It Had Better Be Tonight

Choreo: Bill Bingham, 190 Hillway Cir, Ventura, CA 93003
wbingham.text75@gtalumni.org 805-658-1191

Music: It Had Better Be Tonight
Artist: Michael Bublé
CD: Reprise 100313-2 "Call Me Irresponsible" - also iTunes download

Time: 3:24 [slowed 12%]

Sequence: Intro – A - B – C – A - Bridge - C - D - Dmod - E - Bmod – C - A - Ending

It Had Better Be Tonight

Footwork: For M, W opposite except as (noted)
Rhythm-Phase: Samba/Mambo - V+0+2*
Sequence: Intro – A - B – C – A - Bridge - C - D - Dmod - E - Bmod – C - A - Ending

Corrected - Released: June 27, 2008

INTRODUCTION -

APPROX 12' APART M FACING WALL (W FACING COH) WAIT 7 PICKUP NOTES:

1 - 4 TRAVELING BOTA FOGOS: SINGLE CUBAN BREAK; START SYNCPATED SINGLE CUBAN BREAK POINT & HOLD:

1a2a3a4; 3-4XLif/rec R, sd L, xRif/rec L, sd R; -/xlif/rec R,-/sd L/cl R/-, pt L, -; [Please see Notes for simplification to dance "//" notation.]

- PART A -

1 - 4 MERENGUE BASIC; SIDE CLOSE SIDE (W SIDE CLOSE SIDE 2 HIP BUMPS); RIGHT MERENGUE BASIC; GLIDE 5 & TOUCH:

1a2a3a4; 1 Sd L -//cl R, -, sd L -//cl R, -;
2 Sd L -//cl R, -/sd L, dwr R to L, - (W Sd R -//cl L, -/sd R, -/cl L raise L hip, sip R lower L hip raise R hip/lower R hip);
3 Sd R -//cl L, -, sd R -//cl L, -;
4 Sd R/cl L/sd R, -//cl L/sd R, tch L, -;

- PART B -

5 - 6 SPOT VOLTA L & R LOOSE CP WALL:

5 Solo trn LF arnd L ft 1 revolution [option 2] to fc ptr swvl on R xlif/sd R, xLif/sd R, xLif/sd R, xLif;
6 Solo trn RF arnd R ft 1 revolution [option 2] to fc ptr swvl on L xRif/sd L, xRif/sd L, xRif/sd L, xRif to loose CP WALL;

- PART C -

5 - 8 PLAIT: UNDERARM TURN to LOOSE CP WALL CHASSE; START SYNCPATED SINGLE CUBAN BREAK POINT & HOLD:

1a2a3a4; 5 Bk R (W plc R hnd on M's chest), bk L/cl R, bk L/cl R, bk L/cl R (W tilt hips bk each fwd stp & tilt hips fwd each cl stp) to CP RLOD;
6 Bk R, bk L, bk R/bk L, bk R (W swvl fwd L, swvl fwd R, swvl fwd L, swvl fwd R) to CP RLOD;
7 Comm 1/4 LF tm xRib, rec L to loose CP WALL, sd R/cl L, sd R (W fwd R/trng undr jnd Id hnds sd & L, cont trng R/loose FC M, sd L/cl R, sd L);
8 Repeat Intro, Meas 4;
- PART A -

1 - 4  MERENGUE BASIC; SIDE CLOSE SIDE (W SIDE CLOSE SIDE 2 HIP BUMPS); RIGHT MERENGUE BASIC; GLIDE 5 & TOUCH;

5 - 6  SPOT VOLTA L & R LOP WALL;
       1- 6  Repeat Part A, Measures 1-6 to LOP WALL;;;;

- BRIDGE -

1 - 2  CRISS CROSS VOLTA [2x] SCP LOD;;;
       1-2  Repeat Measures 7-8 of PART B;;

- PART C# -

1 - 4  SAMBA WALK SIDE SAMBA WALK; SHADOW BOTA FOGO; CURVING VOLTA (W CIRCULAR HIP BUMPS) to fc RLOD;
       CP BACK BACK CLOSE 6;  
       1- 4  Repeat Part C, Meas 1-3;;; Blending to CP Repeat Part C, Meas 4;

5 - 8  PLAIT;; UNDERARM TURN to LOOSE CP WALL CHASSE; START SYNCOPATED SINGLE CUBAN BREAK POINT & HOLD;
       5- 8  Repeat Part C, Meas 5-8;;;

- PART D -

1 - 4  CP CROSS BODY to a WRAP fc COH;; RONDE to SHADOW; SPOT TURN CP WALL;
       1  Blend to CP Fwd L, rec R sd L tmrg LF [foot 1/4 tm body 1/8 tm] (W bk R, rec L, fwd R) -;
       2  Cont LF tm bk R tm ld W into LF tm undr jnd ld hnds, jn trlg hnds sm fwd L fc COH, sd & fwd R shdw bhd & L of W rel ld hnds
          M extend L arm to sd (W tmrg LF fwd L, cont LF tm sd & bk R, cmp LF tm sd & fwd L shdw in fnt & R of M rel ld hnds fc COH);
       3  Ronde L CCW XLib, sd R lower ld arm, sd & fwd L (W ronde R CCW XRif, sd L, sd & bk R), - shdw fng COH W bhd & L of M;
       4  XRif tmrg LF 1/2, rec L, cl R, - (W xLib tmrg 1/2 RF, rec R tmrg to fc M, cl L, -) CP WALL;

5 - 8  CUCARACHA [2x]: 1/2 BASIC; UNDERARM TURN CP WALL;
       5-6  Sd L, rec R, cl L, -; Sd R, rec L, cl R, -;
       7-8  Fwd L, rec R, sd L, -; XRib, rec L, cl R, - (W under jnd ld hnds xLib tmrg 1/2 RF, rec R tmrg to fc M, cl L, -) CP WALL;

- PART DMOD -

1 - 4  CROSS BODY to a WRAP fc COH;; RONDE to SHADOW; SPOT TURN CP WALL;
       1- 4  Repeat Part D, Measures 1-4;;;;;

5 - 8  1/2 BASIC; SLOW HIP ROCKS; BACK 1/2 BASIC; SLOW HIP ROCKS SCP LOD;
       5-6  Fwd L, rec R, sd L, -; Rk sd R rolling R hip sd & bk, -, rec L rolling L hip sd & bk, -;
       7-8  Bk R, rec L, sd R, -; Rk sd L rolling L hip sd & bk, -, rec R rolling R hip sd & bk, - SCP LOD;

- PART E -

1 - 4  SCALLOP CP WALL;; CUCARACHA; SIDE WALK 3;
       1-2  Rk bk L, rec R CP WALL, sd L, -; Thru R, sd L, cl R, -;
       3-4  Rk sd L, rec R, cl L, -; Sd R, cl L, sd R, -;

5 - 9  BREAK to 1/2-OP LOD; SPOT TURN CP WALL; LATIN WHISK; SLOW HIP ROCKS; SIDE WALK 3 to loose CP;
       5-6  Tmrg LF 1/4 bk L, fwd R, fwd L, - 1/2-OP LOD; Fwd R tmrg 1/2 LF, rec L cont LF tm to fc ptr, sd R, -;
       7-9  XLib, rec R, sd L, -; Rk sd R rolling R hip sd & bk, -, rec L rolling L hip sd & bk, -, Sd R, cl L, sd R, -;

- PART BMOD -

1 - 4  CONTRA CUBAN BREAK; CONTRA BOTA FOGO; CIRCULAR VOLTA; CONTRA BOTA FOGO;
       1- 4  Repeat Part B, Measures 1-4;;;;;

5 - 9  CIRCULAR VOLTA; CONTRA CUBAN BREAK; MERENGUE BASIC LOP; CRISS CROSS VOLTA [2x] SCP LOD;;;
      5- 9  Repeat Part B, Meas 5-6;;; Sd L, cl R, sd L, cl R LOP WALL; Repeat Part B, Meas 7-8;;
It Had Better Be Tonight

- PART C# -

1 - 4  SAMBA WALK SIDE SAMBA WALK; SHADOW BOTA FOGO; CURVING VOLTA (W CIRCULAR HIP BUMPS) to fc RLOD: CRUSHED CP BACK BACK CLOSE 6;
1-4  Repeat Part C, Meas 1-3;...; Blending to tight CP arms arnd W's waist (W arms arnd M's neck) Repeat Part C, Meas 4;
5 - 8  CP PLAIT:; UNDERARM TURN to LOOSE CP WALL CHASSE; START SYNCOPATED SINGLE CUBAN BREAK POINT & HOLD;
5- 8  Blend to CP Repeat Part C, Meas 5-8;...;

- PART A -

1 - 4  MERENGUE BASIC; SIDE CLOSE SIDE (W SIDE CLOSE SIDE 2 HIP BUMPS); RIGHT MERENGUE BASIC; Glide 5 & TOUCH;
5 - 6  SPOT VOLTA L & R LOP;
1- 6  Repeat Part A, Meas 1-6 to LOP M fcg DLW (W fcg DLC);...;

- ENDING -

1 - 4  SHADOW BOTA FOGO [2x]; MAYPOLE fc RLOD; CLOSE to CRUSHED CP SIDE CLOSE SIDE 1 HIP ROCK;
1-2  Repeat Part C, Meas 2; Repeat Part C, Meas 2;
3  Revolving CCW arnd W xLif/sd & bk R, xLif/sd & bk R, xLif/sd & bk R, xLif swvl LF
(W Xrif tm 1/2 RF/sp L, xRif tm 1/2 RF/sp L, sRif tm 1/2 RF/sp L, xRif ** option: tm 1/4 **) to fc RLOD;
4  Cl R tight CP arms arnd W's waist (W arms arnd M's neck)/sd L/-, cl R/-/sd L, -/rk sd R rolling hip sd & bk, -;
5  BACK ROCK 3 w/ LEG CRAWL;
5  W/ L shldr ld -/rk bk L/-, rec R/-//rk bk L, -, - [on last beat slight upper body separation both extend L arms up & slightly back];
(W on last beat lift L leg up along M's outer R thigh w/ toe pointed down)

NOTE: *Unphased figures: Contra Cuban Break, Circular Hip Bumps

Contra Cuban Break - The Man's footwork is one half of Double Cuban Breaks while the Woman's is a complete Single Cuban Break. The effect is to put the dancers on same footwork if they start the figure on opposite footwork or, conversely, to put them on opposite footwork if they start on same footwork.

Although timing for the Cuban figures has been modified to match the typical Samba timing 1a23a4 and 1a2a3a4, it can optionally be danced standard Cha timing 1&23&4 and 1&2&3&4.

In the Introduction, Part A and the Ending, some timing notation using "//" needs an explanation. If the Syncopated Cuban Break Point & Hold was written across two measures, it would look like this: - xLif/rec R, -/sd L, cl R; Pt L, -, -; But to keep it consistent with the rest of the Intro, it must be shown in only one measure. RAL has no standard to accomplish this. "//" is inaccurate. So, "//" is used to split the time into smaller fractions. If the "//s" are at all confusing, simply ignore them and listen to the music. The actions within those measures are taken precisely in time with the strongest chords or percussive beats. Literally, the music does tell you exactly when to step.

#While Part C is danced 3 times, during which the footwork is unchanged, note that the dance position for Meas 4 is different each time.

Last [but, of course, not least], thank you, Peggy, for making it better.

Reprise 100313-2 "Call Me Irresponsible"