

12th Street Two Step

Choreo: Bill Bingham, 190 Hillway Cir, Ventura, CA 93003

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Music: 12th Street Rag

Artist: Aaron Robinson

CD: "They All Played Ragtime" - also iTunes & Amazon download

Rhythm-Phase-Difficulty: Two Step - II+2+1* - Avg

Footwork: For M, W opposite except as (*noted*)

Released: August 13, 2017

Sequence: Intro - A - B - Interlude - A1-31 - Ending

Time: 2:20 [Edits: Delete 1 pickup note + 1st 12 measures - slow remainder 11% or 40 rpm]

- INTRODUCTION -

1 - 4 CP WALL WAIT 2 MEASURES ; ; SIDE TWO STEP L & R ; ;

1-4 CP WALL Wait;; Sd L, cl R, sd L, -; Sd R, cl L, sd R, -;

- PART A -

1 - 4 LEFT TURNING BOX ½ ; ; ½ BOX ; SCISSOR THRU CP COH ;

1-2 Sd L, cl R, fwd L, trn ¼ LF; Sd R, cl L, bk R, trn ¼ LF;

3-4 Sd L, cl R, fwd L, -; Sd R, cl L, XRif (*W XLif*), blend to CP COH;

5 - 8 LEFT TURNING BOX ½ SCP LOD ; ; SCOOT ; HITCH 4 ;

5-6 Sd L, cl R, fwd L, trn ¼ LF; Sd R, cl L, bk R, trn ¼ LF blend to SCP LOD;

7-8 Fwd L, cl R, fwd L, cl R; Fwd L, cl R, bk L, cl R;

9 - 12 LACE UP ; ; ; ;

9-10 Pass DLW bhd W (*W in frnt of M DLC undr jnd ld hnds*) fwd L, cl R, fwd L, - LOP LOD; Fwd R, cl L, fwd R, -;

11-12 Pass DLC bhd W (*W in frnt of M DLW undr jnd trail hnds*) fwd L, cl R, fwd L, - OP LOD Fwd R, cl L, fwd R, -;

13 - 16 BASKETBALL TURN BFLY WALL ; ; CONTINUOUS DOORS CP WALL ; ;

13-14 Fwd L trn ¼ RF, -, rec R cont RF trn fc RLOD, -; Fwd L trn ¼ RF, -, rec R cont RF, - BFLY WALL;

15-16 Sd L, rec R, XLif (*W XRif*), sd R; rec L, XRif (*W XLif*), sd L, cl R CP WALL;

17 - 20 STROLLING VINE SCP LOD ; ; ; ;

17-18 Sd L, -, XRib (*W XLif*), - SCAR DRW; Trn fc ptr sd L/cont trn cl R, fwd L comp trn CP COH;

19-20 Sd R, -, XLib (*W XRif*), - BJO DRC; Trn fc ptr sd R/cont trn cl L, fwd R comp trn SCP LOD;

21 - 24 FORWARD HITCH ; HITCH/SCISSOR BJO LOD ; FORWARD LOCK TWICE ; HITCH 4 ;

21-22 Fwd L, cl R, bk L, -; Bk R, cl L, fwd R (*W bk L trn ¼ LF, cl R, XLib, -*) BJO LOD;

23-24 Fwd L, XRib, fwd L, XRib; Fwd L, cl R, bk L, cl R BJO LOD;

25 - 28 CHARLESTON ; ; FORWARD POINT ; [BACK] HITCH/SCISSOR SCP LOD ;

25-26 Fwd L, -, pt fwd R, -; Bk R, -, pt bk L, - BJO LOD;

27-28 Fwd L, -, pt fwd R, -; Bk R, cl L, fwd R, - (*W fwd L trn ¼ RF, cl R, XLif, -*) SCP LOD;

29 - 32 TWO FORWARD TWO STEPS to FACE [CP WALL] ; ; VINE 4 ; SIDE TOUCH TWICE ;

29-30 Sd & fwd L, cl R, sd & fwd L, -; Sd & fwd R, cl L, sd & fwd R, fc ptr CP WALL;

31-32 Sd L, XRib (*W XLib*), sd L, XRif (*W XLif*); Sd L, tch R, sd R, tch L;

- PART B -

1 - 4 BROKEN BOX ¾** ; ; ; BACK HITCH 4 CP WALL ;

1-2 Sd L, cl R, fwd L, -; Fwd R, -, rec L, -;

3-4 Sd R, cl L, bk R, -; Bk L, cl R, fwd L, cl R CP WALL;

5 - 8 SCISSOR THRU TWICE SCP LOD ; ; CUT BACK TWICE ; DIP RECOVER ;

5-6 Sd L, cl R, XLif (*W XRif*), -; Sd R, cl L, XRif (*W XLif*), - SCP LOD ;

7-8 XLif (*W XRif*), bk R, XLif (*W XRif*), bk R; Bk L, relax L knee, sip R, -;

9 - 12 CIRCLE AWAY 2 AND TWO STEP ; ; CIRCLE TOGETHER 2 AND TWO STEP SCP LOD ; ;

9-10 Move CCW (*W CW*) fwd L, -, fwd R, - fc COH (*W fc WALL*); cont circ fwd L, cl R, fwd L, - fc RLOD ;

11-12 Cont circ fwd R, -, fwd L, - fc ptr; comp circ fwd R, cl L, fwd R, - SCP LOD;

13 - 16 TWO FORWARD TWO STEPS ; ; TWIRL 2 ; TWISTY VINE 4** CP WALL ;

13-14 Sd & fwd L, cl R, sd & fwd L, -; Sd & fwd R, cl L, sd & fwd R, -;

15 Sd & fwd L (*W sd & fwd R trn ½ RF undr jnd ld hnds*), -, fwd R (*W sd & bk L trn ½ RF undr jnd ld hnds*), - OP LOD;

16 Sd L, XRib, sd L, XRif CP WALL;

17 - 20 TRAVELING BOX ¾** w/TWIRL ; ; ; SIDE CLOSE TWICE SCP LOD ;

17 Sd L, cl R, fwd L, blend to momentary RSCP RLOD;

18 Fwd R, -, fwd L, - (*W trn ½ LF undr jnd ld hnds sd & fwd L, -, sd & bk R, -*) CP WALL;

19-20 Sd R, cl L, bk R, - CP WALL; Sd L, cl R, sd L, cl R SCP LOD;

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Dance by Bill Bingham

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- PART B_[cont] -

- 21 - 24 **HITCH DOUBLE ; ; VINE APART 3 ; VINE TOGETHER ½ OP LOD ;**
21-22 Fwd L, cl R, bk L, -; Bk R, cl L, fwd R, -;
23-24 Twd COH (*W twd WALL*) sd L, XRib (*W XLib*), sd L, -; Sd R, XLib (*W XRib*), sd R, - ½ OP LOD;
- 25 - 28 **SLOW STEP KICK ; BACK HITCH ; SLOW STEP KICK ; BACK HITCH to FACE [CP WALL] ;**
25-26 Fwd L, -, kck R fwd toe pointed twd floor, -; Bk R, cl L, fwd R, -;
27-28 Fwd L, -, kck R fwd toe pointed twd floor, -; Bk R, cl L, fwd R, fc ptr CP WALL;
- 29 - 32 **SIDE TWO STEP L & R ; ; LIMP ; SIDE DRAW CLOSE CP WALL ;**
29-30 Sd L, cl R, sd L, -; Sd R, cl L, sd R, -;
31-32 Sd L, XRib (*W XLib*), sd L, XRib (*W XLib*) -; Sd L, drw R, cl R, - CP WALL;

- INTERLUDE -

- 1 - 4 **VINE 3 ; FRONT SIDE FRONT ; SIDE CLOSE TWICE ; VINE 4 ;**
1-2 Sd L, XRib (*W XLib*), sd L, -; XRif (*W XLib*), sd L, XRif (*W XLib*) -;
3-4 Sd L, cl R, sd L, cl R; Sd L, XRib (*W XLib*), sd L, XRif (*W XLib*) CP WALL, -;

- PART A_[1-31] -

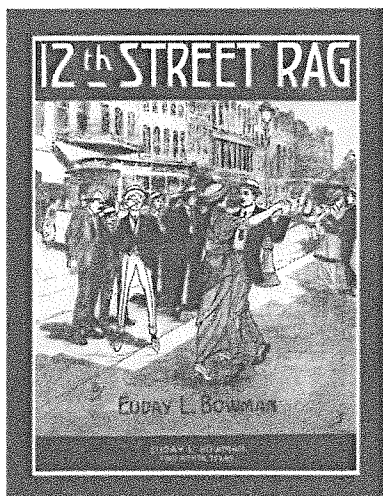
- 1 - 4 **LEFT TURNING BOX ½ ; ; ½ BOX ; SCISSOR THRU CP COH ;**
5 - 8 **LEFT TURNING BOX ½ SCP LOD ; ; SCOOT ; HITCH 4 ;**
9 - 12 **LACE UP ; ; ; ;**
13 - 16 **BASKETBALL TURN BFLY WALL ; ; CONTINUOUS DOORS CP WALL ; ;**
17 - 20 **STROLLING VINE SCP LOD ; ; ; ;**
21 - 24 **FORWARD HITCH ; HITCH/SCISSOR BJO LOD ; FORWARD LOCK TWICE ; HITCH 4 ;**
25 - 28 **CHARLESTON ; ; FORWARD POINT ; [BACK] HITCH/SCISSOR SCP LOD ;**
29 - 31 **TWO FORWARD TWO STEPS to FACE [CP WALL] ; ; VINE 4 ;**
1-31 Rpt Part A, Meas 1-31;..... CP WALL;

- ENDING -

- 1 **SIDE CLOSE SIDE FLICK ;**
1 Sd L, cl R, sd L, bend R knee quickly lifting R ft up & bhd L leg;

* Ph 3 figures: Strolling Vine, Flick - Unphased figure: Continuous Doors

** Part B may be simplified by replacing Broken Box ¾ and Traveling Box ¾ with standard figures and Twisty Vine 4 with Walk 2.



Born in 1886 Texas, Euday Bowman (mis)spent part of his youth playing piano in the better bordellos of Fort Worth, Texas, and Kansas City, Missouri. It was around this time when he composed "12th Street Rag," which is generally considered in ragtime circles to be the 2nd most popular rag of all time. He also wrote rags titled 6th, 10th and 11th Street, all of which were bordello locations. By the way, what is considered #1? Scott Joplin's "Maple Leaf Rag."

Pee Wee Hunt's semi-silly arrangement (doo-wacka-doo trumpets and a piano a 1/4-step or more flat) was inadvertently recorded for radio in 1948 when the recording engineer told Hunt that there was still a little space left on the disc. Not intended for airplay, stations across the country played it anyway during a musician's strike when recordings other than for radio were being boycotted. Nearly immediate public demand caught Capitol Records by surprise.

Bowman claimed that he wrote 12th Street in 1905 but this remains unverified. It is known that multiple versions were written in the several following years, including one for a vocal in 1919. And the 4-measure Intro that everyone recognizes? It's not that way in Bowman's original. In the Library of Congress' copy, it appears once as a bridge between the 2nd and 3rd themes.