat.

\*Twizzle: Outside counter + ½ three turn, a very quick rotation performed keeping the right leg near the left skating leg.

Step 26 (RFO), for four beats, forms a deep lobe that begins toward the long axis and finishes toward the long side barrier. The movement of the free leg on this step is optional.

Step 27 (XR LFO 3t), for two beats, (cross roll on the first beat and three turn on the second beat), aimed toward the long side barrier and becoming parallel to it, followed by Step 28 (RBO), for two beats, which begins parallel to the long side barrier and curves toward the long axis.

On steps 29 through 33 the skater performs five cross rolls skated on a baseline that is parallel to the long axis with lightness, drawing a very pronounced serpentine pattern.

The first cross roll, Step 29 (XR LBO) for two beats, aims toward the long axis and finishes toward the long side barrier. The following three cross rolls: step 30 (XR RBO), step 31 (XR LBO) and step 32 (XR RBO) are for one beat each and curve to each side of the baseline which is parallel to the long axis.

The final cross roll, step 33 (XR LBO Sw I), for 2 ½ beats total (1 + 1½), distributed as follows:

XR LBO on the first beat

Swing of the free leg from front to back on the second beat, maintaining the outside edge for one beat

A change of edge from outside to inside for ½ beat

Step 34 (Mk RFI) is a mohawk for ½ beat, performed after the 2 ½ beats of step 33 and before the first beat of step 1 (LFO) which is the first step of the dance.

### Key Points - Argentine Tango Solo Woman's Steps

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#### Section 1

1. **Step 8 (XF-RFO)** for one beat, **step 9 (XB-LFIO)** for three beats (2 beats inside and 1 beat outside), proper execution of the crosses and change of edge at the required time (beat 3 of the step).
2. **Step 10 (XB-RFIO)**, **step 11 (XF-LFI)**, **step 12 (Ch RFI)** for 1/2 beat: proper execution of the crosses, and to the changes of edge with respect to the required timing.
3. **Steps 14-15-16 (XR RFO 3t, LBO, Mk RFO)** must be strong edges, initially perpendicular to the long axis and finishing toward the long side barrier; proper execution of the three turn and mohawk.

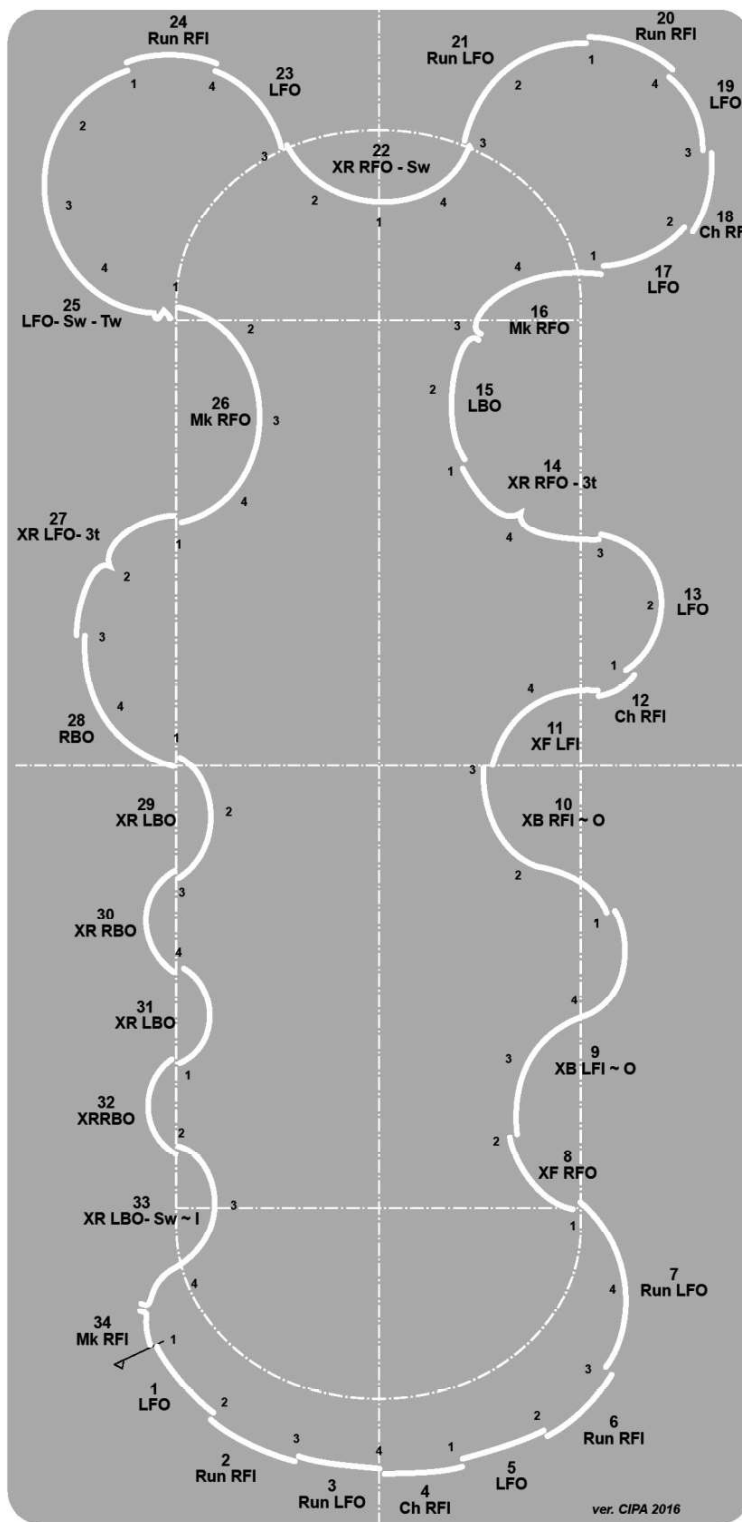
#### Section 2

1. **Step 25 (LFO-swing-twizzle)** for four beats total (2 + 1 1/2 + 1/2) must be skated on a strong LFO edge with a swing on the third beat, aiming toward the long axis, followed by a twizzle on the final half beat of the step. Particular attention should be paid to the technical execution of the twizzle (counter + half three turn) and to the aim of the exit of the turn toward the long axis.
2. **Step 26 (RFO)** for 4 beats, must be a deep outside edge that forms a lobe beginning toward the long axis and finishing toward the long side barrier.
3. **Steps 29 through 33:** proper technical execution of the cross rolls of which the first (step 29) is for 2 beats, the next three for 1 beat (steps 30-31-32), and the final one (step 33) for 2 1/2 beats, with a change of edge on the last 1/2 beat; the cross rolls must be performed on clear outside edges, with fluidity and correct lean.
4. **Step 34 (Mk RFI)** for 1/2 beat, performed after the two and a half beats of step 33 and before the first beat of step 1 (LFO), the first step of the dance. Attention to correctly maintaining the outside edge during the swing of the free leg on the second beat, changing to inside only on the last 1/2 beat, and to the execution of the mohawk at the established time and not early.

## List of steps - Argentine Tango Solo Woman's Steps

NO.	STEP	BEATS
1	LFO	1
2	run RFI	1
3	LFO	1
4	Ch RFI	1
5	LFO	1
6	Run RFI	1
7	LFO	2
8	XF RFO	1
9	XB LFIO	2+1
10	XB RFIO	1+1
11	XF LFI	1 ½
12	Ch RFI	½
13	LFO	2
14	XR RFO - 3t	1+1
15	LBO	2
16	Mk RFO	2
17	LFO	1
18	Ch RFI	1
19	LFO	1
20	run RFI	1
21	LFO	2
22	XR RFO - Sw *	4
23	LFO	1
24	run RFI	1
25	LFO - Sw - Tw	2+ 1½ + ½
26	Mk RFO *	4
27	XR LFO - 3t	1+1
28	RBO	2
29	XR LBO	2
30	XR RBO	1
31	XR LBO	1
32	XR RBO	1
33	XR LBO - Sw - I	1 + 1 + ½
34	Mk RFI	½
	* Optional Free Leg Movement	

# Pattern - Argentine Tango Solo Woman's Steps



## 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).

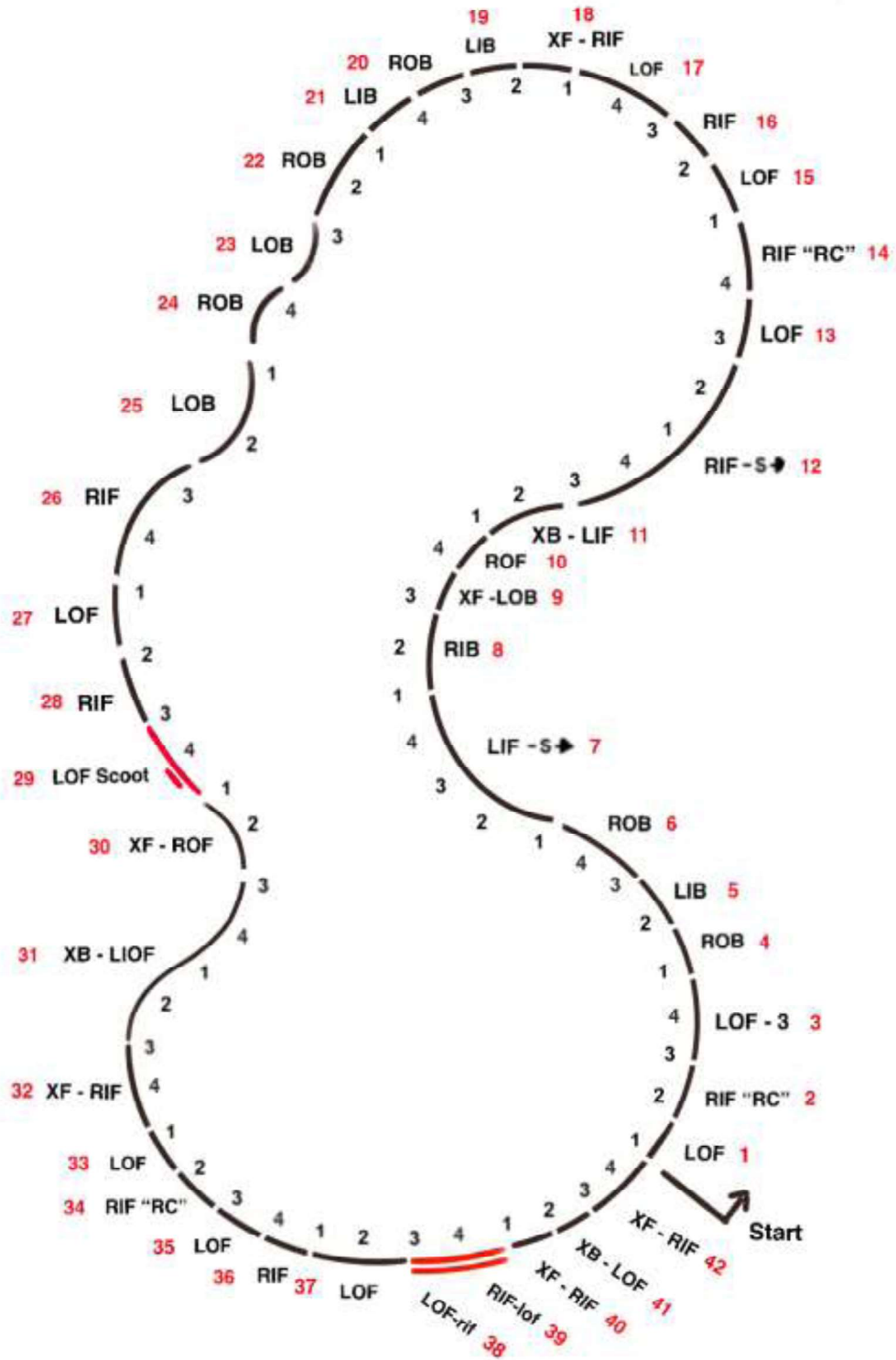
In preparation for step #38, the right skate is placed in the "parallel and" position with both skates in contact with the skating surface. The body weight is transferred to the right skate, with the left skate sliding forward into a leading position. During this move, all eight wheels are in contact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

# Barsalona Bossa Nova



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

# 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.

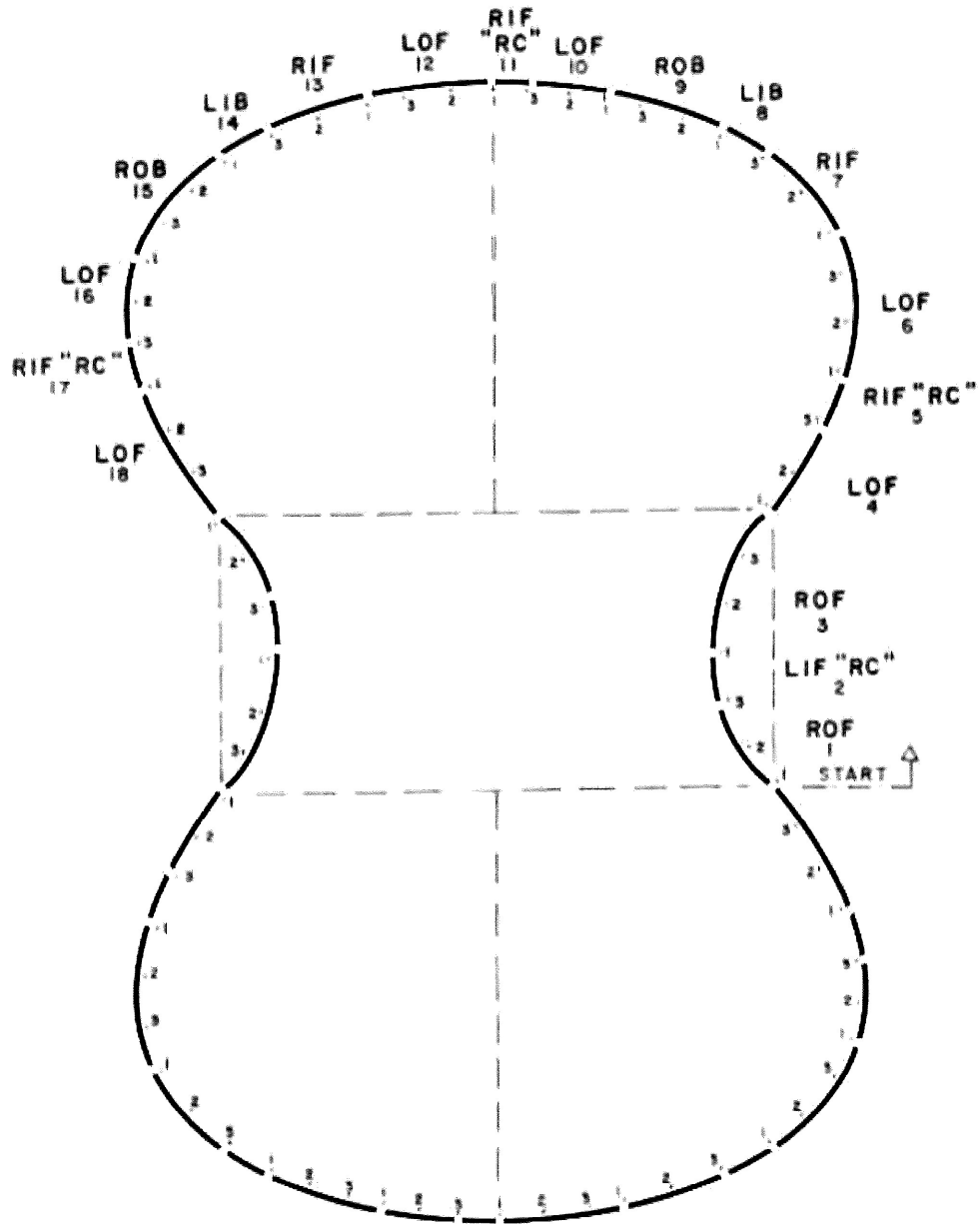
The take-offs for every step in this dance, except the second half of the two-foot turns, must be made in the "parallel and" position.

# CHASSÉ WALTZ

## List of Steps

NO.	STEP	BEATS
1	ROF	2
2	LIF "RC"	1
3	ROF	3
4	LOF	2
5	RIF "RC"	1
6	LOF	3
7	RIF	2
8	(Mk to) LIB	1
9	ROB	3
10	(Mk to) LOF	2
11	RIF "RC"	1
12	LOF	3
13	RIF	2
14	(Mk to) LIB	1
15	ROB	3
16	(Mk to) LOF	2
17	RIF "RC"	1
18	LOF	3

# CHASSÉ WALTZ SOLO



# COUNTRY POLKA

by Edward O'Neill  
(Modified)

Music: 2/4 or 4/4 Polka  
Hold: Kilian

Tempo: 100 Metronome  
Pattern: Set

**NOTE:** All the steps in this dance are progressive steps with the exception of steps 4 and 8 of the corner.

## The Dance

Steps 1 through 8 make up two corner sequences of this dance.

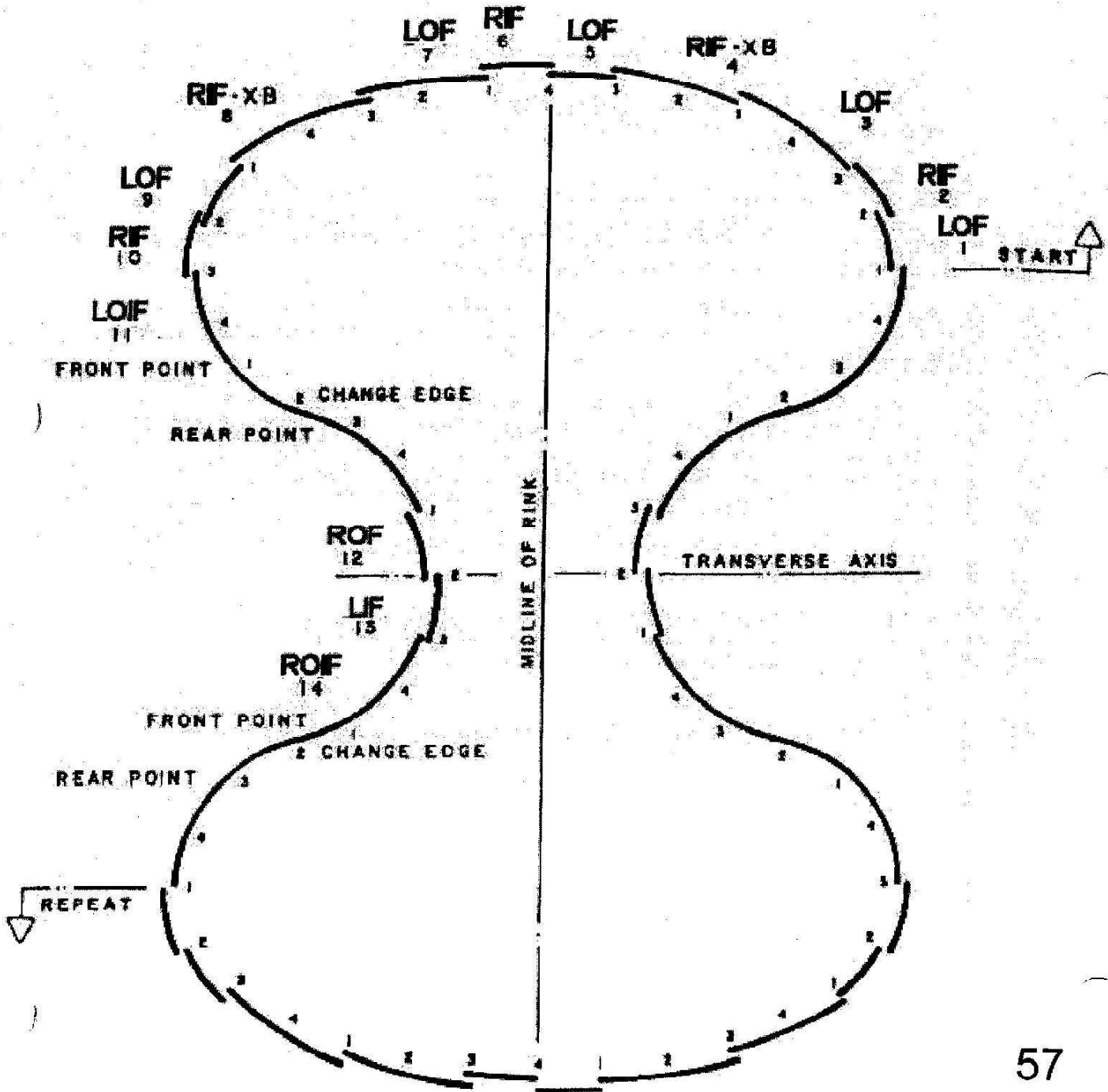
Steps 9 through 14 make up the straightaway sequence of this dance.

Steps 11 and 14 of the straightaway LOF 6 beats and ROF 6 beats. During count 4, the free leg is brought forward. The skating knee is then cushioned with the free leg extended full reach, and the outer toe wheel touches the surface directly in front of the skating foot third beat (count 1). Immediately after touching, the free foot begins to travel to the rear. When the free foot arrives beside the skating foot which should be the 4th beat, count 2, the edge is changed from outside to inside. The free leg is then extended in back (full reach) and the inner toe wheel is touched on the surface directly in back of the skating foot, 5th beat, count 3.

**NOTE:** In rinks with very small widths, it is permissible to eliminate steps 5, 6, 7 and 8 (second corner sequence), so that the dance may be skated and not walked. In doing this, the phrasing will be altered.

# COUNTRY POLKA

(Modified)



# Demi Waltz

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

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

Tempo: 155 beats per minute

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

Pattern: Set

Axis: 45/90

Opening: 12 or 24 beats

Start: Step #1

## Judging Points

### 1. Timing

### 2. Execution

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

### **3. Pattern**

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

### **4. Body Posture/Team Relation**

### **5. Presentation and Flow**

## **Key Points**

### **1. Front-Side**

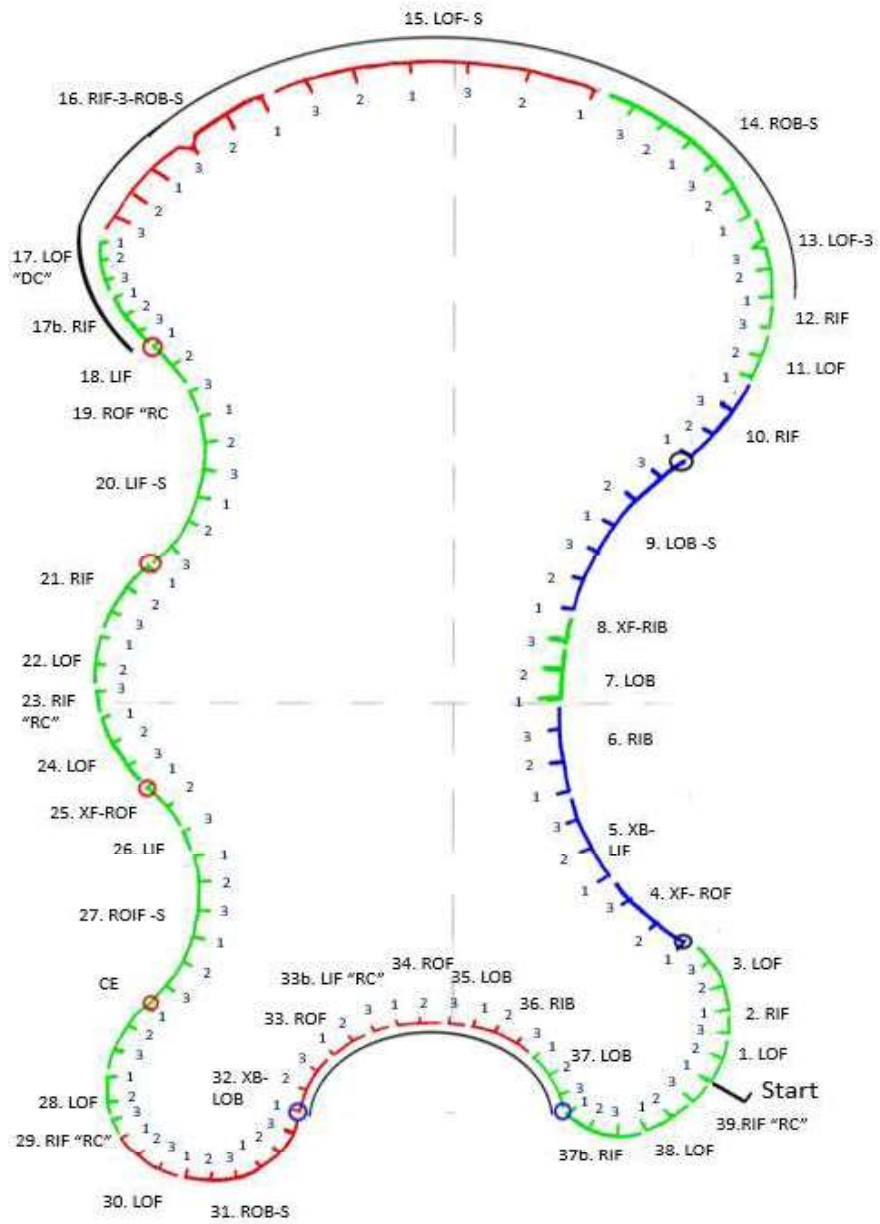
- i) Timing of steps 1-3
- ii) Execution of Closed Mohawk (steps 6-7)
- iii) Position/Team contact during steps 11-13
- iv) Timing of turns from step 13 through step 16

### **2. Back-Side**

- i) Position during step 17
- ii) Timing on step 27
- iii) Position of skater(s) from step 30-32
- iv) Execution of steps 33-36

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

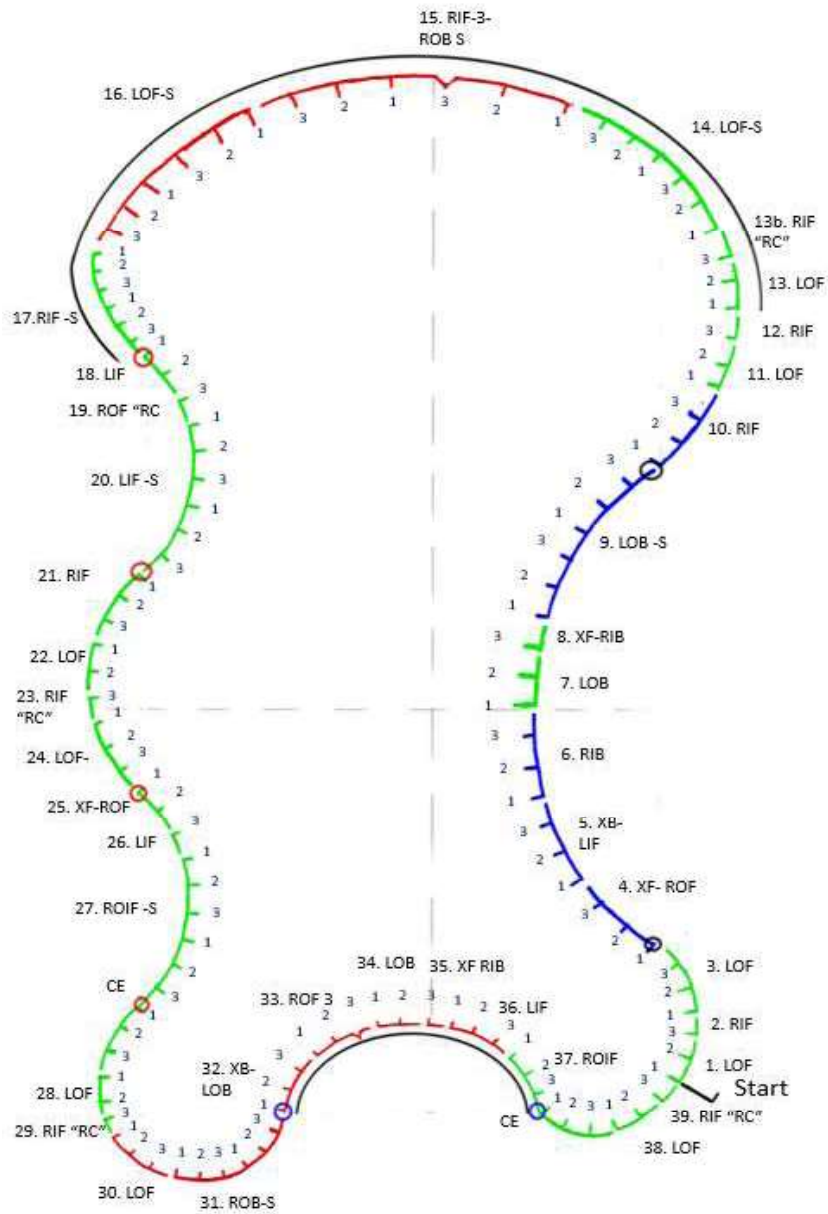
# Woman's Diagram



**Color Key: Levels of Difficulty**

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

# Man's Diagram



**Color Key: Levels of Difficulty**

<span style="color: red;">█</span>	Major
<span style="color: blue;">█</span>	Intermediate
<span style="color: green;">█</span>	Minor
<span style="color: black;">█</span>	Different Steps

## DENCH BLUES

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

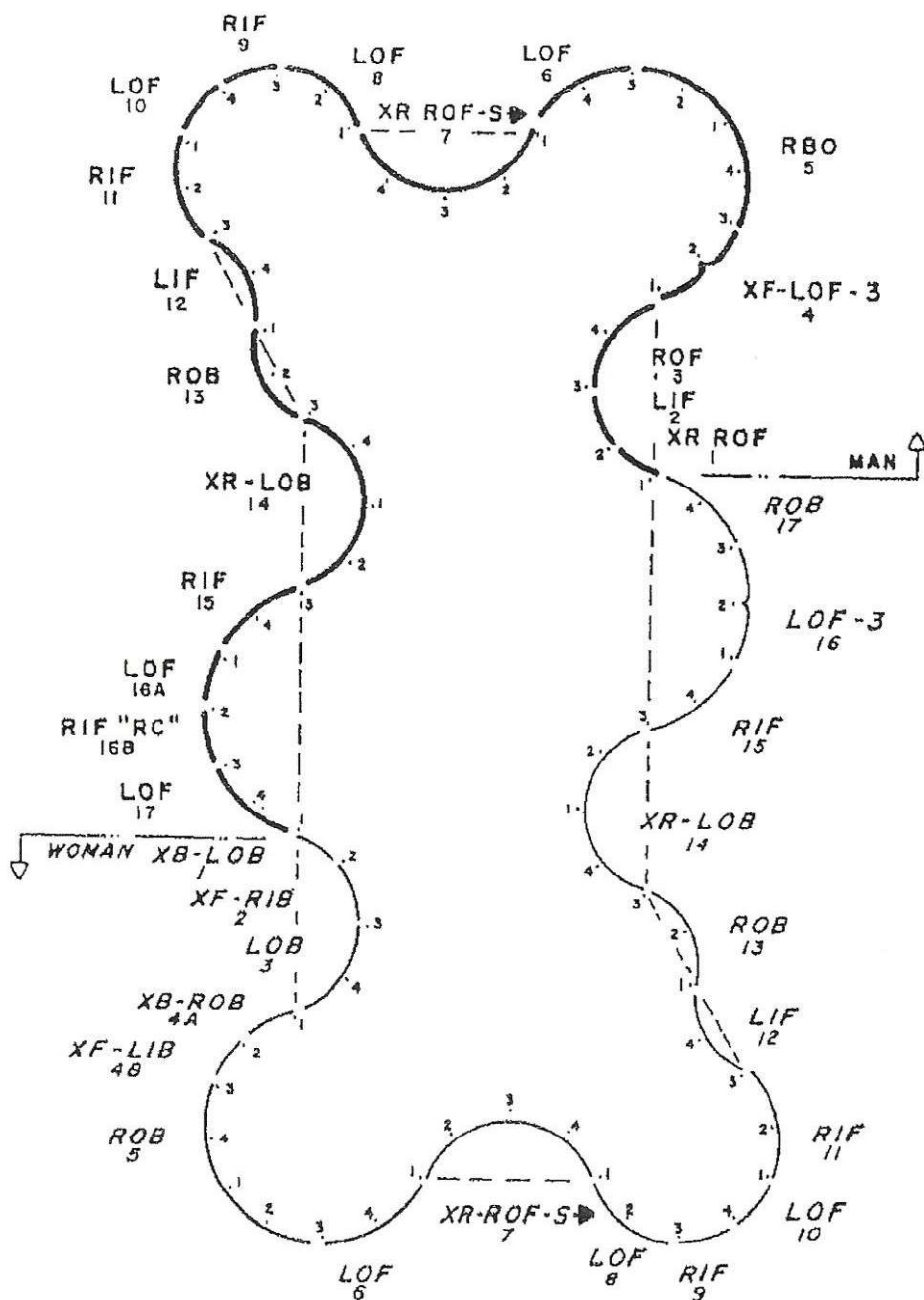
At the end of the first half of the forward-to-backward choctaw turn (step #12), the man's tracing must move ahead of the woman's to effect a change of sides for step #13. Likewise, at the end of the first half of the backward-to-forward choctaw turn (step #14) the woman's tracing must move ahead of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



# 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.

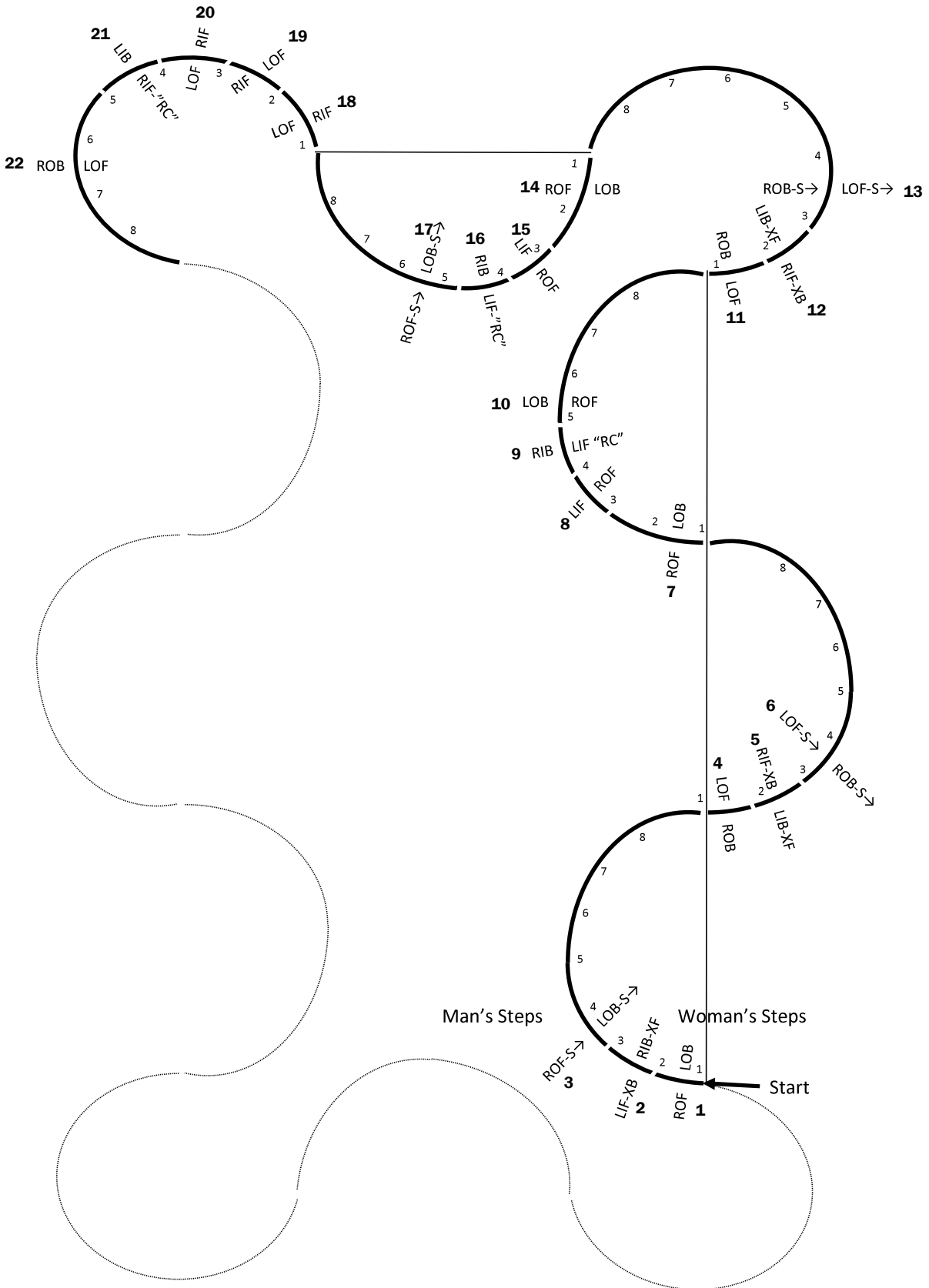
Steps 11 & 12 are done in Reverse Side Closed F. Step #13 starts in Reverse Side Closed F position for beats 1 & 2. On beats 3 & 4 the position changes to Closed A and on beats 5 & 6 the position changes to Side Closed F.

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



## FIESTA TANGO

George Müller  
Modified

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

### OPENING

The dance starts on count 1 of a measure of music. The first step 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).

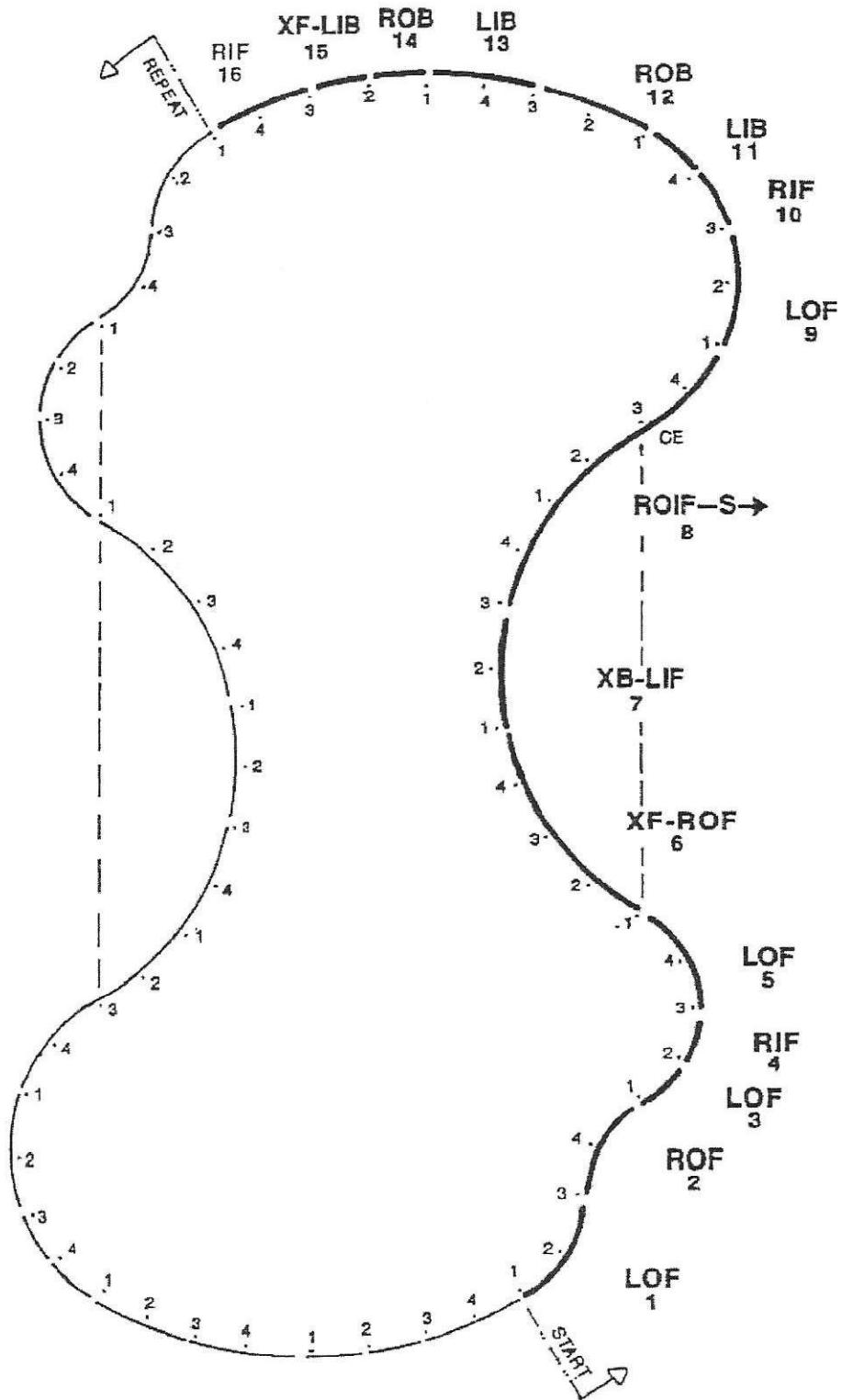
Steps #10 and #11 (RIF-LIB open dropped Mohawk turn) must be executed "heel-to-heel".

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)

# FIESTA TANGO

Modified



## FLIRTATION WALTZ

Modified Junior Dance version for domestic competition

Music: Waltz  
Tempo: 108 beats per minute  
Position: Side (B), Tandem, Closed  
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 12 or 24 beats of music in duration.

### DANCE NOTES

This dance is characterized by soft flowing movements. Great attention should be paid to the smoothness of this dance.

This dance starts in Side B position with a 3-beat LOF edge. The center lobe that follows steps #2 through #6, begins and ends on the straightway baseline. Steps #3 and #4 constitute an open dropped mohawk turn with the right skate being placed at the inside heel of the left skate.

At the end of step #4 and the beginning of step #5, the team is in Tandem position with the woman tracking the man. The man then deepens his LOB edge so that tracing is inside the woman's tracing. Step #6, a ROF, is begun with the man's tracing inside that of the woman. The woman then deepens her edge so the man's tracing crosses her trace. The team is now in Side (B) position.

Steps #7 through #9 are a progressive run sequence with a 6-beat change of edge swing on step #9. The change of edge occurs on the fourth beat of this step. The free leg swing, which starts in a trailing position, should be brought alongside the tracing foot for the change of edge and then brought to a leading position by the completion of the fourth count.

Steps #10 and #11 constitute an open dropped mohawk turn with the left skate being placed at the inside heel of the right skate. Step #10 starts in the Tandem position with the man tracking the woman. During step #11, and the beginning of step #12, the man is outside the woman's tracing. The man then deepens his ROB edge so that his tracing is inside the woman's tracing. He remains to the inside of her tracing until the middle of step #16.

The woman's LOF 3-turn (step #13) is executed on the third count of the step. During this step, hand contact is optional providing one pair of hands maintain contact. Step #14 begins at the top of the corner barrier lobe. The partners resume Closed (A) position for step #16.

During this step, the woman deepens her ROB swing causing the man's tracing to cross her tracing.

All crossed-tracing movements while in Closed (A) position require the trailing partner to be outside or inside the leading partner's tracing no more than one (1) skate's width.

While the man does his step #17, a ROF 6-beat edge, the woman executes a 5-step turn, with the man's left hand and the woman's right hand in contact. Woman's step #17B is stepped in-line, while step #17D is executed with the right skate being placed at the inside heel of the left skate. These five (5) steps for the woman are executed outside the man's trace. However, during the woman's 5th step (step #17E), a 2-beat LOB, she deepens her edge causing the man to cross her trace. Step #18 is executed in the same manner as step #16.

FLIRTATION WALTZ • J R DANCE 9E

# FLIRTIATION WALTZ • J R DANCE

Steps #19A and #19B for the woman comprise a backward-to-forward closed choctaw turn which should be turned on the fourth count of man's step #19. During these steps, the man does a 6-beat ROIF change of edge with the change of edge occurring as the woman steps forward on her RIF. The instep of the woman's right foot should be placed at the heel of her left foot for this closed choctaw turn. The free legs of both partners should be brought forward as the woman begins step #19B.

Partners should resume Side (B) position for step #19B. During the woman's backward-to-forward choctaw turn, her left hand is brought to the man's left hand while both right hands are brought to the woman's right hip.

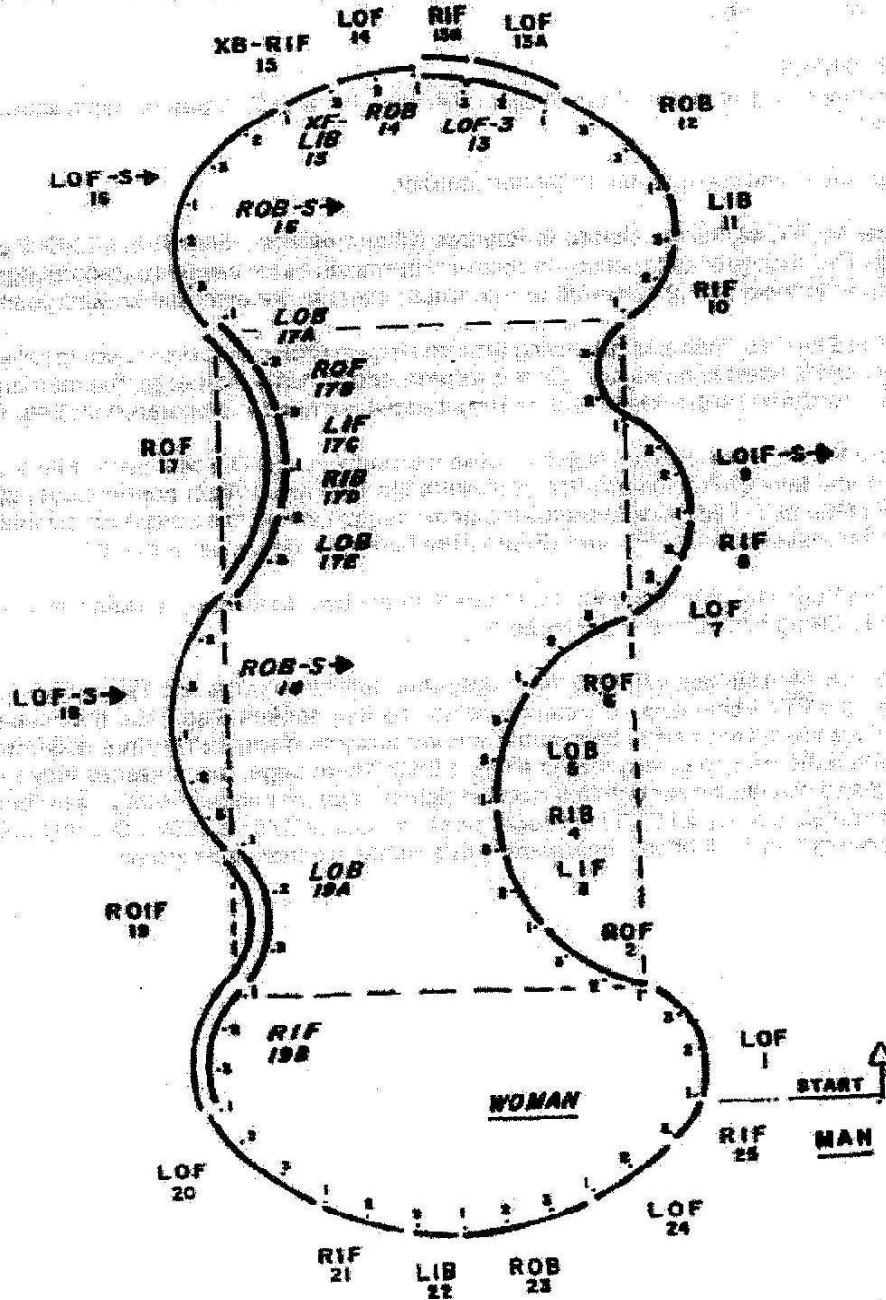
Steps #21 through #23 are executed in a similar manner to steps #10 through #12. Steps #24 and #25 are progressive running steps executed in Side B position.

The first straightaway baseline starts with the beginning of step #2, is crossed at the beginning of step #7, is crossed again at the change of edge of step #9 and finally at the beginning of step #10. The second straightaway baseline starts at the beginning of step #17, is crossed at the beginning of step #18, is crossed again at the beginning of step #19 and finally at the beginning of step #19B (man's change of edge on step #19).

## Flirtation Waltz

Position	Step No.	Man's Step	No. of Beats of Music		Woman's Step
			M	W	
Side B	1	LOF		3	LOF
	2	ROF		3	ROF
	3	LIF		2	LIF
Side B/ Tandem	4	RIB		1	RIB
	5	LOB		3	LOB
Tandem/ Side B	6	ROF		3	ROF
Reverse Side B/Side B	7	LOF		2	LOF
Side B	8	RIF		1	RIF
	9	LOIF		6	LOIF
Tandem	10	RIF		2	RIF
	11	LIB		1	LIB
Side B	12	ROB		3	ROB
	13a	LOF	2		LOF 3-Turn
Optional Hand Hold	13b	RIF	1		
	14	LOF		2	ROB
Closed	15	RIF Cross Back		1	LIB Cross Front
	16	LOF Swing		6	ROB Swing
See Text	17a	ROF	6		LOB
	17b			1	ROF
	17c			1	LIF
	17d			1	RIB
	17e			2	LOB
Closed	18	LOF Swing		6	ROB Swing
	19a	ROIF	6		LOB
Side B	19b			3	RIF
	20	LOF		3	LOF
Tandem	21	RIF		2	RIF
	22	LIB		1	LIB
Side B	23	ROB		3	ROB
	24	LOF		2	LOF
	25	RIF		1	RIF

# FLIRTATION WALTZ



10-15-94

FLIRTATION WALTZ • J R DANCE

# **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

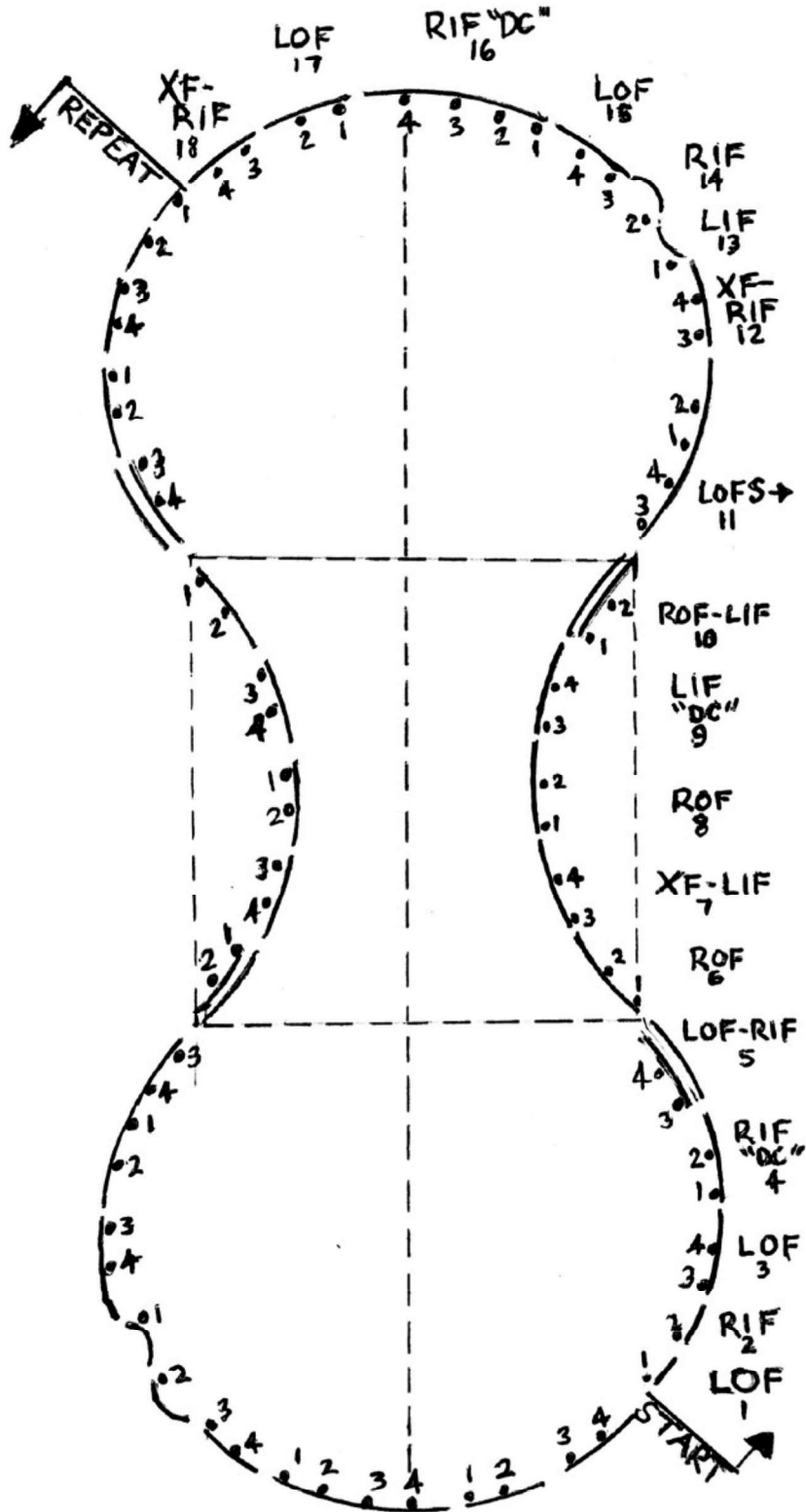
(Modified Version)

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

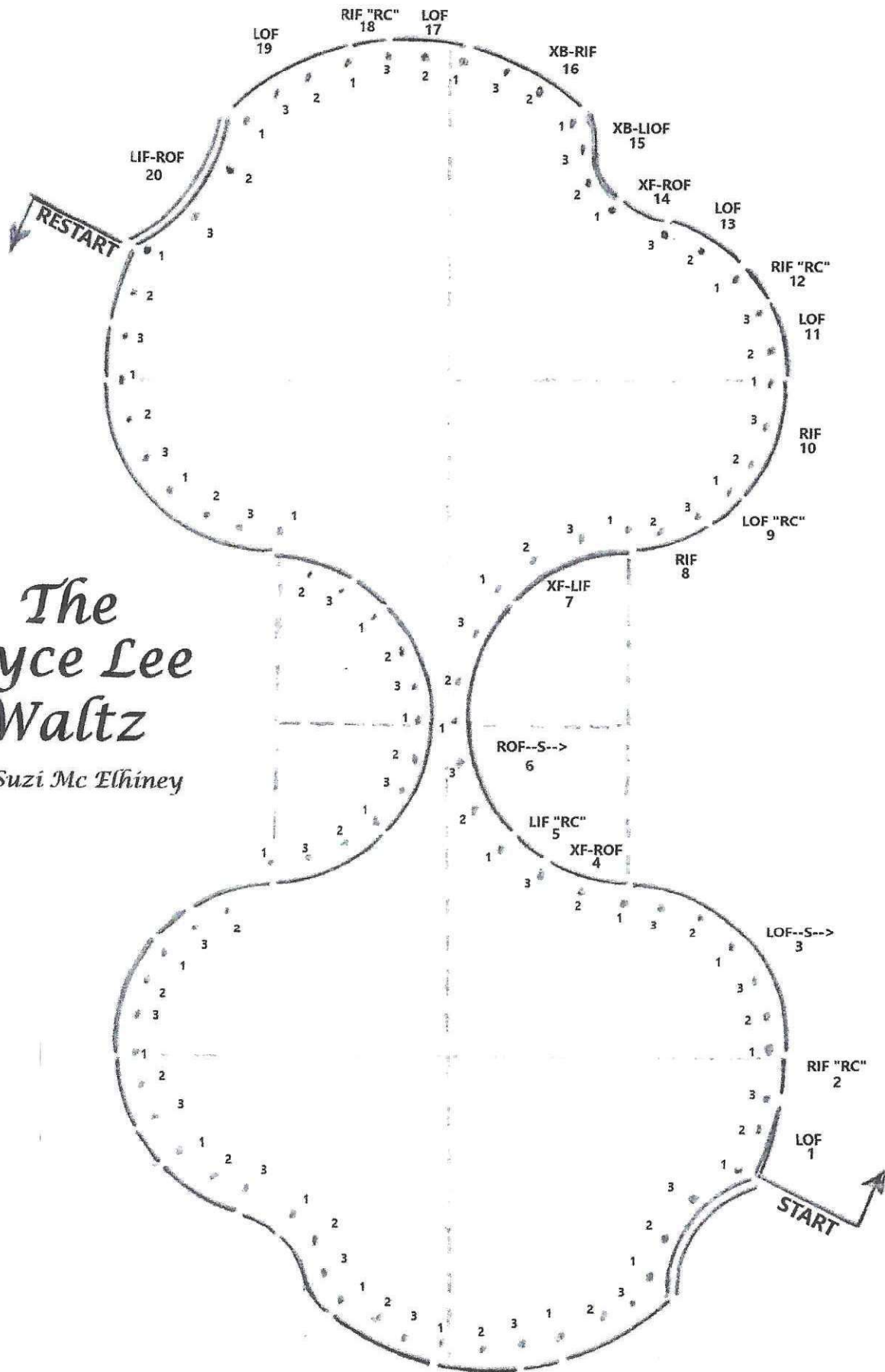
(Modified Version)

Catherine Jenzer, Bill Williams



# The Joyce Lee Waltz

By Suzi Mc Elhiney



# *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 4<sup>th</sup> beat of the step.

Step #6 is a six-beat ROF Swing, with the free leg being swung forward on the 4<sup>th</sup> 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

### 3.39 KINDER WALTZ

*Originated as 120 WALTZ by Jean van Horn. Adapted as Kinder Waltz by World Skate Dance sub-Committee (2016)*

**Music:** Waltz  $\frac{3}{4}$

**Position:** Kilian

**Competitive requirements:** 4 sequences

**Tempo:** 120 bpm

**Pattern:** set

This dance should be skated with deep edges, using the entire skating surface and respecting the baseline throughout, demonstrating flow and rhythmical movements in accordance with the music with correct timing.

The dance must be skated in Kilian position and start near the short axis (starting to the left of the Judge stand) with a LFO (step #1) of two beats parallel to the long side barrier, followed by RFI raised chasse (step #2) of one beat and a LFO (step #3) of three beats aiming toward the center of the floor. Step #4 is a Cross Roll to a RFO, of two beats, follow by a run LFI of one beat (step #5) and then a Swing RFO (step #6) of six beats, still starting to the long axis, holding the free leg in back for three beats, and swinging the free leg forward on the 4th beat of the step, finishing aiming toward the long side barrier and closing the first lobe of the dance.

Steps #7 is a LFO of two beats, followed by a raised Chasse RFI (step #8) and a LFO (step #9) both of one beat each.

Step 10 is a run RFI which curves almost parallel to the short side of the rink. The closure of this lobe, placed at the right corner of the rink, takes place with step #11, a LFOI swing, which begins parallel to the short side barrier and moving away from it, forms a curve that crosses the long axis with the final two beats and finishes aiming toward the short side barrier. The free leg is held in back for the first three beats and brought in front with a swing on the 4<sup>th</sup> beat, simultaneously with the execution of the change of edge to LFI (held for three beats).

Step #12 is RFI swing for 6 beats, swinging the free leg forward on the 4<sup>th</sup> beat of the step; the direction is toward the short side barrier, then becomes parallel to it and finishes aiming toward the long side barrier. To finish this second corner lobe there is a sequence of a stroke LFO (step #13) for two beats aiming toward the long side barrier, followed by a run RFI (step #14) for one beat, parallel to the long side barrier and a LFO Swing (step #15) for five beats total, starting parallel to the long side barrier, holding the free leg in back for three beats, and swinging the free leg forward on the 4th beat of the step finishing aiming toward the long axis.

Step #16 is a cross in front RFO of one beat, keeping the free leg close together, followed by a cross behind LFI (step #17) of three beats aiming to the long side barrier, changing the edge to LFO on the 3rd beat of the step in order to allow the next step, a cross behind RFI (step #18) of three beats, aiming the long side barrier.

#### Key Points - Kinder Waltz

##### SECTION 1:

1. **Step 4, XR RFO:** correct execution of the Cross Roll, without changing the edge to inside before/after the step.
2. **Step 6, RFO Sw:** correct execution of the Swing, without changing to inside edge at the end of the step.
3. **Step 11, LFOI Sw:** correct execution of the Swing Change of edge, keeping the outside edge for three beats, and changing to inside edge for the next three beats, finishing aiming toward the short side barrier.

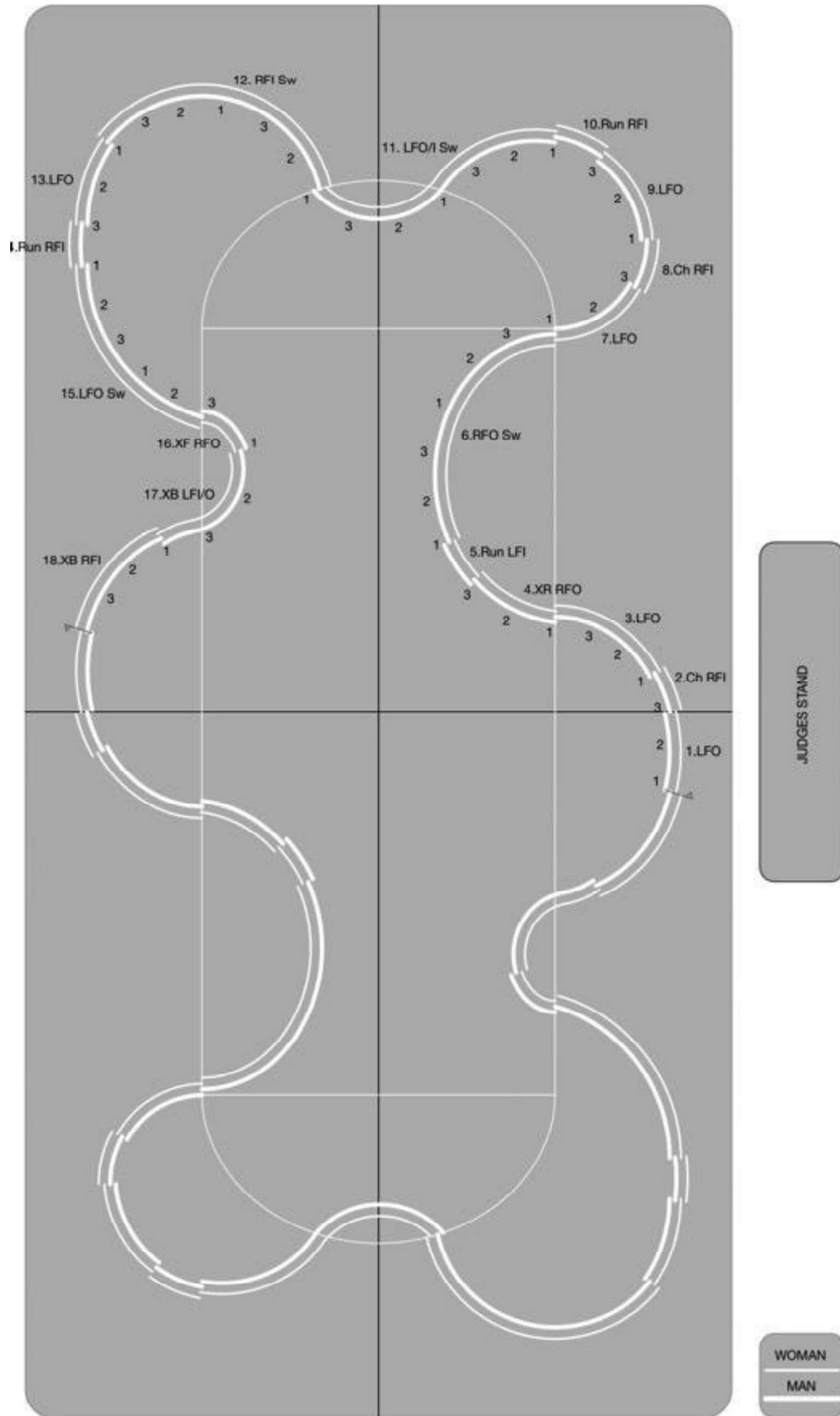
**SECTION 2:**

1. **Step 12, RFI Sw**, correct execution of the Swing, keeping the inside edge from the beginning to the end of the step.
2. **Step 15, LFO Sw & 16, XF RFO:** correct execution of Swing, swinging the leg on the 4<sup>th</sup> beat of the step, without changing to inside edge at the end of the step (beat 5), and the cross in front to outside edge of one beat, keeping the feet close together and a clear bodyline.
3. **Step 17, XB LFI/O & 18, XB RFI:** correct execution of the Crosses Behind, placing the feet close together and the clear inside edge (only changing to outside edge at the end of step #15 in order to allow step #16).

**List of steps - Kinder Waltz**

HOLD	NO.	WOMAN STEPS	BEATS	MAN STEPS
<b>1st SECTION</b>				
Kilian	1	LFO	2	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	3	LFO
	4	XR RFO	2	XR RFO
	5	Run LFI	1	Run LFI
	6	RFO Sw	3+3	RFO Sw
	7	LFO	2	LFO
	8	Ch RFI	1	Ch RFI
<b>2nd SECTION</b>				
Kilian	9	LFO	2	LFO
	10	Run RFI	1	Run RFI
	11	LFOI Sw	3+3	LFOI Sw
	12	RFI Sw	3+3	RFI Sw
	13	LFO	2	LFO
	14	Run RFI	1	Run RFI
	15	LFO Sw	3+2	LFO Sw
	16	XF RFO	1	XF RFO
	17	XB LFI/O	2+1	XB LFI/O
	18	XB RFI	3	XB RFI

Pattern - Kinder Waltz



### 3.40 LA VISTA CHA CHA – Couples

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

**Music:** Cha-cha 4/4

**Tempo:** 108 beats per minute

**Dance Hold:** Kilian

**Pattern:** set

The dance must be performed with liveliness, determination and with cha cha rhythm. The position is Kilian and the steps are the same for both skaters.

**Step 1 LFO** (1 beat) stroke, **step 2 Run RFI** (1 beat) and **step 3 LFO** (2 beats) stroke, the first aiming toward the long side barrier and the second parallel to it; the third step aims toward the long axis.

**Step 4 XR-RFO** (2 beats) is a cross roll to a right forward outside edge, aims toward the long axis.

**Step 5 XB-LFI** (2 beats) a cross backward that concludes with the free leg extended in front; becomes parallel to the long axis at the end of the second beat of the step.

**Step 6 RFO** (1 beat) stroke, **step 7 Run LFI** (1 beat), **step 8 RFO** (2 beats) stroke, are three steps, ending towards the long side barrier.

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

**Step 9 XR-LFO** (2 beats) is a cross roll, aims toward the long side barrier.

**Step 10 XB-RFI** (2 beats) is a cross backward that concludes with the free leg extended in front. Becomes parallel to the long side barrier.

**Step 11 LFO** (1 beat) stroke, **step 12 Run RFI** (1 beat), **step 13 LFO** (2 beats) stroke are three steps; the direction of these steps begins parallel to the long side barrier and goes away from it.

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

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

**Step 16 Run RFI** (1 beat), **step 17 LFO** (1 beat), **step 18 Run RFI** (2 beats) are three steps that end the dance.

#### Key Points - La Vista Cha Cha Couples

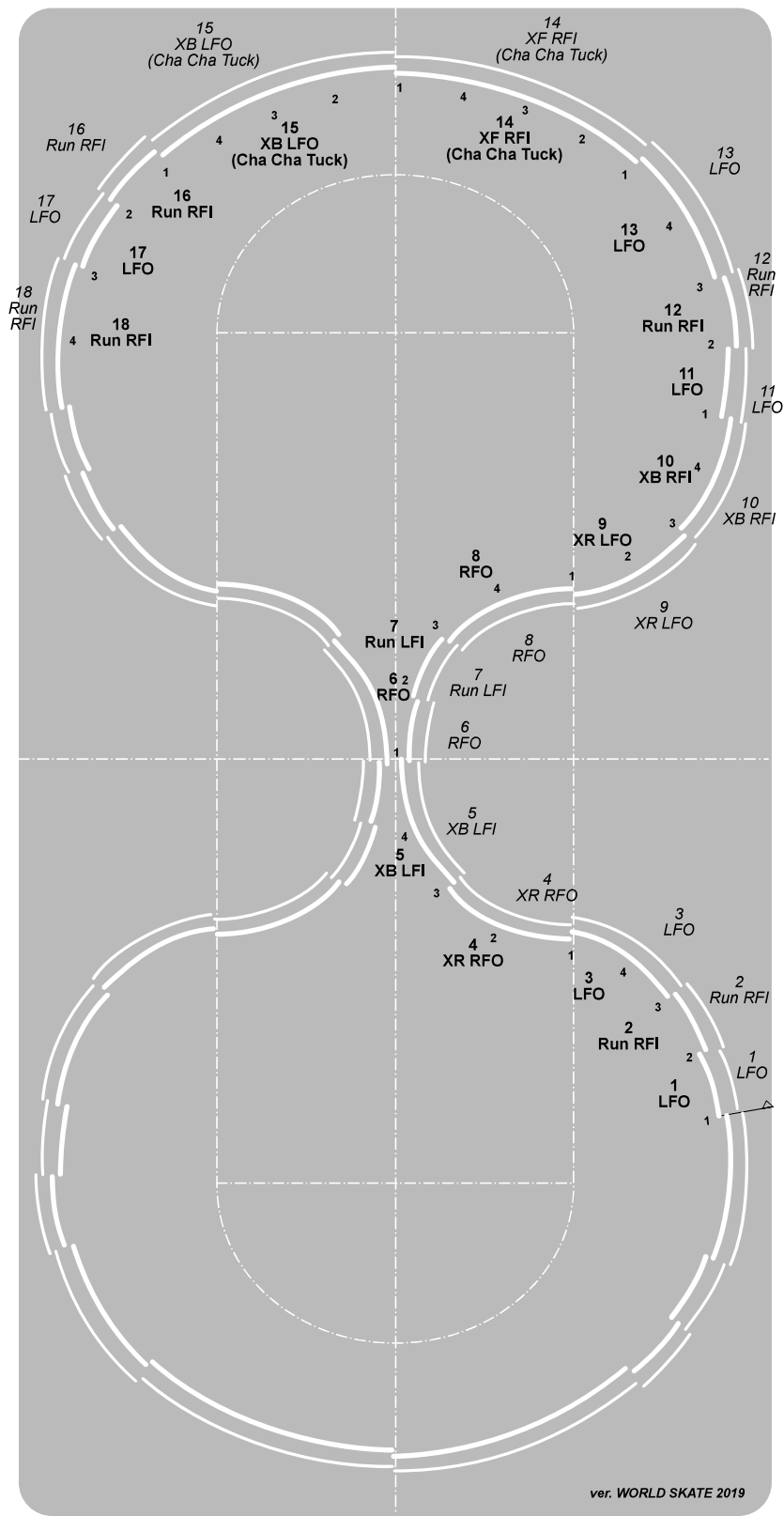
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1. **Steps 4 XR RFO and Step 5 XB LFI:** correct technical execution of the cross roll on an outside edge, with the appropriate change of lean. And correct technical execution of the cross backward with feet close and parallel skated on the required inside edge.
2. **Step 9 XR LFO and Step 10 XB RFI:** correct technical execution of the cross roll on an outside edge, with the appropriate change of lean. Correct technical execution of the cross backward with feet close and parallel skated on the required inside edge.
3. **Step 14 XF RFI Cha-Cha Tuck:** correct technical execution of the cross forward with feet close and parallel on the required inside edge.
4. **Step 15 XB LFO Cha-Cha Tuck:** correct technical execution of the cross backward with feet close and parallel on the required outside edge.

## List of steps - La Vista Cha Cha Couples

HOLD	STEPS	STEPS OF MAN	BEATS	STEPS OF WOMAN
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO	2	LFO
	4	XR RFO	2	XR RFO
	5	XB LFI	2	XB LFI
	6	RFO	1	RFO
	7	Run LFI	1	Run LFI
	8	RFO	2	RFO
	9	XR LFO	2	XR LFO
	10	XB RFI	2	XB RFI
	11	LFO	1	LFO
	12	Run RFI	1	Run RFI
	13	LFO	2	LFO
	14	XF RFI (CHA CHA TUCK)*	1+1+2	XF RFI (CHA CHA TUCK)*
	15	XB LFO (CHA CHA TUCK)*	1+1+2	XB LFO (CHA CHA TUCK)*
	16	Run RFI	1	Run RFI
	17	LFO	1	LFO
	18	Run RFI	2	Run RFI
	<i>*The movement of free leg is optional (see note)</i>			

Pattern - La Vista Cha Cha Couples



### 3.41 LA VISTA CHA CHA – Solo

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

Music: Cha-cha 4/4

Tempo: 108 beats per minute

Pattern: set

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

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

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

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

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

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

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

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

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

#### Key Points - La Vista Cha Cha Solo

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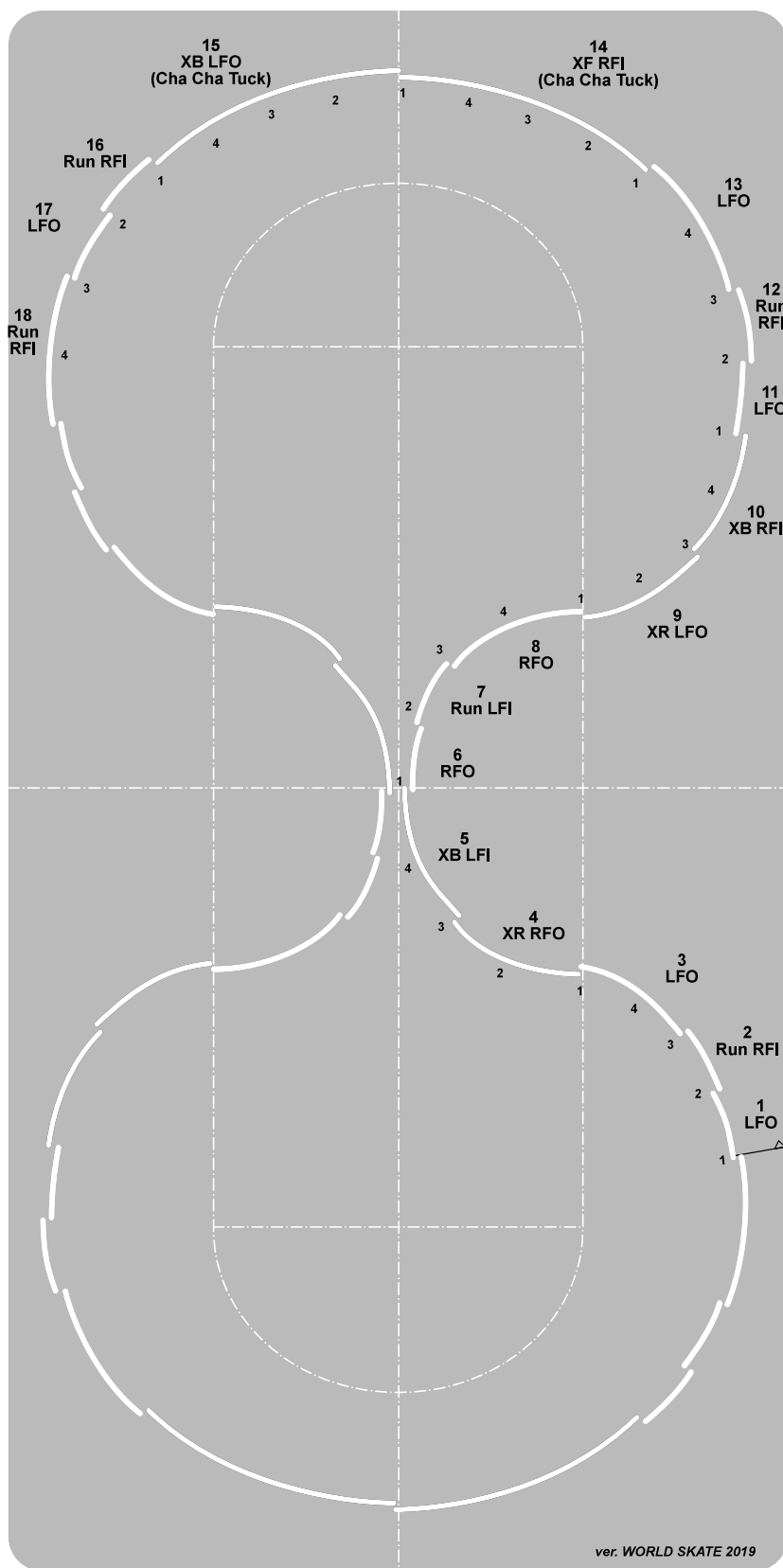
1. **Steps 4 XR RFO and Step 5 XB LFI:** correct technical execution of the cross roll on an outside edge, with the appropriate change of lean. And correct technical execution of the cross backward with feet close and parallel skated on the required inside edge.
2. **Step 9 XR LFO and Step 10 XB RFI:** correct technical execution of the cross roll on an outside edge, with the appropriate change of lean. Correct technical execution of the cross backward with feet close and parallel skated on the required inside edge.
3. **Step 14 XF RFI Cha-Cha Tuck:** correct technical execution of the cross in front with feet close and parallel on the required inside edge.
4. **Step 15 XB LFO Cha-Cha Tuck:** correct technical execution of the cross behind with feet close and parallel on the required outside edge.

List of steps - La Vista Cha Cha Solo

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

# Pattern - La Vista Cha Cha Solo



# Lyons Polka

By Nathan Daniel and Jodee Viola

Music: Polka

Tempo: 104 beats per minute

Pattern: Set

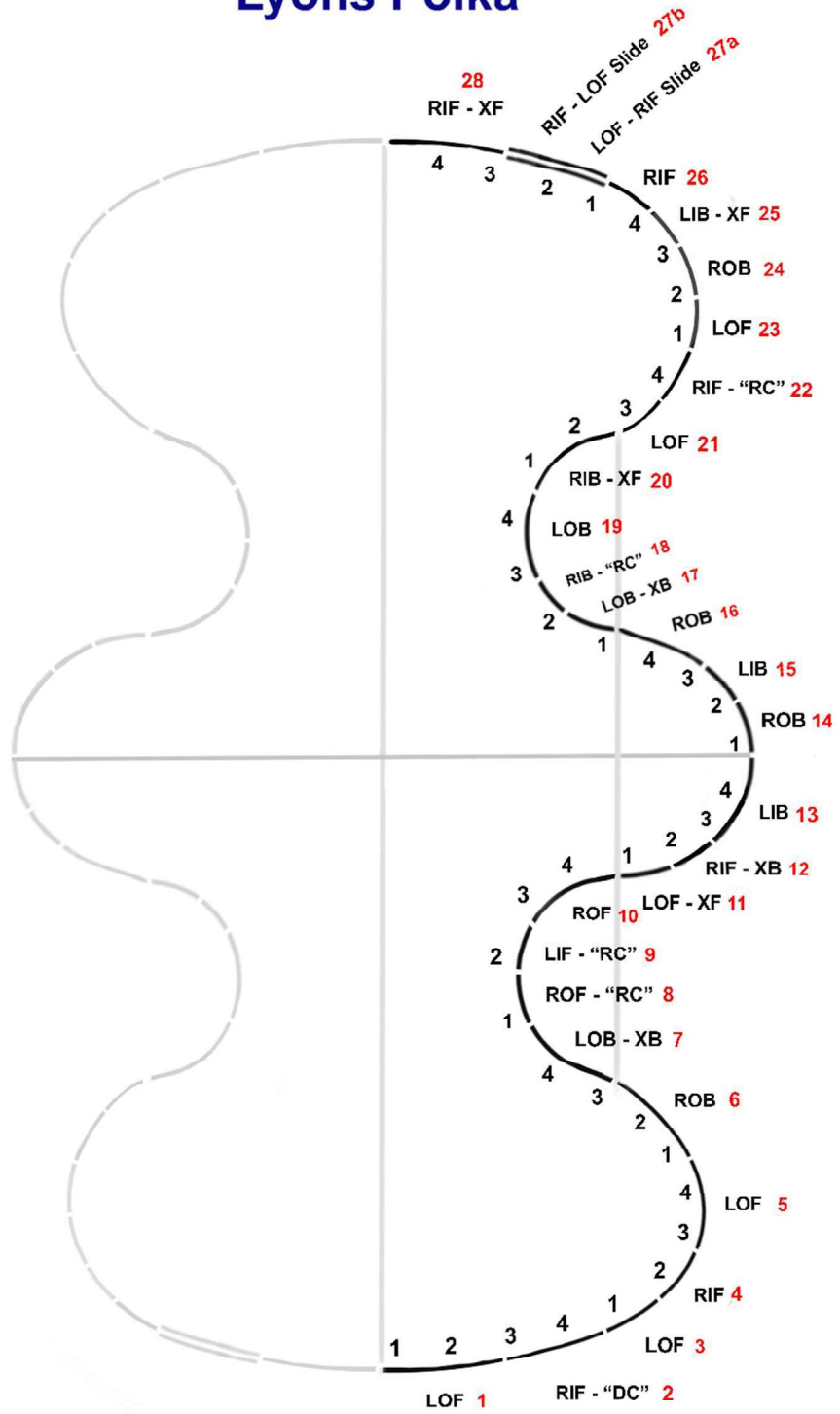
## Opening

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

- Steps 5 and 6 (2 beats each), LOF and ROB, constitute a held open mohawk
- Steps 7 and 8, LOB – XB to ROF – RC, constitute an open dropped mohawk
- Steps 12 and 13, RIF – XB to LIB, constitute a held open mohawk
- Steps 20 and 21, RIB – XF to LOF, constitute a back to forward open, dropped choctaw turn. Step 21 must be skated from behind the heel of the preceding step.
- Steps 23 and 24, LOF to ROB, constitute a closed mohawk turn. Special attention should be placed as to where step 24 takes the floor.
- Steps 25 and 26, LIB – XF to RIF, constitute a open held mohawk. The take-off for step 26 must originate from behind the heel of the tracing foot.
- Step 27a and 27b, are slides. In preparation for step 27a, the right skate should be placed in the parallel and position. With all 8 wheels remaining on the floor, the left skate slides forward. The left skate will return to the parallel and position and then the right skate will slide forward.
  - It is essential that the left skate remain on a constant outside edge while the right skate remains on a constant inside edge.
  - There should be no noticeable hesitation between the 2 slide movements.
  - For this movement the body weight should be equally distributed between the two skates.
- Step 28, all 4 wheels of the right skate should be lifted off the floor in preparation for the RIF – XF step.

# Lyons Polka



# Lyons Polka

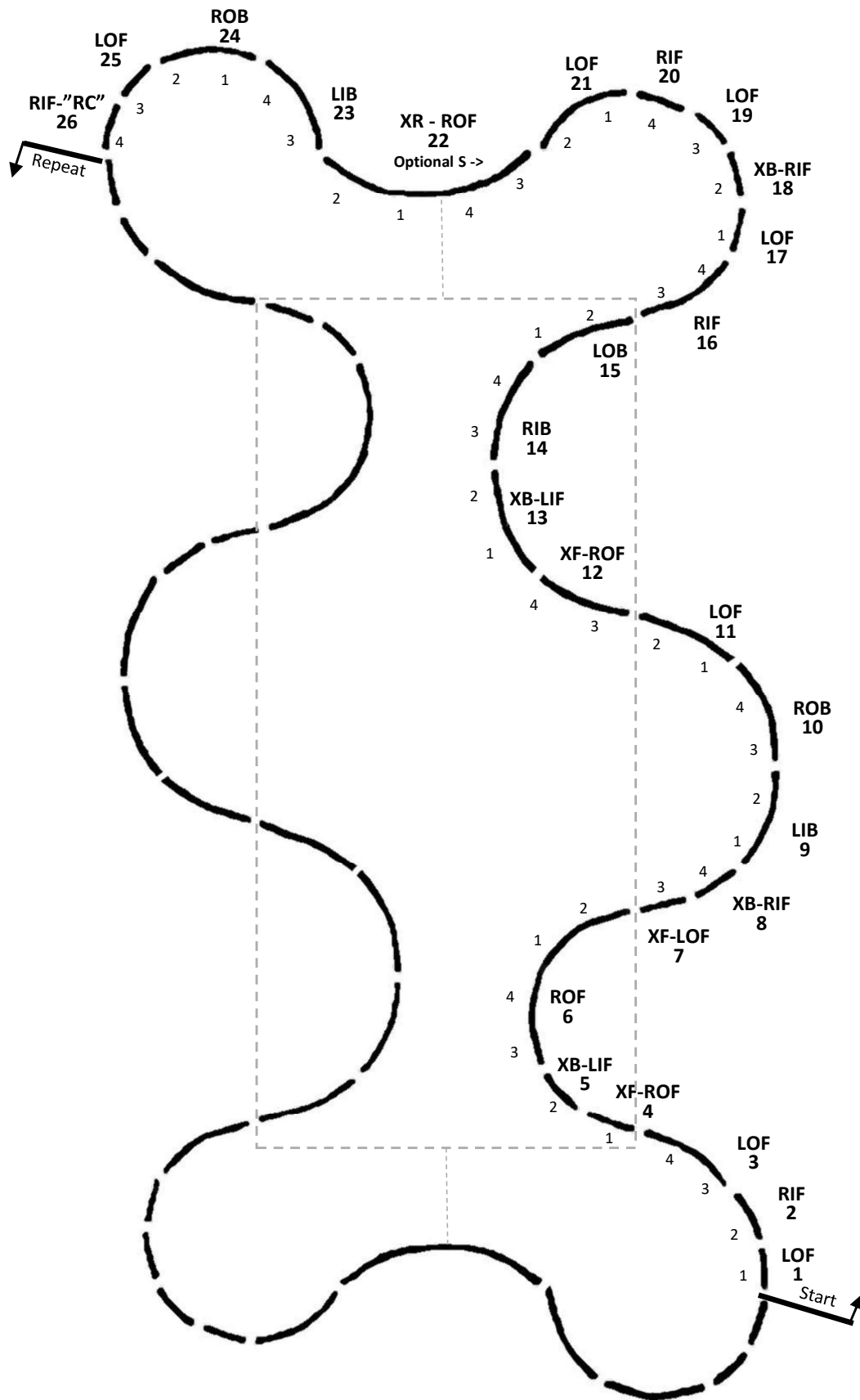
<u>Step</u>	<u>Beats</u>	<u>Description</u>
1	2	LOF
2	2	RIF – DC
3	1	LOF
4	1	RIF
5	2	LOF
6	2	ROB – Open Mohawk
7	2	LOB – XB
8	1	ROF – RC
9	1	LIF – RC
10	2	ROF
11	1	LOF – XF
12	1	RIF – XB
13	2	LIB
14	1	ROB
15	1	LIB
16	2	ROB
17	1	LOB – XB
18	1	RIB – RC
19	2	LOB
20	2	RIB – XF
21	1	LOF – Choctaw
22	1	RIF – RC
23	1	LOF
24	1	ROB – Closed Mohawk
25	1	LIB – XF
26	1	RIF
27a	1	Shuffles w/ LOF leading for the 1 <sup>st</sup> beat of the step and RIF
27b	1	leading on the 2 <sup>nd</sup> beat of the step
28	2	RIF – XF

# MANDI LYNN TANGO

Tempo: 100 Tango

Written by: Marie Gaudy

Performed by: Wendy Pridham



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**MANDI LYNN TANGO**

**Music:** Tango 4/4; Counting 1-2-3-4  
**Tempo:** 100 beats per minute  
**Position:** Side "B", Reverse Side "B" and 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.

*[Please note: for Classic Gold Original Compulsory dance event – this will be performed with a 24 beat opening]*

**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 and 11 comprise a back to forward mohawk which take the lobe back to the baseline.

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

Step 15 LOB and 16 RIF comprise an open choctaw. Attention 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 a choctaw to LIB which aims toward the short side barrier and begin 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.

**KEY POINTS**

1. **Steps 4 XF ROF and 5 XB LIF:** correct technical execution of the cross in front and cross behind, with feet close and on correct edges (outside and inside).
2. **Step 9 LIB:** correct technical execution of the open mohawk with feet close together on a clear inside edge.
3. **Step 16 RIF:** correct technical execution of the choctaw, with feet close together on a clear inside edge.
4. **Step 22 XR ROF:** correct technical execution of the cross roll on an outside edge held for all 4 beats.

# 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.

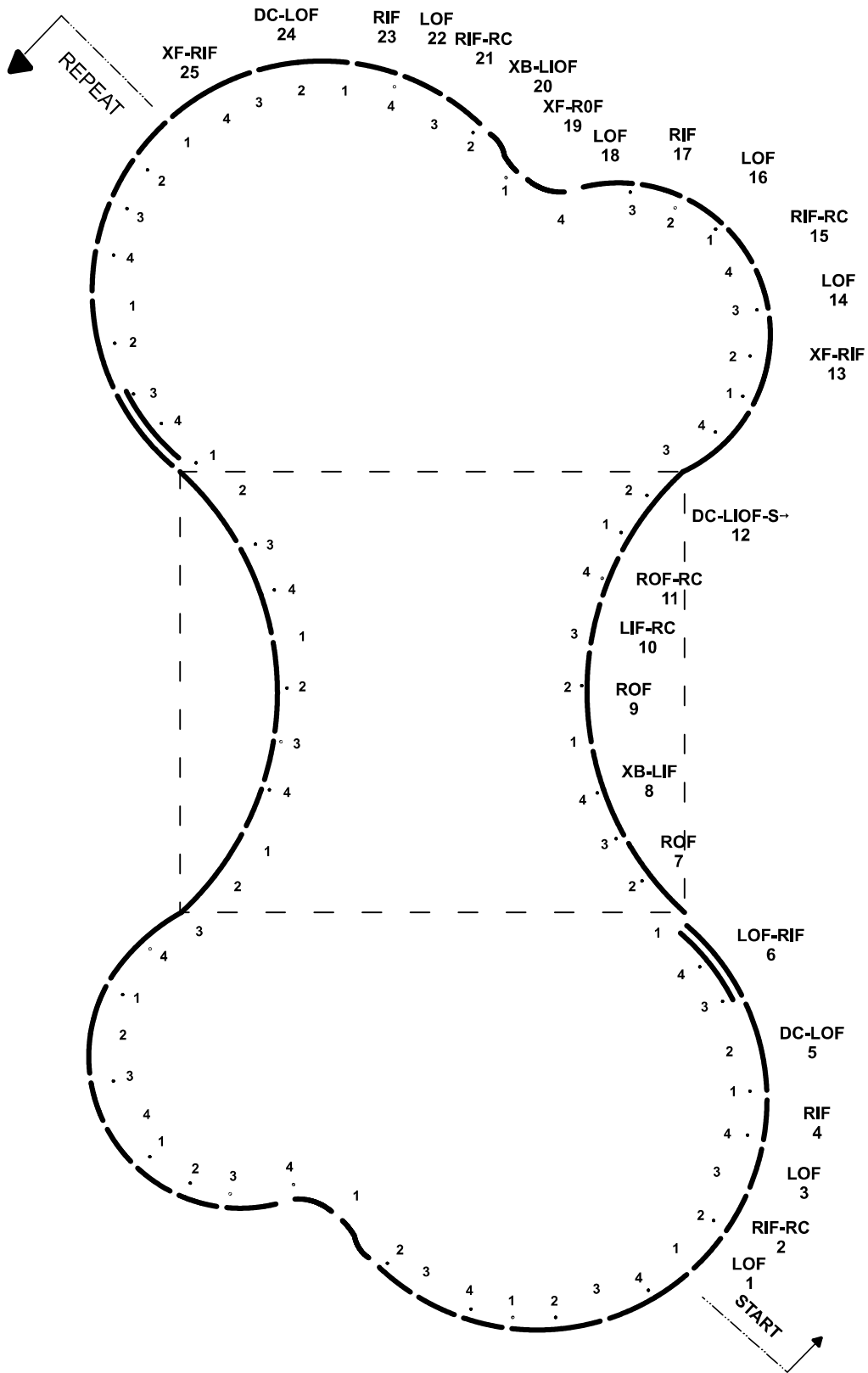
## Key Points:

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.

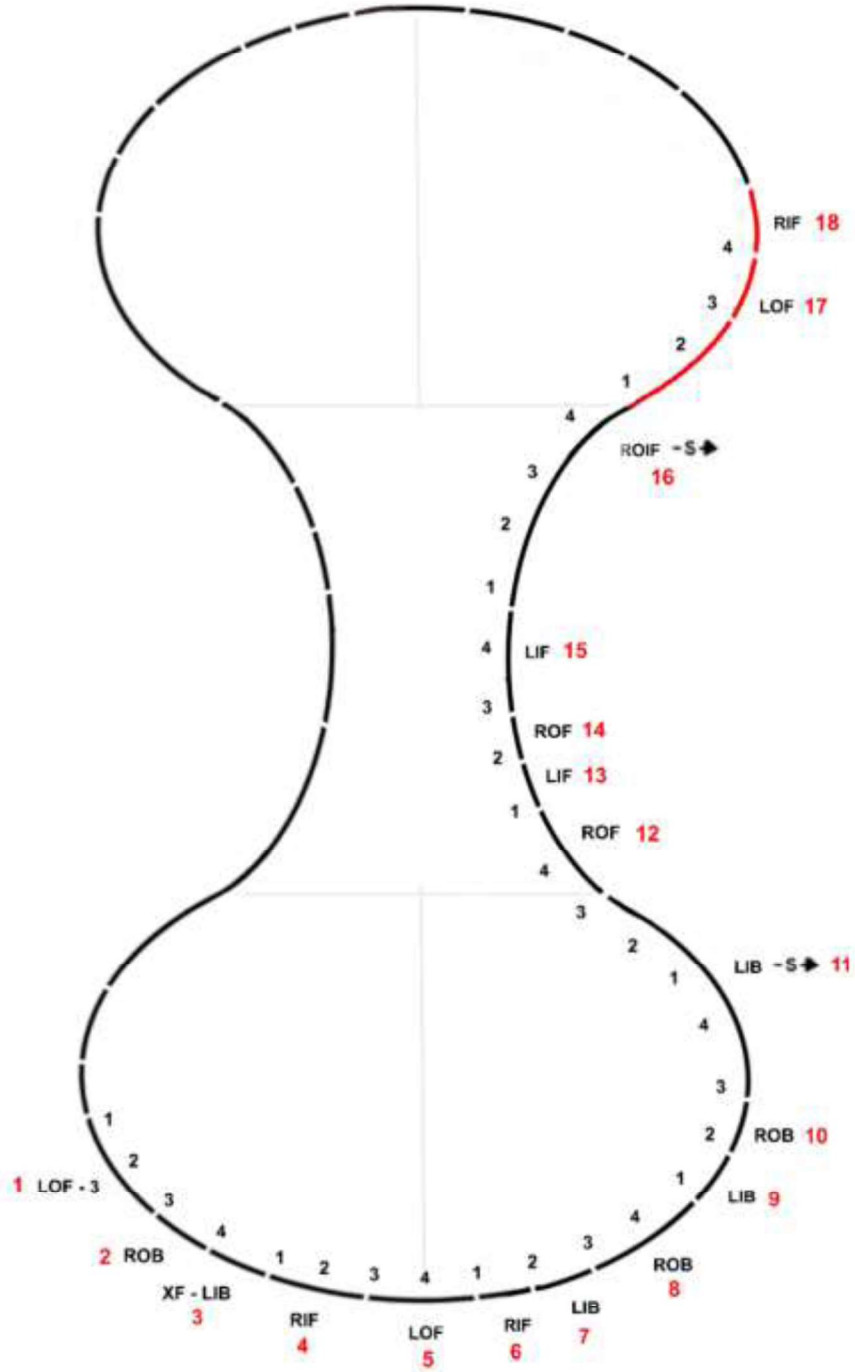
Partners are to be in Rev. B position during the straightway sequence.

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



### 3.48 MIDNIGHT BLUES - Solo

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*By Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001: couple  
(by: Lorenza Residori - Daniel Morandin - Marie Gaudy 2015: solo dance)*

Music: Blues 4/4

Tempo: 92 bpm

Pattern: set

**Step 1:** choctaw LFI aimed toward the long axis (1 beat), followed by step 2.

**Step 2:** (RFO Sw Br Br Ct) (7 beats total), comprised as follows:

- RFO on first beat of the step aimed toward the long axis;
- Forward swing of the free leg on the second beat of the step, and held in front for the third beat, beginning toward the long axis and becoming parallel to it;
- Outside bracket (from RFO to RBI) on the fourth beat of the step, beginning to move away from the long axis;
- Inside bracket (from RBI to RFO) on the fifth beat of the step, which continues in the direction of the previous step;
- Outside counter (from RFO to RBO) on the sixth beat of the step, which finishes almost parallel to the long axis on the seventh beat. With the end of the counter and the beginning of the following step, the skater crosses the short axis.
- The free leg movements on beats 4 through 7 are optional.

**Step 3:** (XR LBO) (2 beats) this step begins parallel to the long axis and descends toward the long side barrier; the movement of the free leg is optional.

**Step 4:** (XB RBO) (1 beat), parallel to the short axis, is followed by step 5, a cross stroke (XS LBI) (1 beat) aimed toward the long side barrier.

**Step 6:** (RBO) (1 beat) and step 7: run LBI (1 beat).

The sequence of steps 4,5,6,7 and the first two beats of step 8 form a lobe that aims initially toward the long side barrier, becomes parallel to it, and then moves away from it with step 7 and the first two beats of step 8.

**Step 8:** (run RBOI 3t) (6 beats total) consists of a change of edge on the third beat and a three turn on the fourth beat; this step is aimed initially toward the long axis, becoming parallel to it, and finishes toward the long side barrier of the rink. The movement of the free leg during the execution of step 8 is optional.

**Step 9:** (XS LFI) (1 beat) is a cross stroke parallel to the short side barrier, is followed by step 10, a wide step RFI 3t (2 beats). During step 10, the wide step is performed aiming toward the long side barrier on the first beat, the three turn (RFI to RBO), on the second beat, continues to curve toward the long side barrier. The movement of the free leg is optional.

**Step 11:** (XS LBI) (1 beat) is a cross stroke that curves to become parallel to the long side barrier.

**Step 12:** (Dr Ch RBO 3t) for 4 beats total, distributed as follows:

- A dropped chasse on the first beat, beginning parallel to the long side barrier and moving away from it;
- A three turn (from RBO to RFI) on the second beat of the step with the free leg bent in front, close to the skating leg. The three turn begins parallel to the short side barrier and finishes with a backward extension of the free leg for the following beats, curving toward the long axis and becoming almost parallel to it.

**Step 13:** (LFO) (2 beats) aimed toward the center of the rink, parallel to the long axis, followed by **step 14** (XR RFO) (1 beat) and step 15 (run LFI Sw Ct) for 4 ½ beats total distributed as follows:

- A run LFI on the first beat, followed by a forward swing of the free leg on the second beat, and held in front on the third beat; the aim on the third beat is perpendicular to the long axis;
- An inside counter (from LFI to LBI) aiming perpendicular to the long side barrier, with the free leg in back at the end of the turn for 1 ½ beats; the exit edge of the counter begins parallel to the short axis, moves toward the long side barrier, and concludes toward the short axis.

**Step 16:** (Ch RBI) (½ beat), followed by step 17 (LBO) (2 beats), parallel to the short axis.

**Step 18:** (RBO) (2 beats) begins toward the long side barrier and becomes parallel to it to prepare for the next step, step 19, (Mk LFO) (2 beats), which begins parallel to the long side barrier and moves toward the long axis.

**Step 20:** (XR RFO 3t) (4 beats). The three turn is performed on the second beat of the step, at the short axis, with the free leg held close to the skating leg and then extending in back for the third and fourth beats. This step begins toward the long axis and moves away from it to descend toward the barrier.

**Step 21:** (Cw LFO) (1 beat) followed by a XCh RFI (step 22).

**Step 23:** (LFO) (2 beats) on an outside edge beginning parallel to the long side barrier and finishing toward the long axis.

**Step 24:** (XR RFO) (1 beat). On this step the skater prepares for step 25 (XB LFI IB 3t) (3 beats total), composed of a one beat cross behind followed by an Ina Bauer for 1 ½ beats (Ina Bauer: the bodyweight is over both feet supported on the skating surface with the left foot forward on a LFI with the corresponding leg bent; the other foot's tracing is farther behind and closer to the long axis on a RBI aimed opposite from the left foot with the leg extended; the feet are on different tracings). At the end of step 25, a quick three turn is performed (from LFI to LBO) (½ beat), keeping the right foot on the skating surface. The aim of steps 24-25 is initially toward the long axis, becoming parallel to it during the Ina Bauer, and moving away from it with the three turn.

**Step 26:** (1 ½ beats) is composed of a XS RBI cross stroke starting with two feet on the floor and ending with a push, with the left foot lifting from the floor crossed behind the skating leg, followed by a quick wide step LBI (step 27) for ½ beat.

**Step 28:** (RBO 3t 3t) (4 beats total) is composed of a RBO (for 1 beat) followed by two quick three turns (from RBO to RFI, and from RFI to RBO), for ½ beat each, finishing on an outside edge with the free leg in front. The quick three turns are performed parallel to the long side barrier, and on the last two beats the RBO edge curves away from it.

**Steps 29 (Mk LFO) (1 beat) moves away from the long side barrier, becoming parallel to the short side barrier with step 30 (run RFI) (1 beat) aimed toward the long axis.**

**Step 31:** (LFO Rk) (2 beats) begins for one beat on a LFO parallel to the long axis, followed by a rocker on the second beat of the step that finishes on a LBO and becomes parallel to the long axis.

**Step 32:** (XB RBI 3t) (4 beats total) in which the three turn is performed on the third beat of the step, and which begins aiming toward the center of the rink and becomes parallel to the short axis.

**Step 33:** (CICw LBI) (1 ½ beats) finishes with the free leg in front with respect to the skating leg, followed by a wide step RBI, step 34, (½ beat) and step 35 (LBO) (1 beat) that descends toward the short side barrier.

**Step 36:** (XS RBI) (1 beat) is a cross stroke that curves toward the long axis, followed by step 37, a lateral lunge (Thrust) LBI (2 beats), performed with the left skating leg bent and the right leg extended outward with the front inside wheel supported on the skating surface. Step 37 begins parallel to the long axis and curves toward the short side barrier.

**Step 38:** (RBO) (1 beat) begins parallel to the short side barrier and aims toward the long side barrier, followed by step 39, (XS LBI) (1 beat), which continues the aim of the previous step, toward the long side barrier, becoming almost parallel to it.

**Step 40:** (RBO Sw) (4 beats) with a backward swing of the free leg on the third beat of the step, which begins parallel to the long side barrier and finishes toward the long axis in preparation for the choctaw LFI (step 1 of the dance).

NOTE: the Choctaw LFI (step 1), it is essential to be able to execute the restart of the dance, therefore it must be repeated at the end of the dance itself.

For the execution of the compulsory dance, this step should be repeated three (3) times (at the beginning, at the end of the first repetition and at the end of the second repetition).

For the execution of the dance, as the required element inserted in Style dance, this step should be repeated two (2) times (at the beginning and at the end of the repetition).

### Key Points - Midnight Blues Solo

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#### SECTION 1

1. **Step 1:** choctaw LFI toward the long axis with correct technique and edges before and after the turn.
1. **Step 2:** RFO bracket-RBI bracket-RFO counter with correct technique and edges before and after each turn; the required turns must form lobes pronounced by the depth of the edges.
2. **Step 8:** RBOI 3t for six beats total with the change of edge on the third beat of the step and the three turn on the fourth beat.

#### SECTION 2:

1. **Step 15:** (Run LFI Sw Ct): for 4 ½ beats total, distributed as follows:
  - A run LFI on the first beat, followed by a forward swing of the free leg on the second beat and held in front on the third beat;
  - An inside counter (from LFI to LBI) with the free leg held in back at the end of the turn for 1 ½ beats; correct technical execution of the counter turn with required timing and edges before and after the turn.
2. **Step 25:** (XB LFI Ina Bauer 3t): correct technical execution of the Ina Bauer with the left leg bent, right leg extended in back, feet on separate tracks and in opposite directions (left foot on inside forward and right foot on inside backward edge); the left foot is on a track that is more to the inside with respect to the right foot, which, while curving, is closer to the long axis.
3. **Step 28:** (RBO 3t 3t) correct technical execution of the two three turns, correct timing of the turns (½ beat each), correct edge RBO at the end of the second three turn and elevation of the free leg.

#### SECTION 3:

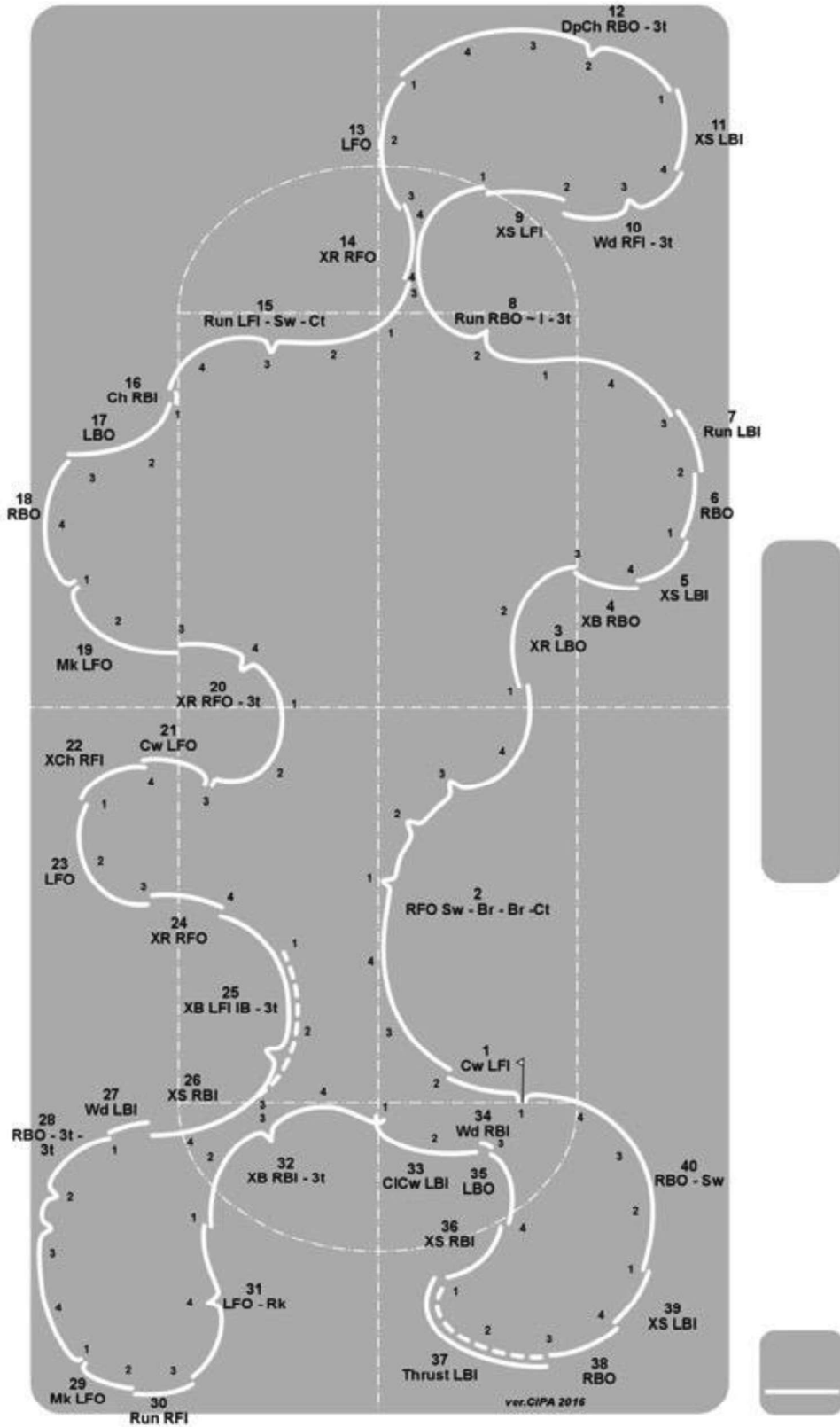
1. **Steps 31-32-33:** correct technical execution of the LFO Rk (step 31 for two beats) on the second beat; XB RBI 3t (step 32 for four beats) with well pronounced edges on the entrance and exit of the three turn; ClCw LBI (step 33 for 1 ½ beats) with the free leg in front at the end of the turn.
2. **Step 37:** Lateral Lunge (Thrust) LBI: pronounced inside edge with correct technique, maximum amplitude of movement, and front inside wheel of the right foot supported in back on the skating surface, and the right leg extended.
3. **Step 40:** (RBO Sw Cw): swing on the third beat of the step, maintaining an outside edge through the end of the fourth beat in preparation for step 1 (choctaw LFI), with correct technique and edges before and after the choctaw.

## List of steps - Midnight Blues Solo

STEP NO.	STEP	BEATS
<b>SECTION 1</b>		
1	Cw LFI	1
2	RFO Sw Br Br Ct	1+2+1+1+2
3	XR LBO	2
4	XB RBO	1
5	XS LBI	1
6	RBO	1
7	Run LBI	1
8	Run RBOI 3t *	2+1+3
9	XS -LFI	1
10	Wd RFI 3t *	1+1
11	XS LBI	1
12	DCh RBO 3t	1+3
13	LFO	2
14	XR RFO	1
<b>SECTION 2</b>		
15	run LFI Sw-Ct	3+1 ½
16	Ch RBI	½
17	LBO	2
18	RBO	2
19	Mk LFO	2
20	XR RFO 3t	1+1+2
21	Cw LFO	1
22	XCh RFI	1
23	LFO	2
24	XR RFO	1
25	XB LFI Ina Bauer LFI 3t (with both feet on floor)	1+1 ½ + ½
26	XS RBI	1 ½
27	Wd LBI	½
28	RBO 3t 3t	1+ ½ + ½ + 2

29	Mk LFO	1
30	run RFI	1
31	LFO Rk	1+1
32	XB RBI 3t	2+2
33	ClCw LBI	1 ½
34	Wd RBI	½
35	LBO	1
36	XS RBI	1
37	LBI Thrust (RBI Lateral Lunge)	2
38	RBO	1
39	XS LBI	1
40	RBO Sw	2+2
*Free movement of the free leg		

Pattern - Midnight Blues Solo



# Parisian Waltz

Lisa Barsalona

Music	Waltz
Tempo	138 beats per minute
Pattern	Set
Position	Solo, Open, Closed, *Open (Side B) (Optional)
Axis	45 - 90 degrees
Opening	12 or 24 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.

There is a change of edge at the end of step#3, and step #4 (*4a team woman*) is a RIF directed from the curve formed by steps #1, #2 and #3.

Step # 7 (team) and steps #8 and #23 (Solo) are outer to inner swings for 8 beats. The free leg must swing through on beats 4 and 7 with the change edge taking place on beat 7 of the step.

Baseline consists of the following steps:

**Solo - #8 (Change edge of swing on beat 7 of the step), #11, #13, #14**

**Team - #7 (Change edge of swing on beat 7 of the step), #10 (10a woman), #11, #12**

Long Axis step(s): **Solo - #4 and #20 / Team - #4 (4a woman)**

Short Axis step(s): **Solo - #11 and #26 / Team - #10 (10a woman)**

The solo dance pattern consists of both the woman and man's steps to create a full circuit pattern. The pattern starts with the woman's steps for half a circuit and continues with the man's steps starting with step #17.

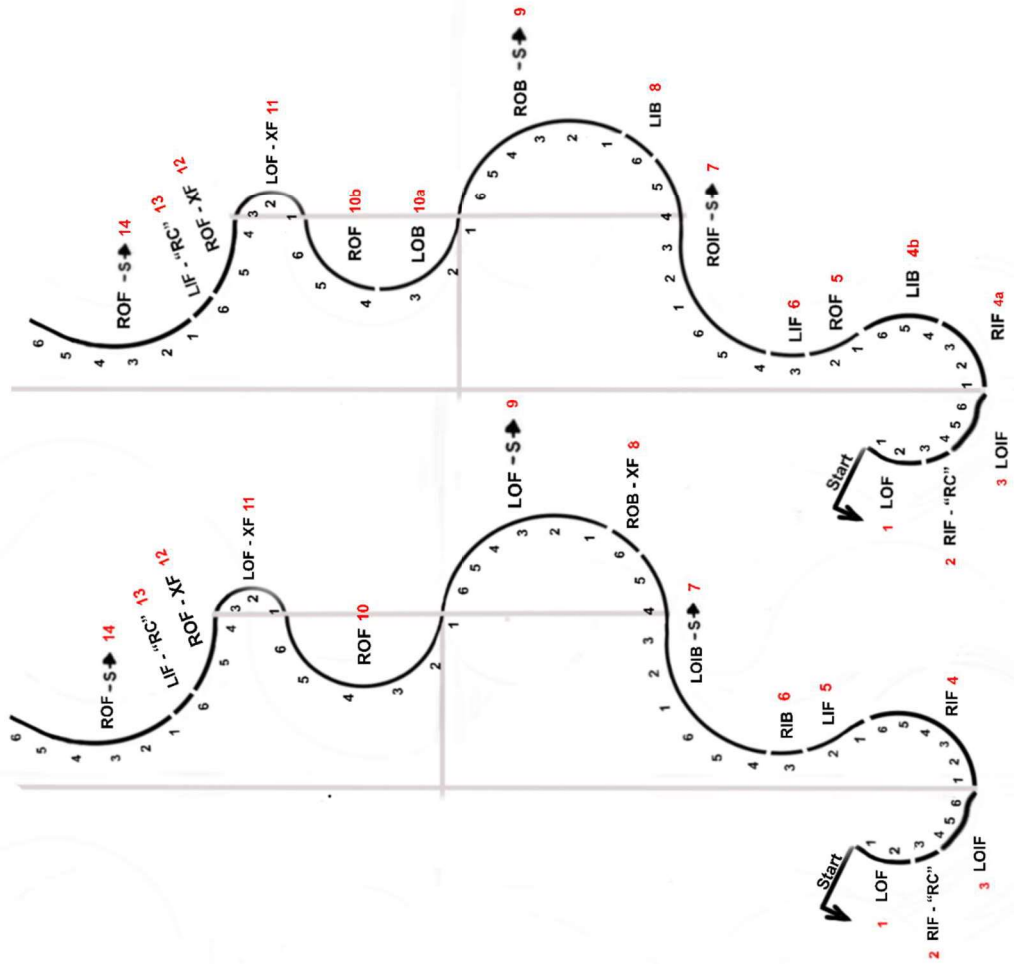
\* The team dance should be skated in closed position with an optional Open (Side B) hold for Steps #1 - 4 and 11 - 14.

# Parisian Waltz

\*Gold 1 Solo will use Woman's Steps

**MAN**

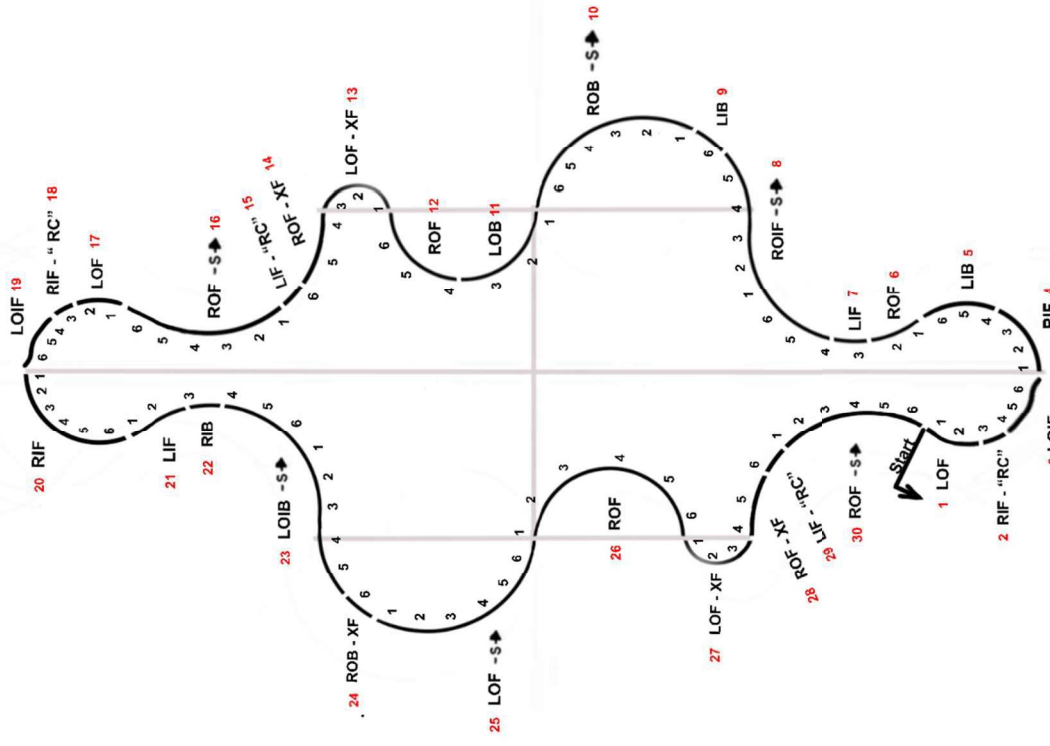
**WOMAN**



# Parisian Waltz

Gold 1 Solo will NOT use the Solo Version

**SOLO**



\*Gold 1 Solo will use Woman's Steps

Hold	#	Men's Steps	Beats	#	Woman's Steps
Open (*)	1	LOF	2	1	LOF
Open (*)	2	RIF - Raised Chasse	1	2	RIF - Raised Chasse
Open (*)	3	LOIF	3	3	LOIF
Open (*)	4	RIF	3	4a	RIF
Closed			6	4b	LIB - Open Mohawk
Closed	5	LIF	2	5	ROF
Closed	6	RIB - Closed Mohawk	1	6	LIF
Closed	7	LOIB - Swing	8	7	ROIF - Swing
Closed	8	ROB - XF	1	8	LIB - Mohawk
Closed	9	LOF - Mohawk - Swing	6	9	ROB - Swing
Closed	10	ROF	3	10a	LOB
Closed			6	10b	ROF - Open Mohawk
Open (*)	11	LOF - XF	3	11	LOF - XF
Open (*)	12	ROF - XF	2	12	ROF - XF
Open (*)	13	LIF - Raised Chasse	1	13	LIF - Raised Chasse
Open (*)	14	ROF - Swing	6	14	ROF - Swing

\*Gold 1 Solo will do Women's Steps not Solo Version

Hold	#	Solo Steps	Beats
Solo	1	LOF	2
	2	RIF - Raised Chasse	1
	3	LOIF	3
	4	RIF	3
	5	LIB - Open Mohawk	3
	6	ROF	2
	7	LIF	1
	8	ROIF - Swing	8
	9	LIB - Mohawk	1
	10	ROB - Swing	6
	11	LOB - XF	3
	12	ROF - Open Mohawk	3
	13	LOF	3
	14	ROF - XF	2
	15	LIF - Raised Chasse	1
	16	ROF - Swing	6
	17	LOF	2
	18	RIF - Raised Chasse	1
	19	LOIF	3
	20	RIF	6
	21	LIF	2
	22	RIB - Closed Mohawk	1
	23	LOIB - Swing	8
	24	ROB - XF	1
	25	LOF - Mohawk - Swing	6
	26	ROF	6
	27	LOF - XF	3
	28	ROF - XF	2
	29	LIF - Raised Chasse	1
	30	ROF - Swing	6

# The Permly Waltz

Permatteo & Kiley

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

**Tempo:** 138 beat per minute

**Position:** 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:

Step 1 is a RIF to ROB 3 turn, where the skater is on a RIF edge for 2 beats and on the third beat turns onto a ROB edge.

Step 2 begins by striking the floor from behind the heel of the right skate and proceeds to skate in a forward direction, as the right foot becomes the free skating leg. The swing is done by the free skating foot held back for 3 beats, moves forward to the lead position on the 4th beat, and beats 5 and 6 are done in the lead.

Steps 3 and 4 are an outer forward to outer back mohawk. As step 4 begins, the Left skate should be placed heel-to-heel as the skater transfers weight from the ROF skating edge to the LOB skating edge.

Step 7 is a swing step that begins with the free skating leg held behind for the first 3 beats, and on beat 4 begins to move in a forward direction so on beat 5 and 6 the free skating leg is in the lead on an outside edge. On beat 7 the free skating leg is moved back to the trail position, as the skater should be changing the edge to an inside edge with the free skating leg completely in the trail for beats 8 and 9.

Step 10 begins on an outside edge for the first 3 beats. Then the free skating leg moves forward from the trail on beat 4 to the lead position starting to change from an outside edge to an inside edge. Then beats 5 and 6 should be an inside edge with the free skating leg in the lead position. Step 11 is performed on an angular take off from behind the heel of the left skate on to an inside edge for 2 beats.

Steps 14 and 15 are a Choctaw where beginning step 15 the right skate should slide behind the heel of the left skate transferring from an OF edge to an OB edge in one fluid motion.

## Key Points:

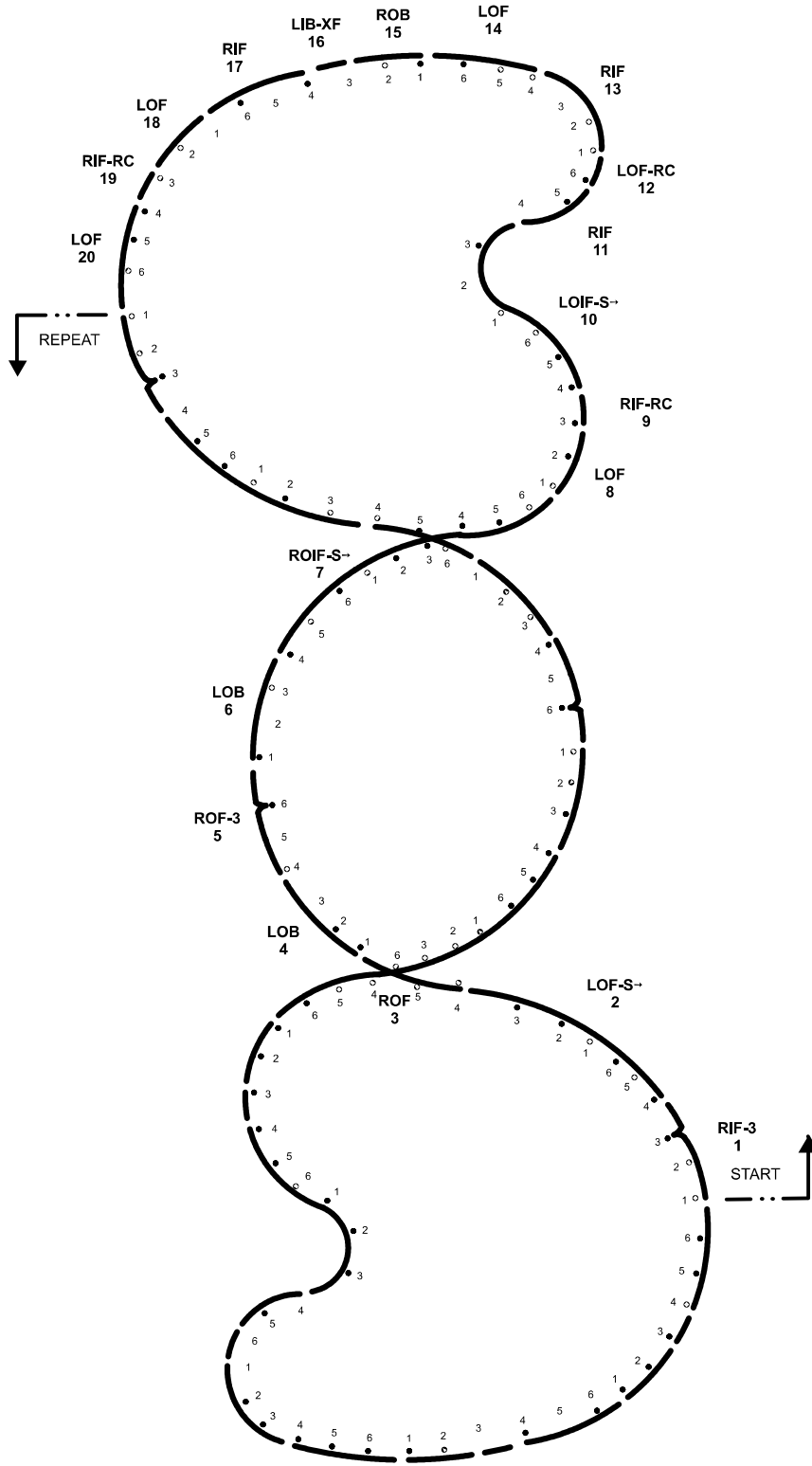
1. Step 1 RIF to ROB 3 turn, where the skater is on a RIF edge for 2 beats and on the third beat turns onto a ROB edge.
2. Step 4 LOB push on the short axis is an outer-to-outer mohawk done heel-to-heel.
3. Step 7 ROIF swing holding an outside edge for the first 6 beats, changing edge on beat 7, and holding an inside edge for beats 8 and 9. The free leg should be in the trail for the first 3 beats, in the lead for beats 4 through 6, transitioning on beat 7, and in the trail again for beats 8 and 9.
4. Step 10 LOIF swing, holding the outside edge for 3 beats, changing edge on beat 4, and on an inside edge for beats 5 and 6.

**The Permly Waltz**  
Permatteo & Kiley

**Dance Notes:**

<b>Step</b>	<b>Edges</b>	<b>Beats</b>
1	RIF-3	3
2	LOF-S->	6
3	ROF	3
4	LOB	3
5	ROF-3	3
6	LOB	3
7	ROIF-S->	9
8	LOF	2
9	RIF-'RC'	1
10	LOIF-S->	6
11	RIF	2
12	LOF-'RC'	1
13	RIF	3
14	LOF	3
15	ROB	2
16	LIB-XF	1
17	RIF	3
18	LOF	2
19	RIF-'RC'	1
20	LOF	3

# THE PERMLY WALTZ



# RAYMOND WALTZ

Meghan Murphy and Katelyn Rodgers

In Memory of Raymond "Mickie" Boyce and Raymond "Dave" Rodgers

R  
A  
Y  
M  
O  
N  
D  
  
W  
A  
L  
T  
Z

Music: Waltz  
Tempo: 168 beats per minute  
Pattern: Set

## OPENING

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

## DANCE NOTES

Step #8 is a held open mohawk and can be either heel to heel or instep.

Step #11 LOB Swing should be swung behind on beat 4.

Step #12 ROIF Swing is a 9 beat swing. Free leg will swing forward on beat 4 and swung to the back on beat 7 while changing from outer edge to an inner edge.

Step #18 is a cross roll.

Step #20 (ROF Swing Twizzle) for six beats total (3 + 2 ½ + ½) performed as follows:

- ROF 3 beats
- Forward swing on beat 4 and maintained for 1 ½ beats.
- Twizzle for ½ beat

*Twizzle: outside counter + ½ three turn, a very quick rotation performed keeping the left leg near the right skating leg.*

Step #24 (ROIB Swing 9 beats) begins with a closed mohawk done on beat 1 the leg will rise on beat 4. On beat 7 the leg is swung back and the change of edge occurs.

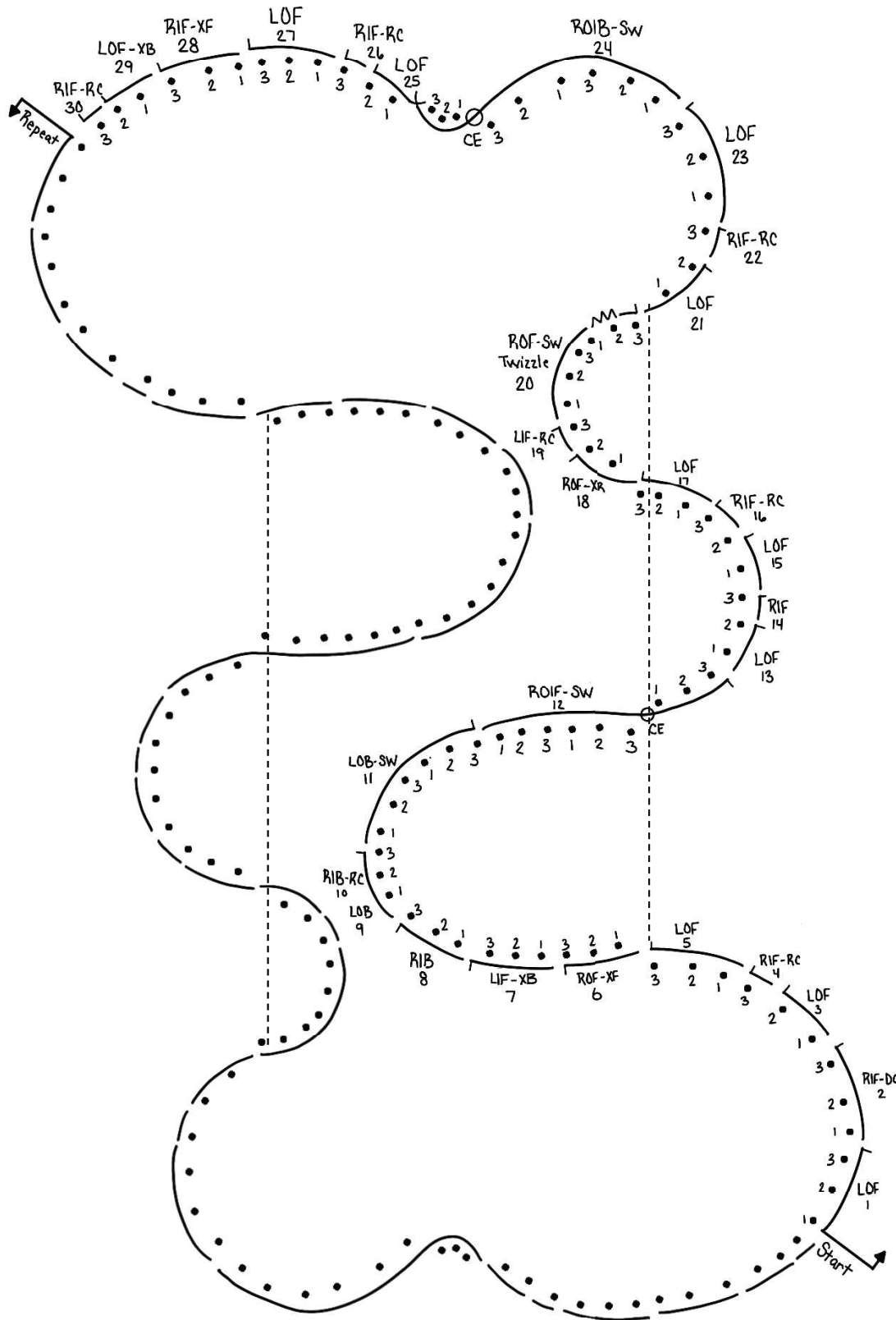
STEP #25 is an Open Choctaw. Should be done with feet close together and maintain proper edges before and after the turn.

## Key Points – Raymond Waltz

1. Steps #7-8 (LIF-XB – RIB-OpMk): Correct technical execution of the mohawk, with feet close together(heel to heel or instep) Correct timing of the steps, step 7 (3 beats) and step 8 (3 beats).
2. Step #12 ROIF Swing: Accuracy of timing on step 12: LOIF-Swing for 9 beats; 6 beats on the outside edge and 3 beats on the inside edge.
3. Step #20 (ROF Swing Twizzle) for six beats total (3 + 2 ½ + ½): Must be skated on a strong ROF edge with a swing on the forth beat, aiming toward the barrier wall, followed by a twizzle on the final beat of the step. Particular attention should be paid to the technical execution of the twizzle and the aim of the exit of the turn to the barrier wall.
4. Steps #23-25 (LOF - ROIB CIMk Swing – LOF – OpCw) Correct technical execution and timing of the mohawk from a three-beat LOF (step 23) to a nine-beat closed mohawk ROIB Swing (step 24) to a two-beat LOF-OpCw (step 25).

# RAYMOND WALTZ

168 Waltz



RAYMOND WALTZ

# RAYMOND WALTZ

# R A Y M O N D W A L T Z

Music: Waltz

Tempo: 168 beats per minute

Pattern: Set

STEP	EDGE	BEATS
1	LOF	3
2	RIF – DC	3
3	LOF	2
4	RIF – RC	1
5	LOF	3
6	ROF – XF	3
7	LIF – XB	3
8	RIB - OPEN MOHAWK	3
9	LOB	2
10	RIB – RC	1
11	LOB – SW	6
12	ROIF – SW	9
13	LOF	2
14	RIF	1
15	LOF	2
16	RIF – RC	1
17	LOF	3
18	ROF – CROSS ROLL	2
19	LIF – RC	1
20	ROF – TWIZZLE	6
21	LOF	2
22	RIF – RC	1
23	LOF	3
24	ROIB – CLOSED MOHAWK SWING	9
25	LOF – OPEN CHOCTAW	2
26	RIF – RC	1
27	LOF	3
28	RIF – XF	3
29	LOF – XB	2
30	RIF - RC	1

## **RHYTHM BLUES**

Robert Craigin (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 takeoffs during these steps must be made in the "parallel and" position.

Step #5 starts and ends at the baseline. The takeoff 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 takeoff for Step #5.

Step #6 starts at the baseline. The takeoff 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 takeoff 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.

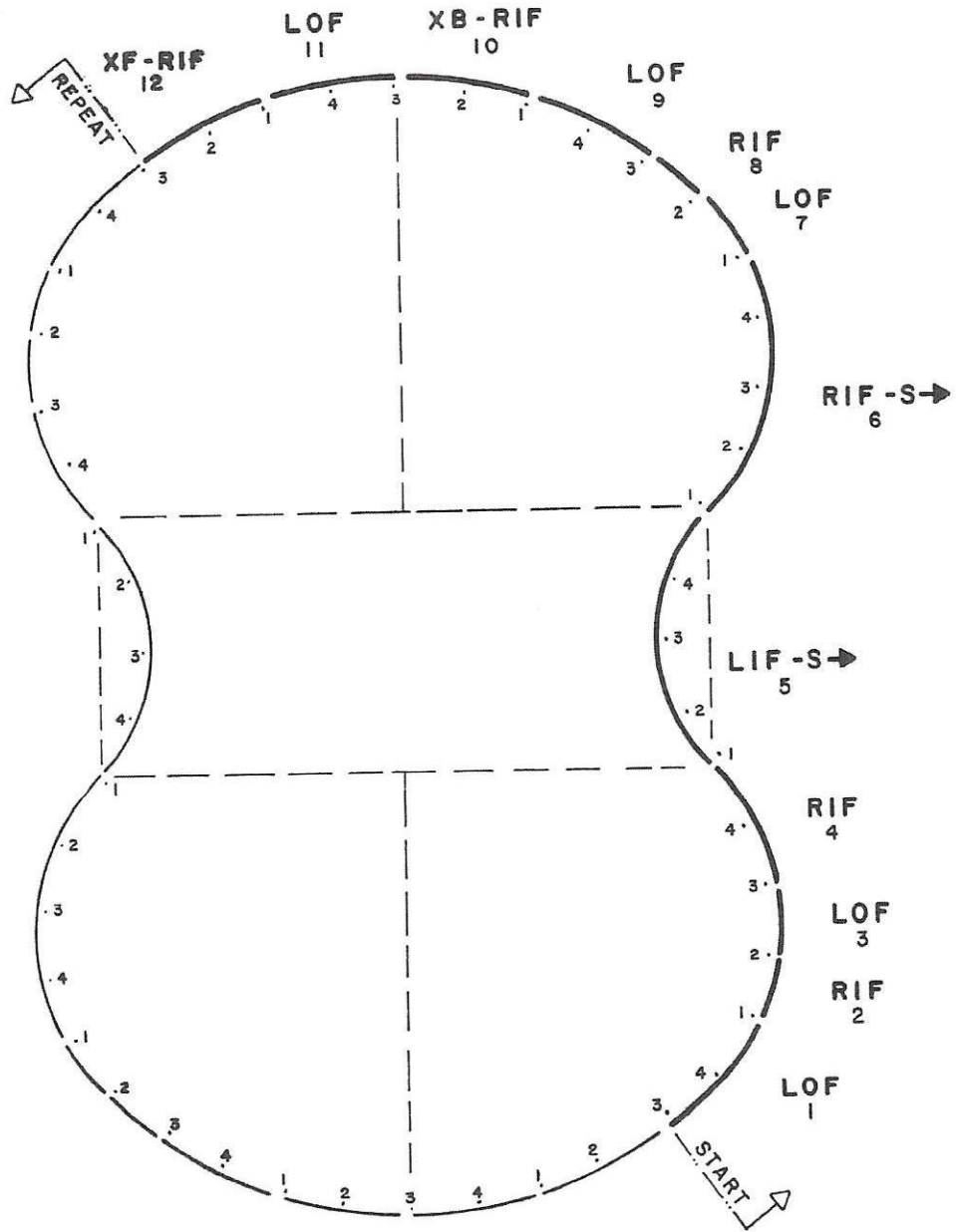
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

Step #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 (Modified)

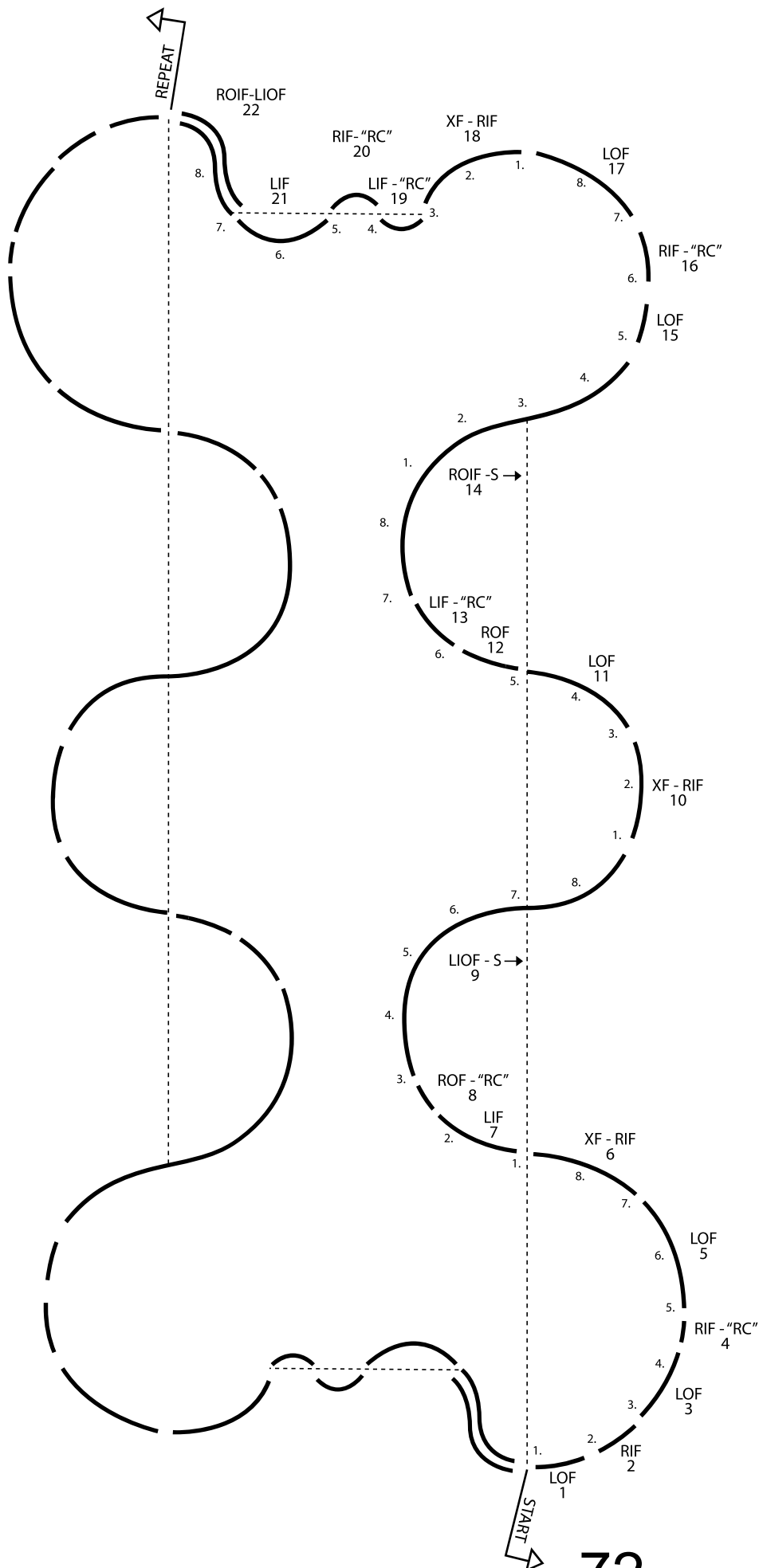


# Ruby Rumba

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



# 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”

# Sharay Waltz

Sharon Behrendt-Ray Comella

Music:	Waltz 3/4; Counting 1-2-3-4-5-6	Tempo:	168 beats per minute
Pattern:	Set	Axis:	45 - 90 degrees
		Position:	Side B

## 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 for this dance starts with the beginning of step #2 and concludes with the end of step #8.

Steps #3 and #6 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

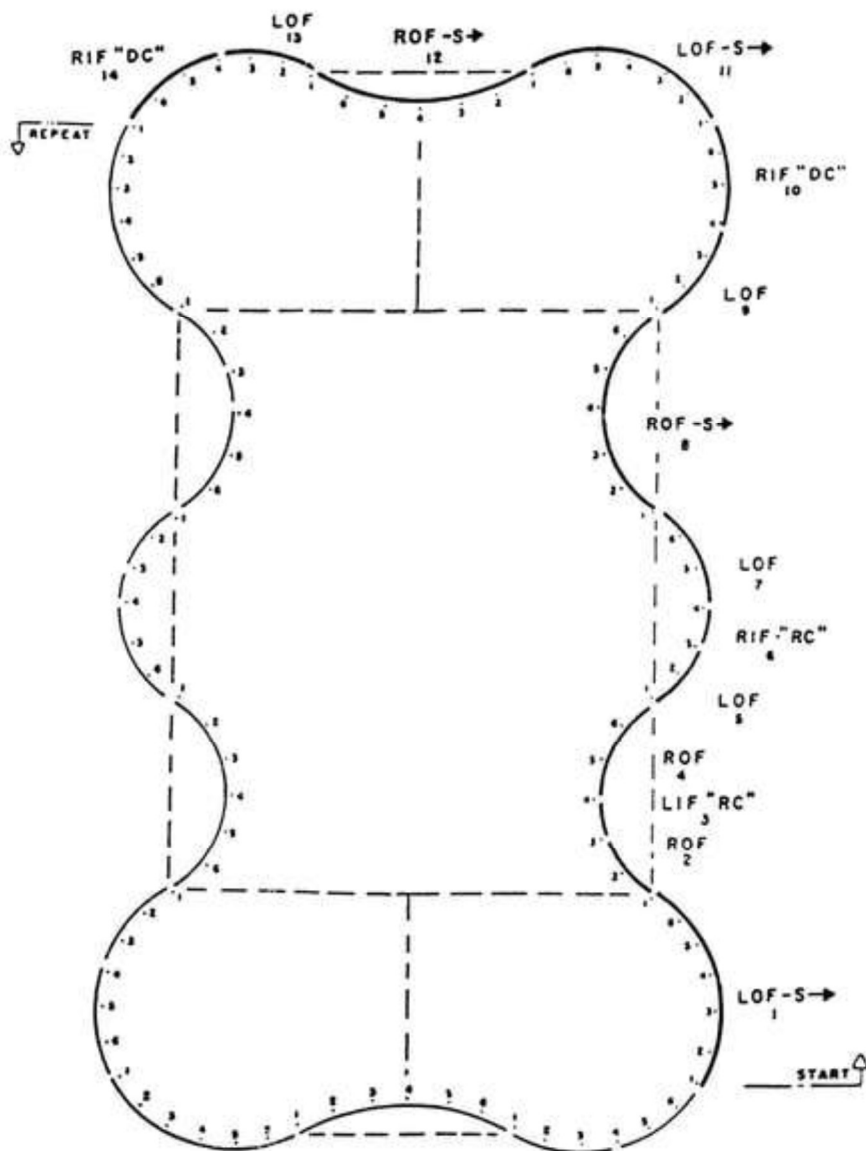
Steps #10 and #14 are dropped chassé steps. A dropped chassé is accomplished by:

- 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

The lobes created by steps #9 through #11 and steps #13 through #1 must be constant and equal. In other words, no step of either of these lobes should be any deeper or shallower than any other step of the lobe, unless it is necessary to suit rink conditions at the corner.

# Sharay Waltz

Sharon Behrendt-Ray Comella



## *Silk Sonic- 104 March*

**Music: March 6/8; Counting 1-2-3-4**

**Tempo: 104 beats per minute**

**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:**

**Step #4** begins with a parallel step into a RIF-ROB 3 turn. Free leg position during the turn is **optional**. The turn should be executed on count 2 of the step, and the free leg should be passed behind the skating foot on count 3. During the 4th count of step 4, the ROB edge should be deepened in order to step forward on the first count of step 5, thus executing a backward to forward open choctaw turn.

**Step #5**, a LIF swing with the free leg moving in front of the skating foot on count 3 of the step.

**Step #6** will begin with a LIF-RIB closed held mohawk, free leg extends behind the skating foot on count 3 of the step, and is brought back to parallel on count 4 of the step.

**Step #10**, a LOB-ROB cross roll.

**Step #15**, a held open LOF-LIB 3-turn, the turn will be executed on count 3 of the step.

**Step #17**, a RIF-LIB dropped mohawk.

**Step #18**, a ROB push step with an optional leg pushing motion in front or behind the skating foot.

**Steps #19** through **step #20** should be distinct edge cross rolls. The takeoffs for these steps should be cross-foot, cross-tracing, close, and angular, going from XB ROB-LOB and XB LOB-ROB.

**Step #21**, a XB ROB-LIB.

The baseline to this dance only applies to the center lobe edges. Count 2 of **Step #6** begins at the top of the center lobe. **Step #19** begins at the top of the continuous barrier lobe.

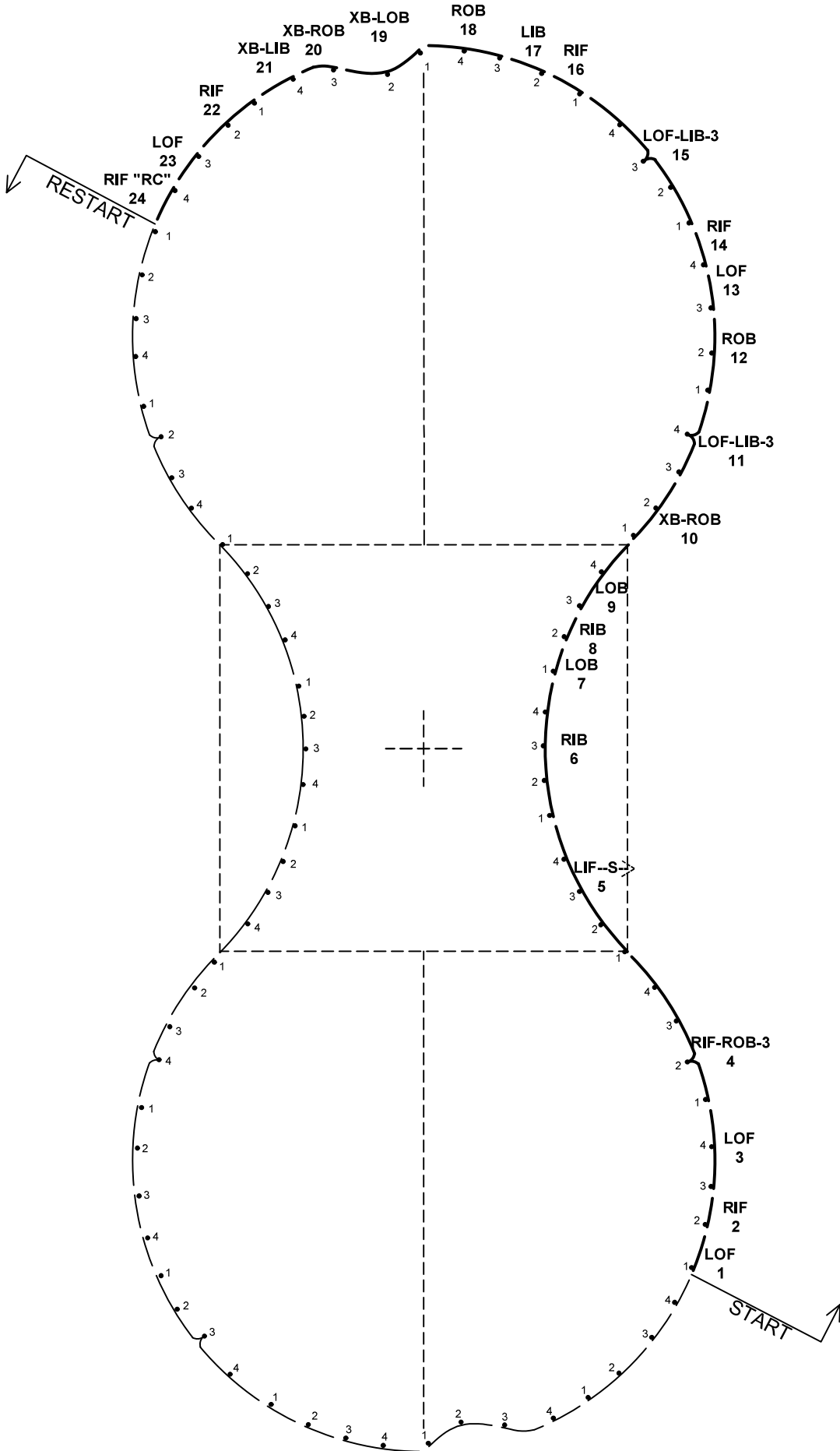
## *Silk Sonic- 104 March*

<b>Step</b>	<b>Number of Beats</b>	<b>Notes</b>
1-LOF	1	
2- RIF	1	
3- LOF	2	
4- RIF-ROB-3 TURN	4	Turn on count 2- free leg position on turn optional. Free leg passes behind skating foot on count 3
5- LIF SWING	4	Swing forward on count 3
6- RIB	4	Closed held mohawk, free leg extends behind the skating foot on count 3
7- LOB	1	
8- RIB	1	
9- LOB	2	
10- ROB CROSS ROLL	2	
11- LOF-LIB 3 TURN	2	
12- ROB	2	
13- LOF	1	
14- RIF	1	
15- LOF-LIB 3 TURN	4	Turn on count 3
16- RIF	1	
17- LIB	1	
18- ROB	2	Free leg optional pushing motion of in front of the skating foot, or behind the skating foot
19- LOB CROSS ROLL	2	
20- ROB CROSS ROLL	1	
21- LIB CROSS	1	
22- RIF	2	
23- LOF	1	
24- RIF- RC	1	

# SILK SONIC

MUSIC 104 MARCH

BY: Jada Bell



# 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

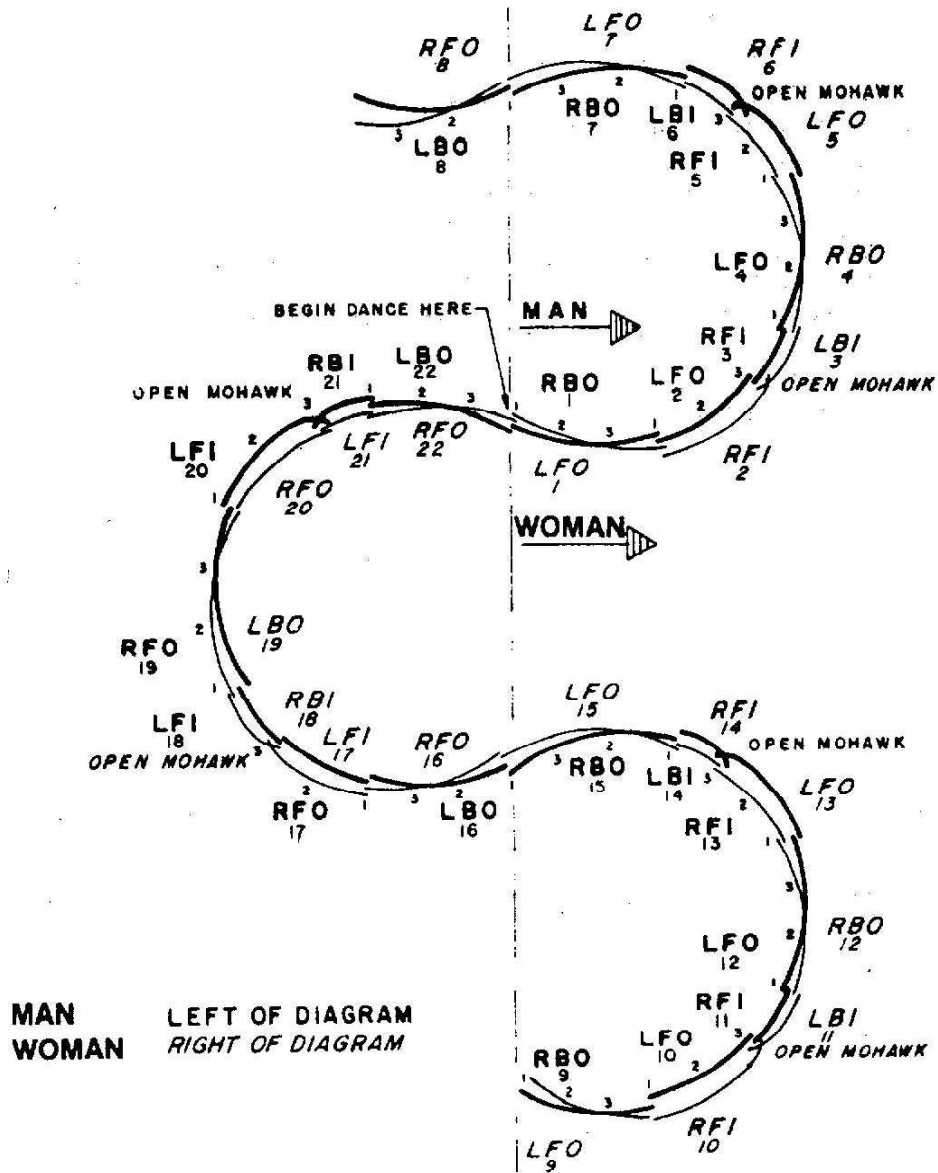
Step	Man	Beats	Woman
16	LBO	3	RFO
17	RFO	2	LFI
18	LFI	1	RBI-mohawk
19	RFO	3	LBO
20	LFI	2	RFO
21	RBI-mohawk	1	LFI
22	LBO	3	RFO

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.

# STYLE "B" WALTZ

NOTE: The center lobe will cross the midline of the rink on most skating surfaces.



# Sunshine Polka

Janet Pavilonis Kim Kaufman

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

Position: Side 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 **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.

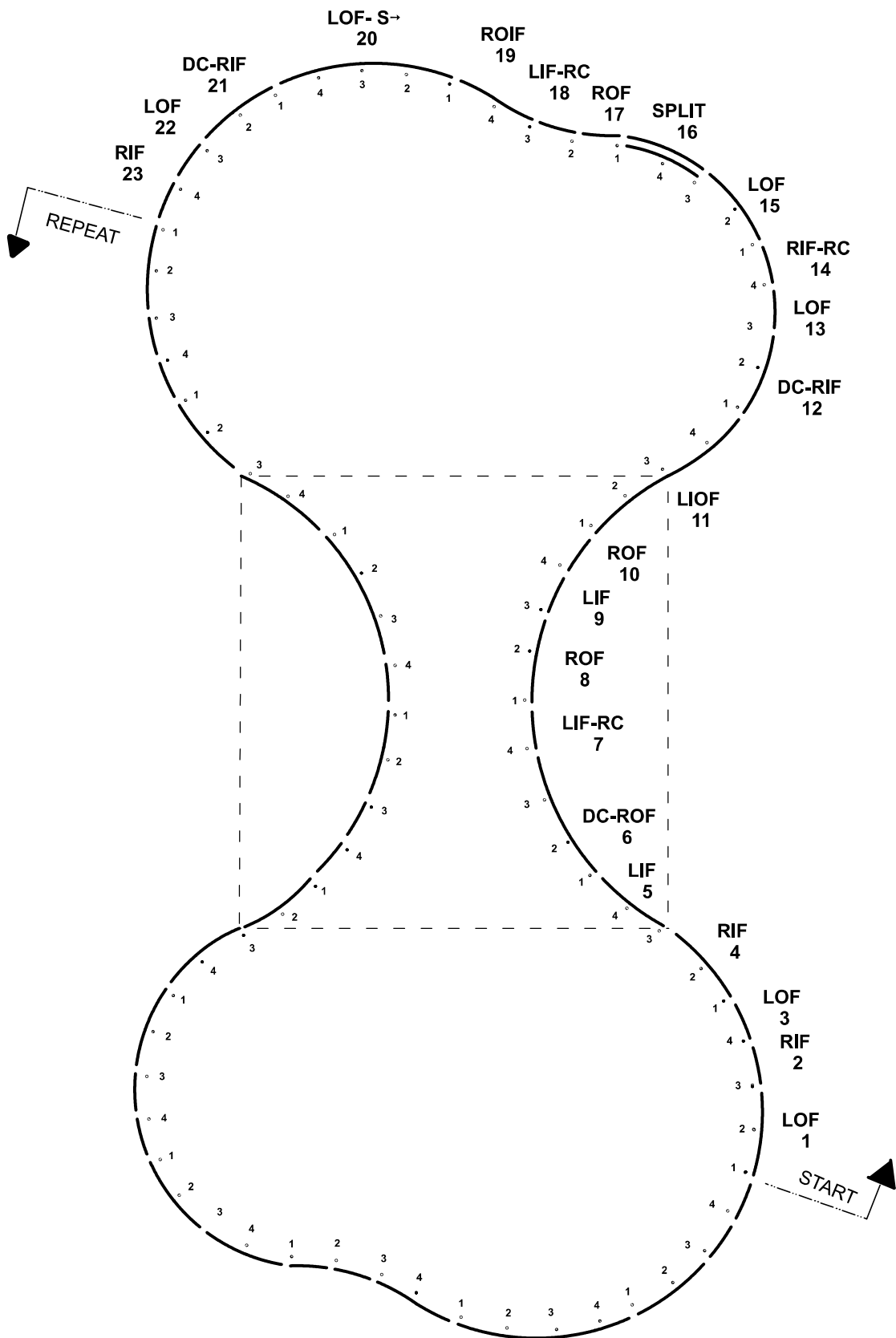
## Key Points – Sunshine Polka

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



# SWEETHEART WALTZ

Charli Leibowitz

Music: Waltz  
Position: Side B or Solo

Tempo: 120 or 132 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 12 or 24 beats of music in duration.

## DANCE NOTES

The take-offs for all steps are made in the “parallel and” position, except for **step 18**, which is front cross angular take-off.

**Steps 1 through 8** 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 8 and 9**.

**Steps 3, 8 and 18** (3+3 beats), are six-beat OF swings with the free leg swinging forward on the fourth beat of the step.

**9 through 18** make up one corner sequence of this dance.

**Steps 11, 12 and 13** are all performed for one beat each on the musical counts “1-2-3” in the direction of the long side barrier.

The takeoff for **step 18**, a cross roll, should be crossed-foot, crossed-tracing, close and angular. Since this is an angular take-off, there should be no rockover before the step. The change of lean should occur as the step is taken, not before.

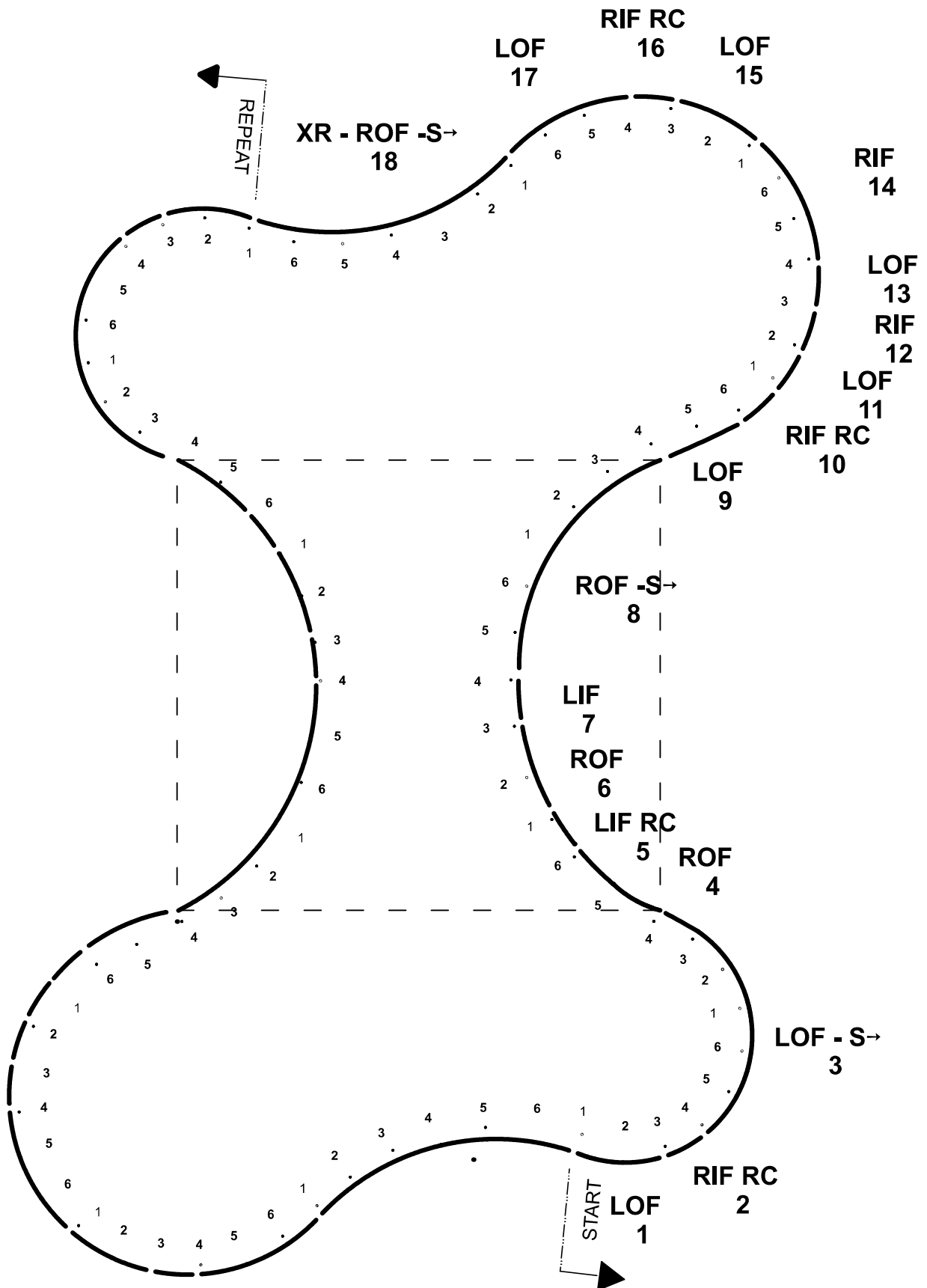
The baseline of this dance only applies to the center lobe edges. The baseline of this dance starts between **step 4** and **step 5** and ends between **step 8** and **step 9**.

## Key Points – Sweetheart Waltz Solo or Team

1. Step 3 LOF Swing: Correct technical execution of the swing on an outside edge without deviation and the swing of the free leg on beat 4.
2. Step 8 ROF Swing: Correct technical execution of the swing on an outside edge without deviation and the swing of the free leg on beat 4.
3. Steps 9, 10, 11, 12, 13 and 14: Correct timing of the steps (step 9 for two beats, steps 10, 11, 12 and 13 for one beat and step 14 for three beats). Careful attention should be paid to this timing.
4. Step 18 XF ROF Swing: Correct technical execution of the swing on an outside edge without deviation and the swing of the free leg on beat 4. The step begins with a crossed and angular takeoff in which the right foot takes the floor on an arc divergent to the arc of step 17.

<b>List of Steps - Sweetheart Waltz</b>		
<b>Step No.</b>	<b>Steps</b>	<b>Musical Beats</b>
1	LOF	2
2	RIF-RC	1
3	LOF-S	6
4	ROF	2
5	LIF-RC	1
6	ROF	2
7	LIF	1
8	ROF-S	6
9	LOF	2
10	RIF-RC	1
11	LOF	1
12	RIF	1
13	LOF	1
14	RIF	3
15	LOF	2
16	RIF-RC	1
17	LOF	3
18	XR-ROF-S	6

# SWEETHEART WALTZ



## SWING DANCE

Hubert Sprott

Music: Foxtrot 4/4  
Tempo: 92 Beats Per Minute  
Position: Closed, Hand-in-Hand  
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 in this dance, with the exception of the forward-to-backward Mohawk turns and the backward-to-forward Mohawk turns, must take the floor in the "parallel and" position. The forward-to-backward Mohawk turns are executed heel-to-heel while the second half of the backward-to-forward Mohawk turn is stroked from behind the heel of the tracing skate.

The trailing partner must track the leading partner for the full duration of every step in this dance except for steps #9 through #12. During step #9, which begins in tracking, the leading partner immediately thereafter deepens his/her ROB edge to allow the trailing partner to move up to a side-by-side position. Step #12 begins with the skates in this side-by-side position, and then the partner who is on the outside of the arc moves up to a leading position. Skaters are to be in closed position on steps #1 through #9, changing to hand-in-hand position for steps #10 through #12. During this hand-in-hand position, partners should be relatively close together. The tracking relationship is resumed for step #13.

Steps #2 and #6 are raised chassés. Steps #7, #8, and #15 are four-beat swings.

The baseline in this dance starts with the beginning of step #1 and is crossed at the beginning of steps #4, #7, #8, and #9.

The man skates the "A" edges first, while the woman skates the "B" edges, to be followed by the man skating the "B" edges and the woman skating the "A" edges.



# SWING SCHOTTISCHE

Author Janet Pavilonis  
and Stan Leibowitz

**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.

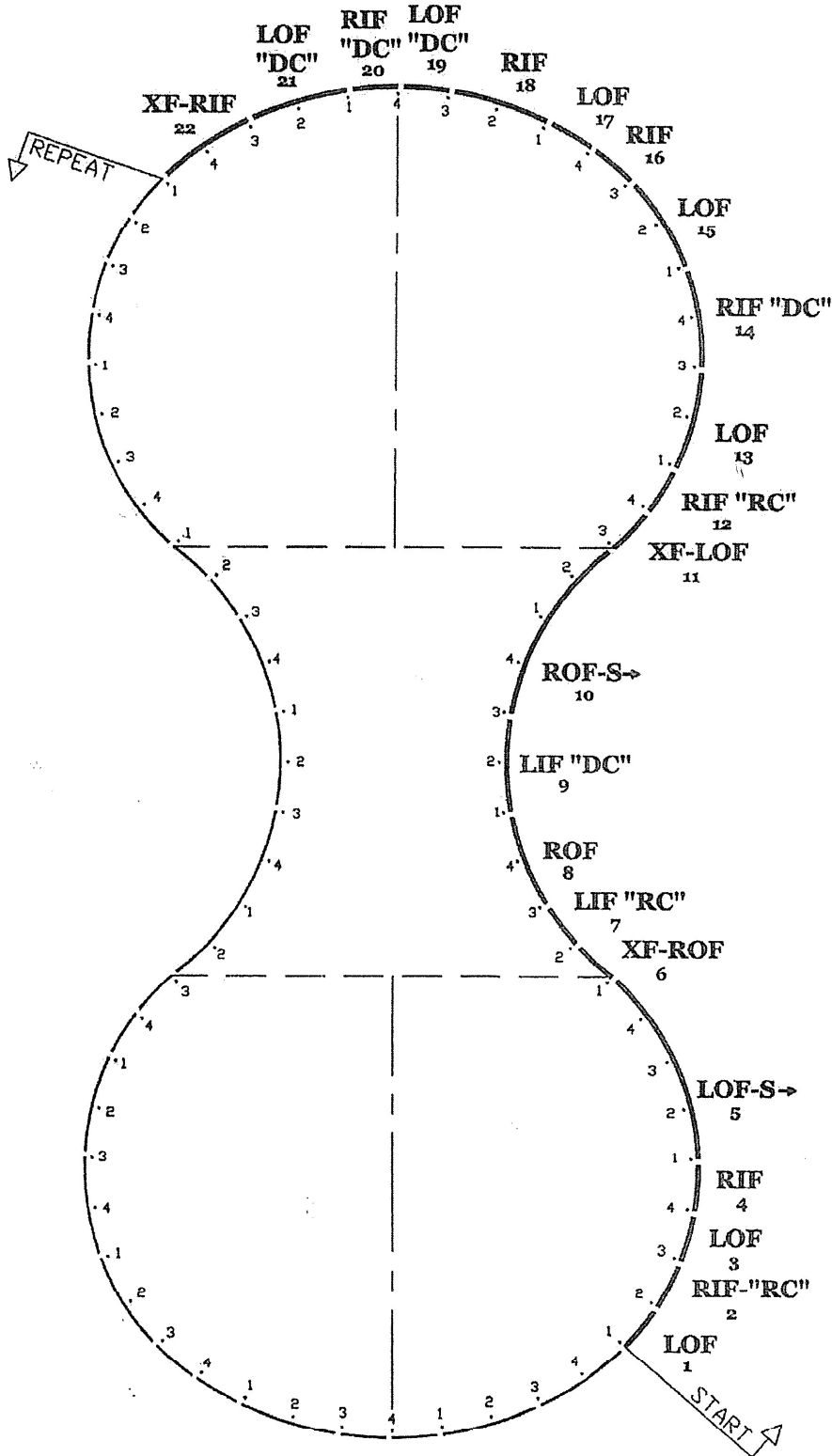
Steps #9, #14, #19, #20 and #21 are dropped chasse' steps. A dropped chasse' is accomplished by:

- 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.

# SWING SCHOTTISCHE

MUSIC: 100 Schottische



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# SWING SCHOTTISCHE

# 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  
**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