**Midnight Blues Couple**

**By: Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001**

**(with changes Lorenza Residori - Marie Gaudy 2015)**

Music: Blues 4/4

Tempo: 88 beats per minute

Pattern: set

The Midnight Blues should be skated with strong edges and deep knee action to achieve the desired slow, rhythmic, relaxed and easygoing expression. Individual interpretation by the couple to add Blues character is permitted, provided that the steps, free leg positions and positions/holds are maintained, and they must be accentuated and emphasized. The dance must be skated with the full pattern and deep lobes as described in the diagram.

The dance begins with the couple in Promenade position, mirroring each other, skating **step 1** (choctaw LFI for the woman and choctaw RFO for the man) and **step 2**, a progressive for both skaters (RFO for the woman and LFI for the man), for one (1) beat each aimed toward the center of the rink.

On **step 3a**, (for one beat): the woman skates a ½-beat LFI progressive followed by a three turn for ½ beat (on count “3” of the music) performed with the foot of the free leg held crossed over the skating leg (cross-foot-three). During the woman’s three turn, the couple momentarily assumes Waltz position.

**Step 3b** (for one beat) for the woman is composed of a ½ beat mohawk RFO followed by a three turn for ½ beat during which the foot of the free leg is kept crossed with respect to the skating leg (cross-foot-three). During the mohawk, the woman maintains hold of the man’s left hand with her right hand, which is lowered to hip level to assume, at the end of the three turn (step 3b), Reverse Kilian position.

The man, on step 3, performs a RFO for one and a half (1 ½) beats, returning the free leg in preparation for the successive ½ beat three turn (3b) during which the foot of the free leg is kept crossed behind with respect to the skating leg (cross-foot-three).

**Steps 4a–4b** for the man are as follows:

* Step 4a: XB-LBO (for 3 ½ beats) is a cross behind LBO in which the man passes the woman and crosses her tracing to assume Reverse Kilian position. During the 3 ½ beats, where the position moves from Reverse Kilian to Tandem, he performs a lift of the free leg, at the end of which he prepares for the following step (4b).
* Step 4b: choctawRFI (for ½ beat), the man performs a change of position causing the woman to move to his left to assume Waltz position.

On Step 4b, the man, simultaneous to the change of edge of the woman on the last ½ beat (of step 4), continues in the direction of the long side barrier and begins the next lobe.

On step 4, the woman skates a XB-LBOI (for four beats total), a cross behind LBO during which for the first 3 ½ beats she performs a lift of the free leg coordinated with the man’s leg lift, (where the position of the couple moves from Reverse Kilian to Tandem) while on the last half (½) beat she changes her edge to inside, recalling the free leg close to the skating leg in "and" position.

Steps 1­ - 2 - 3 - 4 describe a lobe that from the baseline aims toward the long axis, becomes parallel to it with step 3, and with step 4 moves away from it to descend toward the long side barrier, near the short axis.

The man's step 4b, simultaneous to the woman's ½ beat change of edge (step 4), continues toward the long side barrier and begins the next lobe.

**Steps 5 and 6** (run), for one beat each, are aimed toward the barrier in Waltz position. Step 5 begins at the short axis.

**Step 7** (RBOI-3t for the woman and LFOI-3t for the man), for six beats total, consists of a change of edge on the third beat and a three turn on the fourth beat of the step; this step is aimed initially toward the long axis, then becomes parallel to it, and finishes toward the long side barrier. Swinging the free legs during the execution of step 7 is optional.

Step 7 is for six beats total and is divided as follows:

* Two (2) beats on an outside edge (RBO for the woman, LFO for the man): this step begins with the partners in Waltz position on the first beat, and on the second beat they pass to Tango position.
* One (1) beat on an inside edge in Tango position: on this beat there is a change of edge from RBO-I for the woman and from LFO-I for the man (corresponding with beat 3 of the step).
* Three (3) beats on an outside edge (on the first of these three beats, a three turn from RBI to RFO for the woman, and a three turn from LFI to LBO for the man): (the three turn corresponds to the fourth beat of step 7); at the end of this three turn, the couple assumes Waltz position.

On **step 8**, the man skates a cross stroke (XS-RBI) while the woman performs a LFI progressive (run) aimed toward the long side barrier.

**Step 9a** for the man is a one-beat wide step LBI, followed by a two-beat RBO (**9b**) concluding with the free leg bent and held beside the inside of the skating leg (tuck).

On step 9 the woman skates a wide step RFI-3t (for three beats total). The wide step, for one beat, is performed aiming toward the long side barrier (coordinated with the man’s wide step), the three turn on the second beat (of step 9) to a RBO is held for two beats, concluding with the free leg bent and the free foot held beside the inside of the skating leg (tuck) on the last beat.

At the end of the woman’s three turn, the couple assumes Kilian position, and from aiming toward the long side barrier, they become parallel to it, during the execution of the tuck.

**Step 10**, for one beat, is for the man a cross in front XS-LBI and for the woman a LFO in Waltz position.

On **step 11**, the man begins his long step (for nine beats total), distributed as follows:

* On the first beat of the step, a one-beat dropped chasse RBO, beginning parallel to the long side barrier and moving away from it.
* A one-beat three turn on the second beat of the step, with the free leg bent in front, finishing toward the short side barrier. At the end of the three turn, the couple assumes Foxtrot position
* A bracket from RFI to RBO for five beats total, performed on beat 3 of the step. This bracket is performed parallel to the short side, and concludes keeping the free leg extended in back for one beat. The man then brings his feet together and successively returns the free leg to be extended in back on beats 5 and 6 of the step, to complement the woman's sequence of steps.

At the end of the woman's three turn, the position of the skaters is face to face, Hand in Hand, (the woman's right hand holds the man's left hand and her left hand holds the man's right hand), with their shoulders parallel.

* A change of edge to RBI on beat 8, maintaining the inside edge for one and a half (1 1/2) beats, performed with a forward swing of the free leg. During the change of edge to inside, the man supports the woman's left ankle with his left ankle, accentuating the edge with a suspension of the skating knee. This edge, which passes the long axis, curves and moves away from the long axis. On this step, the man is to the right of the woman and side by side, maintaining Hand in Hand position with the partner's shoulders parallel.
* On the last 1/2 beat of step 11, the man performs an inside rocker turn (from RBI to RFI), aimed toward the long side barrier.
* On step 11a, the woman skates a RFI progressive for one beat
* Step 11b is a dropped chasse LFO (for one beat) with a return of the free leg bent and in front (in Foxtrot position), followed by a three turn (for one beat) finishing with the free leg extended in back simultaneous to the man's bracket. Step 11b concludes on a LBI parallel to the short side barrier, and at the end of the woman's three turn and the man's bracket, the couple assumes Promenade position.

On Step 11c (for six beats total) the woman performs:

* On the first beat of the step: a dropped chasse RBO;
* On the second beat: a three turn (from RBO to RFI), finishing on an inside edge held for three beats. During the three turn, the free leg is brought close to the skating leg and successively extended in back. During the woman's RBO, the man's left arm and the woman's right arm (which are linked) are lifted to allow the woman to perform the three turn under the arms, then assuming face to face Hand in Hand position at the end of the turn;
* On the fifth beat of step 11c (corresponding to the eighth beat of the man's step 11), the woman performs a change of edge from RFI to RFO, maintaining the outside edge for 1 ½ beats, with the free leg bent in back. During the change of edge to outside, with the free leg bent in back, the woman's left ankle is supported by the man's left ankle, accentuating the edge with a suspension of the skating knee. This edge curves and becomes parallel to the short axis. On this step, the woman is to the right of the man and side by side, maintaining Hand in Hand position.
* On the last 1/2 beat of Step 11c, the woman performs a one half (1/2) beat RFO rocker (rocker from RFO to RBO corresponding to the man's rocker, maintaining Hand in Hand position.

**Step 12** for the man is a two-beat stroke LFO-3t.

**Step 12a** for the woman it is a one-beat cross in front, (XF-LBI), followed by a double three (from LBI to LFO to LBI: ½ + ½) on the second beat of the step, followed by Step 12b, a chasse RBO in "and" position (performed on the “and” count between the end of the second beat and the beginning of the next step). During this step the woman turns her double three under her right hand holding the man’s left hand (while the other arm remains linked with that of her partner at the level of the abdomen), and at the end of the three turn they momentarily assume Foxtrot position on RBO.

On **Step 13,** the man skates a two-beat RBO in Waltz position and a mohawk LFO **(step 14**) for two beats, where the couple assumes Foxtrot position. The direction of this step begins parallel to the barrier and finishes toward the long axis.

**Step 13a**, the woman skates a mohawk LFO for one beat, followed by Step 13b, a chasse RFI for one beat, and by Step 14, LFO, a stroke for two beats.

On **step 15**, the woman skates a XR-RFO-swing for four beats. Her free leg swings forward on the third beat of the step and is held in front on the fourth beat of the step. The man skates a four-beat XR-RFO-3t. His three turn is executed on the second beat of the step, with his free leg held close to his skating foot and then he extends his free leg back in line with his tracing on beat three to match the woman's swing forward. The position of the couple at the end of the man’s three turn is Reverse Partial Tango position. This step is aimed initially toward the long axis, then moving away from it to descend toward the barrier, near the short axis.

**Step 16** is a LFO-3t for the woman, (for two beats), passing from Foxtrot to Tango position on the three turn. The three turn is executed on the second beat of the step.

The man skates a choctaw LFO, Step 16a, in Foxtrot position and a crossed chasse, XChRFI, Step 16b, in Tango position.

On **step 17** the woman performs a RBO and the man a LFO for two beats on an outside edge (for both). Step 17 begins parallel to the barrier and curves toward the long axis.

**Step 18a–18b**: the man skates a cross roll to a RFO (step 18a) for one beat, followed by a cross behind XB-LFI for one beat (18b), with a forward extension of the free leg; successively the man performs an Ina Bauer\* (for 1 ½ beats).

\*Ina Bauer: the body weight is over both feet on the skating surface with the left foot on a LFI edge and the corresponding leg bent; the right foot is supported in back on a RBI edge with the leg extended in the opposite direction of the left foot**.** The feet have separate tracings.

On Step 18 the woman skates a backward cross roll XR-LBO for one beat followed by a three turn (from LBO to LFI) for one beat, at the end of which, assuming Kilian position, she passes to an Ina Bauer , coordinating with the man. The aim of the Ina Bauer begins toward the long axis and curves parallel to it and finally toward the long side barrier.

Both partners, at the end of step 18b for the man and step 18 for the woman, perform a quick three turn (from LFI to LBO for ½ beat), maintaining Kilian position.

**Step 19**, for 1 ½ beats, is composed of a cross stroke XS-RBI followed by a quick wide step LBI, **step 20**, for ½ beat

On **step 21** the man skates a four-beat RBO while the woman skates a one-beat RBO followed by two quick three turns (from RBO to RFIto RBO for ½ beat each) followed by a forward extension of the free leg for two beats coordinated with that of the man, for a total of four beats. The woman performs the three turns under her left hand, which is linked to the man’s left hand. At the end of the rotation of the woman’s three turns, the couple resumes Kilian position, passing slightly to Tandem position in preparation for the next step.

**Steps 22–23–24**: a mohawk LFO (step 22), RFI (progressive (run), step 23), LFO (progressive (run), step 24), for one beat each, beginning toward the short side barrier then curving away from it. The couple is in Kilian position.

**Step 25**, for 9 beats, for the man is composed as follows:

* A one-beat RFI progressive (run) in Kilian position.
* On beat two of the step, a change of edge to RFO (from RFI to RFO) for two beats in Tango position, returning the free leg in coordination with the woman’s free leg movement (at the end of her rocker);
* An outside edge, RFO, maintained for a total of four beats, during which the man performs a forward lean of the chest on the fourth beat of the step, coordinated with the woman's "layback", in Tango position. The posture between the partners should be side by side, with the man's chest and the woman's back parallel to each other; the movement of the free legs is optional.
* A three turn (from RFO to RBI) for one beat in Waltz position, on the sixth beat of the step.
* A three turn (from RBI to RFO) for one beat in Reverse Tango position, on the seventh beat of the step. The outside edge is maintained for the remainder of the step.

During the two three turns, the man moves his partner from his right side, in front of him, and then to his left side (Reverse Tango). On the last two beats of the man's step 25, (corresponding to the woman's step 25b), the couple assumes Waltz position.

**Step 25a** for the woman is composed of seven beats:

* A one-beat RFI progressive (run).
* A RFI-rocker, from RFI to RBI, on the second beat of the step
* A “layback” on the fourth beat of the step in Tango position with the woman’s back bending backward. The free leg movement is optional.
* A three turn (from RBI to RFO) for one beat (on the sixth beat of the step) in Waltz position.
* A three turn (from RFO to RBI) for one beat (on the seventh beat of the step) in Reverse Tango position.

**Step 25b** for the woman, a two beat LBO in Waltz position, followed by a XR-RBO (step 26a), for one beat in Reverse Tango position, aiming toward the long axis, and by a crossed chasse LBI (step 26b) for one beat, coordinated with the man's three turn. The aim of the woman's crossed chasse is toward the short side barrier and with this step the couple begins a change of position, passing to Kilian with step 27.

**Step 26** for the man is a XR-LFO-3t, for two beats with the three turn on the second beat of the step. The cross roll is in Reverse Tango position.

**Step 27:** Both skaters perform a RBO (for one beat) in Kilian position that initially aims toward the short side barrier, becoming parallel to it with a cross stroke, **step 28**, a XS-LBI.

**Step 29** is a one-beat stroke RBO followed by a one-beat chasse ChLBI (**step 30**) for both skaters.

**Step 31** is a four-beat RBO-swing for the woman with the swing of the free leg on the third beat, where the couple assumes Foxtrot position. For the man, **step 31a** is a two-beat stroke RBO with a forward extension of the free leg, followed by **step 31b**, a XF-LBI performed on the third beat with a backward extension of the free leg, held also for the fourth beat, in unison with the woman’s swing. On step 31b the couple assumes Foxtrot position.

The couple concludes the dance aiming toward the long axis and preparing the first step of the dance: a choctaw RFO for the man and a choctaw LFI for the woman (in Promenade position). This step is repeated three times during the entire dance (at the beginning, at the end of the first repetition, and at the end of the second repetition).

**Glossary:**

* **Tuck:** the free leg is bent and closed with the foot in contact with the skating leg.
* **Cross-Foot-Three:** a three turn performed with the free foot crossed behind the skating foot at the height of the heel.
* **Layback:** A backward bend of the torso.

**KEY POINTS MIDNIGHT BLUES (COUPLES)**

**Section 1:**

**Step 1:** Choctaw LFI (for the woman) and Choctaw RFO (for the man) in the direction of the long axis; correct execution, edges and Promenade position.

**Step 3a-3b** (for the woman) and **Step 3** (for the man): Proper execution and required timing for the woman's two three turns (LFI 3t and RFO 3t), with the second three turn (the woman's step 3b) coordinated with the man's three turn (RFO 3t, step 3), performed with the foot of the free leg crossed behind the skating foot.

**Step 7** (six beats total): proper timing and execution of the change of edge on the third beat and the three turn on the fourth beat.

**Step 11** (9 beats for the man) during which he executes a three turn (on the second beat), a bracket (on the third beat), a change of edge (on the eighth beat) with the RBI held for 1 ½ beats, supporting the ankle of the woman's free leg, and a rocker turn (RBI to RFI) on the last ½ beat of the step.

**Step 11b-11c** (for the woman): correct technique and required timing corresponding to the man's steps, with a three turn from LFO (coordinated with the man's bracket) with free legs in unison, a three turn (LBO) under the partner's adjoining arm, a change of edge with the ankle of the free leg supported by the man's ankle, while maintaining the outside edge for 1 ½ beats and an outside rocker (RFO) on the last ½ beat of step 11c.

**Section 2:**

**Step 12a and 12b** (for the woman): proper technique and timing, must be quick execution of the two three turns ½ beat each, and the chasse RBO, counting "and" in preparation for the next mohawk LFO (step 13a).

**Step 18**, XR-LBO- 3t-Ina Bauer (for the women) and **step 18a -18b**, XR-RFO-XB-LBI- Ina Bauer (for the man): correct technique of the required steps and unison of the couple while executing the Ina Bauer (see description).

**Step 21** (for the woman) LBI-3t-3t: correct timing in the execution of the two three turns (½ beat each).

**Step 25a** (for the woman) RFI run -rocker- layback -3t (RBI) - 3t (RFO): correct technical execution of the step as well as the positions of the partners and the movement between positions during the execution of the three turns. **Step 25** (for the man) RFI run - RFO-3t (from RFO to RBI) - 3t (from a RBI to RFO) for 9 beats total: correct technical execution of the step as well as the positions of the partners and the movement between positions during execution of the three turns.