

PAS D'ESPAGNE

From: Barthélemy G. Bottallo, *Guide du bon danseur, par le professeur B.-G. Bottallo*[*The Good Dancer's Guide, by Professor B.G. Bottallo*]. Paris: Imp. Jouve & cie, 1912, p. 114. Translated and recast in conventional American terminology by Dick Crum.

Although the name of this dance might lead one to believe that it is Spanish, it is actually Russian, and is very popular in that country, though it is not danced exactly the same way as here in France, where it is performed according to the French version promulgated by the International Academy of Masters and Teachers of Dance, Deportment and Grooming. I shall give the Russian version in my next publication; for now I shall present only the French variant. I wish to warn my readers that preservation of this dance's original character requires great agility and full mastery of its movements.

Gentleman takes lady's left hand in his right hand and they position themselves almost face-to-face, but slightly angled and oriented forward in line of direction (counterclockwise around the floor). Every figure in this dance begins with gentleman's left foot, lady's right foot.

MOTIF 1 [4 meas of $\frac{3}{4}$ time]

- ct 1 Stamp onto Lft forward (in line of direction) about 50 centimeters.
- ct 2 Immediately bring Rft in air forward of Lft.
- ct 3 Hop on L toe, pivoting a $\frac{1}{4}$ turn L, bringing R arm forward straight. The Rft is in the air during cts 2 and 3. At this point partners are back-to back, arms extended, and they remain in this position for the 9 counts that follow.
- ct 4 Glide R toe forward (in line of direction) a few centimeters and step onto R toe.
- ct 5 Close L toe to R heel without taking weight on L toe, rising slightly on R toe.
- ct 6 Lower R heel to floor, maintaining weight on Rft.
- ct 7 Glide L toe backwards (against line of direction) a large distance and step onto L toe.
- cts 8-9 Close R toe to Lft, taking weight on Rft.
- ct 10 Repeat the movements of ct 7.
- cts 11-12 Close R toe to Lft without taking weight on Rft.

MOTIF 2 [4 meas of $\frac{3}{4}$ time] Repeat the entire figure beginning with Rft.

- ct 1 Stamp onto Rft forward (in line of direction).
- ct 2 Immediately bring Lft in air forward of Rft.
- ct 3 Hop on R toe, pivoting a $\frac{1}{4}$ turn R. From this point partners are face-to-face for the 9 counts that follow.
- ct 4 Glide L toe forward (in line of direction) a few centimeters and step onto L toe.
- ct 5 Close R toe to L heel without taking weight on R toe, rising slightly on L toe.
- ct 6 Lower L heel to floor, maintaining weight on Lft.
- ct 7 Glide R toe backwards (against line of direction) and step onto R toe, the arms rounded.
- cts 8-9 Close L toe to R heel, taking weight on Lft.
- cts 10-11-12 Repeat the movements of cts 7-8-9, without taking weight on Lft.

MOTIF 3 [2 meas of $\frac{3}{4}$ time]

Gentleman and lady join R hands, facing each other.

ct 1 Glide Lft sideward L in line of direction, taking weight on it.

cts 2-3 Bring R toe, with leg straight and heel raised, to L heel, and lower R heel, taking weight on it.

cts 4-5-6 Repeat the movements of cts 1-2-3, again taking weight on Rft.

MOTIF 4 [2 meas of $\frac{3}{4}$ time]

With R hands still joined, gentleman and lady cross over and change places using two “American Boston” steps,* he starting the first with Lft, and passing R shoulders. The last Boston step must be “rounded out” by pivoting a $\frac{1}{4}$ turn to R to ensure partners are face-to-face.

MOTIF 5 [2 meas of $\frac{3}{4}$ time]

Gentleman and lady release hands and do two balance steps in place during the following 6 counts.

ct 1 Stamp onto Lft sideward L.

ct 2 Step with R toe across in front of Lft, knee straight, and rising on both toes; at the same time gentleman raises curved L arm in air and curves his R arm across his chest.

ct 3 Lower heels and take weight on Lft.

cts 4-5-6 Repeat movements of cts 1-2-3 to the R with opposite footwork and reversing arm positions.

During the above balance steps lady grasps both sides of her skirt and holds them out, elbows flexed.

MOTIF 6 [2 meas of $\frac{3}{4}$ time]

Gentleman and lady return to home positions with two Boston steps, [he] beginning with Lft, passing R shoulders.

Gentleman takes lady’s L hand in his R hand to resume the dance from the beginning, doing it four more times unless the orchestra plays it longer.

The lady does the same counts and movements as the gentleman, but with opposite footwork.

* *American Boston step*: ct 1 Step fwd on Lft; ct 2 Rise slightly on L toe; ct 3 Lower L heel to floor. Repeat with Rft, etc. Cues: “Lft-up-down,” “Rft-up-down,” etc.

PADESPAN'

From: I.I. Ivanov, *Novejshij Samouchitel' Bal'nyx Tancev* [*The Latest Ballroom Self-Tutor*]. Moscow: P.V. Bel'cov, 1908, p. 42. Translated by Dick Crum. [*Note: The original Russian text of this description is very poorly written, with run-on sentences and with many critical moves omitted or unclear. The author's intent may have been simply to provide "reminder" notes for persons already familiar with the dance.*]

Gentleman and lady position themselves face-to-face, he takes her hand in his R hand, takes a side step with Lft, hops on it, at the same time turning L and kicking Rft forward, maintaining weight on Lft. Then he takes one step forward with Rft, after which he takes two steps back, sliding R toe to close after each. Then gentleman and lady change places, not releasing joined hands. Both take a step forward with Rft, hop on it, kicking Lft forward and taking one step with Lft; in order to be face-to-face they release joined hands, remaining in opposite places, and take two step-draws sideward R and L, then joining R hands they return to home positions with the same step-draws. Then he takes her L hand in his R hand and they begin the dance all over again.

Pa d'Espan' (Pas d'Espagne)

From: A.D. Tixomirov, *Samouchitel' modnyx bal'nyx i xarakternyx tancev* [*Self-Tutor of fashionable ballroom and character dances*] by A.D. Tixomirov, *Artist of the Imperial Theatres*. Moscow: S. Kashincev, Bookseller, 1901, p. 61. Translation by Mike Aylward, edited and recast in conventional American dance terminology by Dick Crum.

These days the Pas d'Espagne is the most graceful and interesting of all ballroom dances. As its name indicates, the Pas d'Espagne is a Spanish dance.

It is composed of figures of the *Cachucha* and the *Bolero*, adapted for performance in the ballroom, and may be danced by any number of couples.

In view of its Spanish origins, this dance requires a special manner of performance; free hand is on hip and the trunk is slightly inclined toward the opposite direction to that in which the dance is moving.

Gentleman stands opposite lady, feet in 3rd position, and takes her L hand in his R hand (see Fig. 34).

Then he steps slightly forward with Lft [ct 1] and pivots on it [ct 3], bringing Rft forward and stepping onto it [ct 4], [closing Lft to Rft without taking weight [ct 6]? *Though not stated, this close is implied by the general style of the dance*], at the same time bringing hands forward (see Fig. 35 [*Note: Fig. 35 shows partners not fully back-to-back as in other descriptions of the dance*]).

From this position gentleman steps backward onto Lft [ct 1] and closes Rft to it, taking weight on Rft [ct 3]. Repeat this step-close once more [cts 4, 6], without taking weight on Rft the second time.

Then he takes a short step with Rft, about half the length of a normal dance step [ct 1], and, pivoting on Rft to his R [ct 3], brings Lft forward and steps on it [ct 4] [closing Rft to Lft without taking weight [ct 6]?]; then he repeats the movements of the foregoing paragraph but using opposite footwork, i.e., steps backward onto Rft [ct 1] and closes Lft to it, taking weight on Lft [ct 3]. Repeat this step-close once more [cts 4, 6], without taking weight on Lft the second time.

Then gentleman takes lady's R hand and, beginning with Lft does two step-closes sideward L moving in line of direction [cts 1, 3; 4, 6], taking weight on Rft on both closes.

After this, partners exchange places in 6 counts, passing R shoulders. [*Note: This description does not specify the footwork used in the exchange. Professor B.G. Bottallo's French description of this same section calls for two "American Boston" steps to exchange places [gentleman: Lft-up-down, Rft-up-down] (Motif 4). This seems to be a*

good solution in this version as well; it is certainly in keeping with the general stylistic tone of the dance.]

In their new positions opposite each other, feet in 2nd position (Fig. 36), dancers do a pattern similar to the “Hungarian break step (*bokázó*)”: Gentleman standing on Rft touches L toe to floor across in front of Rft [ct 1], then out to L in front [ct 2] and finally steps onto Lft in place beside Rft [ct 3]; repeat with opposite footwork [cts 4, 5, 6].*

After this, partners return home to original positions in 6 counts, again passing R shoulders, and resume starting position to begin dance all over again.

Note: Lady always does the same movements as gentleman but with opposite footwork.

* These two measures mark the only significant difference between this Russian version and Prof. Bottallo’s “French” version. Whereas this version calls for the “Hungarian break step,” Bottallo’s consists of two *pas-de-basque* with Spanish character-dance arm movements.

Vengerka

From: A. Sal'to, *Samouchitel' tancev bal'nyx, salonnyx, modnyx i xarakternyx pljasok* [*Self-Tutor of ballroom, fashionable and character dances*] by A. Sal'to, *balletomane*. Moscow: Evdokij Konovalov & Co., 1912, p. 56. Translated and recast in conventional American dance terminology by Dick Crum.

This lively old-time national character dance is quite beautiful when performed with spirit and enthusiasm.

The dance Vengerka consists of 4 measures of music in 4/4 time. It is a partner dance for any number of couples.

Initial position: Partners side-by-side, lady on gentleman's right; his right arm around her waist in back. She places her left hand on his right shoulder and her right hand on her waist, touching his right hand. Feet of both are in 3rd position with left foot in front (gentleman), right foot in front (lady). Throughout the dance partners use opposite footwork. Gentleman's movements are described below.

Description of the dance

Measure 1

- ct 1 With a preliminary small "hitch hop" on Rft step, step forward onto Lft.
- ct 2 Close Rft to Lft, at the same time extending Lft forward.
- ct 3-4 Repeat movements of cts 1-2.

Measure 2

- ct 1 Move Lft along floor into 4th position relative to Rft.
- ct 2 Move Lft L into 2nd position.
- ct 3 Close Lft to Rft in 1st position.
- ct 4 Pause.

Measure 3

Using the same footwork as in meas 1, couple executes one full turn L (counterclockwise) in place as a unit, gentleman backing up, lady moving forward.

Measure 4

Repeat movements of meas 2.

