

25. MIDNIGHT BLUES

Music	- Blues 4/4
Tempo	- 86-96 beats
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. The dance must be skated with ~~the full pattern and~~ deep lobes as described in the diagram.

"The Swing Change to the Tuck" - steps 5 - 9

The couple skate two 1 beat progressive/run steps (*steps 5 & 6*) in closed hold before assuming outside hold during the swing before the change of edge for the beginning of *step 7*. On *step 7*, the man skates an LFO while swinging the free leg forward on count 4 of the measure, changes edge to LFI and swings his free leg back on count 1 of the next measure, turns his three on count 2 of the next measure (while resuming closed hold), concluding with a leg lift. The woman matches this step with an RBO with back free leg swing, changing to RBI with forward free leg swing before her back three turn and leg lift. On count 1 of the next measure, the man skates a cross in front RBI (*step 8*) while the woman performs an LFI progressive/run. He skates a wide LBI (*step 9a*), then an RBO (*step 9b*) concluding with a leg tuck on count 4, while the woman steps wide onto her *step 9*, turns her RFI three turn on count 2, and moves into a brief Kilian hold and concludes with a matching leg tuck.

"The Swoop" - steps 10 - 12

This section of the dance begins on count 1 with *step 10*, a cross in front LBI for the man and an LFO for the woman in closed hold. The man commences his long 9- beat *step 11* on count 2, turns an RBO three turn on count 3, executes a front coupée-RFI bracket on count 4, a coupée behind on count 1 of the next measure; he then holds the RBO edge with his free foot extended back for 3 more counts whereupon he skates a change of edge (after which outside hold is assumed), extends his free leg forward (placing his left ankle under the woman's left ankle while she is in "attitude" position) for 2 beats, and concludes with an RBI rocker on the "and" at the end of count 2 of the next measure. The woman, during the man's *step 11*, skates a right progressive (*step 11a*), then an LFO front coupée three turn (*step 11b*) while he turns his bracket. For *step 11 c*, after an RBO three turn turned under his left arm (turned on count 2 of the next measure), they resume closed hold. She extends her left leg backward, and as she changes edge to an outside, they assume outside "hand to hand" hold (so the woman is now facing the man with both hands extended) and places her extended bent left leg behind her (across her tracing) in her "attitude" position (where his left ankle touches hers) for 2 beats (counts 1 & 2 of the next measure). They conclude this step with her RFO rocker and his RBI rocker on the "and" between counts 2 and 3. On count 3 the man then thrusts strongly (in reverse outside hold) on to an LFO (*step 12*) for his LFO three on count 4, while she skates a cross in front LBI and then turns her counter-clockwise twizzle of 1 revolution, on count 4 as well, followed by a very short RBO on "and".

"The Edge Section" - steps 13 - 14

On *step 13*, the woman skates a 4 beat LFO. The man skates a 2-beat RBO (*step 13a*)

in closed hold and an LFO (*step 13b*) for 2 beats in open hold. The couple skate an RFO cross roll (*step 14*) as the man turns his three turn on count 2 and extends his free leg to match the woman's 4 beat swing roll.

Definitions:

Attitude: The free leg is bent at a 90 degree angle, and brought up, out and behind.

Coupée: The free foot is held up in contact with the skating leg from an open hip position so that the free foot is at right angles to the skating foot.

Tuck: The free foot is held up in contact with the skating leg from a closed hip position (just below the knee).

Inventors Roy, Sue, and Mark Bradshaw and Julie MacDonald.
First Performance Vancouver, Canada: March 2001

MIDNIGHT BLUES

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Closed	5	LFO		1		RBO
	6	RFI-Pr		1		LBI-Pr
Outside/ Closed	7	LFOI3		2+1+3		RBOI3
	8	XF – RBI		1		LFI-Pr
Kilian	9a	Wd-LBI	1		1 + 2	Wd-RFI <u>RFI3</u> followed by leg tuck
	9b	RBO concluded with leg tuck	2			
Closed	10	XF-LBI		1		LFO
	11a	RBO3/ –front coupée - RFI Br/ RBO –coupée behind -extension for RBOI/ <u>RBI-Rk</u> (between 2 & 3)	1 + 1		1	RFI-Pr
	11b		<u>+5</u>		1 + 1	Front coupée LFO3
	11c		<u>+2</u> “and”		1 + <u>3</u> <u>+ 2</u> “and”	RBO3/ RFIO/ RFO-Rk (between 2 & 3)
Closed -- -at ch of edge to Outside Hand to Hand with arms extended						
Reverse Outside Hand to Hand with arms extended	12	LFO3	1 + 1		1 + 1 “and”	XF-LBI Tw1 RBO
	13a	RBO	2		4	LFO
Open	13b	LFO	2			
Closed	14	CR-RFOSw3	1 + 3		4	CR - RFO SwR