


TWO-STEP FOR ELISE

Choreographers:	Music: Elise, Paul Mauriat CD album "Nagekidori" available from Virgin Megastores on line or MP3 from choreographer.	
Annette & Frank Woodruff	Footwork: Opposite except where indicated (<i>W's footwork in parentheses</i>)	
Rue du Camp, 87	Rhythm: Two-step	
7034 Mons, Belgium	Phase: II+2 (Forward Stairs, Kick Ball Change)	
Tel: 00 32 65 73 19 40	Release date: March 2006	
Fax: 00 32 65 73 19 41	Time & Speed: 2:16 @ unchanged speed	
E-mail: anfrank@skynet.be	Sequence: Intro-A-B-Interlude-A-B-Bridge-A-Ending	

INTRODUCTION

1 - 2	Wait;;	CP LOD wt 2 meas [Count 8 notes exactly]
3 - 4	Forward Stairs 8;;	Fwd L, cl R, sd L, cl R; fwd L, cl R, sd L, cl R;

PART A

1 - 2	Walk 4;;	Wlk fwd L, -, R, -; L, -, R, -;
3	Scissor to Scar;	Sd L, cl R, XLif (<i>W Xib</i>) to SCAR DLW, -;
4	Walk 2;	Wlk fwd R, -, L, -;
5	½ Box Back to CP LOD;	Sd R, cl L, bk R to CP LOD, -;
6	Rock Back Recover;	Rk bk L, -, rec R, -;
7 - 8	Forward Stairs 8;;	Fwd L, cl R, sd L, cl R; fwd L, cl R, sd L, cl R;
9 - 10	Walk 4;;	Rpt meas 1 – 4 Part A;;;
11	Scissor to Scar;	
12	Walk 2;	
13	Fwd-2-step to fc WALL;	Fwd L, cl R, fwd L w/ slight RF crv to end CP WALL, -;
14	Slow Side close;	Sd L, -, cl R, -; [rel hnds to prepare for solo part]

PART B

1 - 2	Vine 2 Face to Face/clap;;	[Meas 1 to 14 w/ no hnds jnd] Sd L, -, XRib, -; sd L, cl R, sd L trng awy from ptr almost to bk-to-bk & clap hnds simultaneously to taking weight on last step, -;
3 - 4	Vine 2 Back to Back/clap;;	Sd R, -, XLib, -; sd R, cl L, sd R trng to fc ptr & clap hnds simultaneously to taking weight on last step, -;
5 - 6	Traveling Door/clap;;	Sd L, -, rec R, -; XLif, sd R, XLif & clap hnds simultaneously to taking weight on last step, -;
7	Scissor thru;	Sd R, close L, XRif, -;
8	Roll 2;	Roll LF L, -, R, - to fc ptr;
9 - 10	Vine 2 Face to Face/clap;;	Rpt meas 1 – 6 Part B;;;
11 - 12	Vine 2 Back to Back/clap;;	
13 - 14	Traveling Door/clap;;	
15	Scissor thru to SCP;	Sd R, close L, XRif to SCP LOD, -;
16	Hitch 4;	Fwd L, cl R, bk L, cl R;

INTERLUDE

1	Walk 2;	SCP LOD wlk fwd L, -, R, -;
2	Kick ball change;	Kck L, cl L on ball of ft, ip R, -;
3	Walk & Pick Up;	Wlk fwd L, - sm R ldg W in frt (<i>W trng LF fwd L & swvl LF on ball of L ft</i>) to CP LOD, -;
4	Dip Back & recover;	Dip bk L, -, rec R, -;

BRIDGE

1	Walk & Pick Up;	Wlk fwd L, - sm R ldg W in frt (<i>W trng LF fwd L & swvl LF on ball of L ft</i>) to CP LOD, -;
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ENDING

1	Side-2-Step;	Sd L, cl R, sd L, -;
2	Behind Side Thru to SCP;	XRib (<i>W XLib</i>), sd L, thru R to SCP LOD,-;
3	Lunge and Twist;	Lun fwd L, -, leavg L ft in place twist bdy twd RLOD, -;
4 - 5	Behind Side Thru and slow Fan;	XRib (<i>W XLib</i>), sd L, thru R to SCP LOD leavg L leg bhd,-; slowly fan L ft in CW circ using whole meas;
6	Close/point	Trng bdy to fc ptr cl L/pt R sd twd RLOD;



French composer/conductor **Paul Mauriat** is a classically trained musician who decided to pursue a career in popular music. His first major success came in 1962, as a co-writer of the European hit, "Chariot." In 1963, the song was given English lyrics, renamed "I Will Follow Him," and became a number one American hit for Little Peggy March. Mauriat is best remembered for his 1968 worldwide smash, "Love Is Blue."

Mauriat's ancestors were all classical musicians and he originally planned to follow in their footsteps, studying the music as a child and enrolling in the Conservatoire in Paris when he was ten years old. As a teenager, he became infatuated with jazz and popular music, which made him stray from his initial career path. At the age of 17, he formed an orchestra and began touring concert halls throughout Europe. These concerts earned him the attention of vocalist/songwriter **Charles Aznavour**, who hired Mauriat as an arranger and conductor. Through Aznavour, he began working with a variety of other French artists. For the remainder of the '40s and the '50s, he worked primarily as an arranger for other musicians.

Mauriat began a solo career in the early '60s, recording a series of instrumental albums that were distinguished by their sweeping, melodic strings and gently insistent contemporary rhythms.

Although Mauriat's popularity dipped in the early '70s he continued to sell respectably throughout the world, particularly in Europe and continued recording into the '80s.