FASCINATION TANGO
(An Old Time English Dance)

The originator of this dance is F. Holmes of Sheffield, England. It was introduced to the Folk Dance Federation of California by Lucile K. Czarnowski at a teachers' institute held in conjunction with the 1952 Statewide Festival in Oakland. It was presented as learned from Harold L. Evans, old time dance specialist of Victoria, B.C.

Characteristics of the dance deserving comment are: (1) the unity of music and dance pattern which prevents substitution of music without destroying the quality of the dance, (2) the frequent use of diagonal directions in the floor track.

MUSIC: Record: Columbia DX 1558 (Tango Fascination).

FORMATION: Couples in usual social dance, tango position, M facing LOD, W back to LOD.

Description will be for the man, woman dancing counterpart. Exceptions will be given.

STEPS: Walk, Point and Chasse (Step, close, Step).

<table>
<thead>
<tr>
<th>MUSIC 2/4</th>
<th>PATTERN</th>
<th>Count</th>
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<tbody>
<tr>
<td>Measures</td>
<td></td>
<td>Slow</td>
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<tr>
<td></td>
<td></td>
<td>Quick</td>
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I. WALK, DIAGONAL CHASSE
1. M starting L ft. W R ft, take 2 steps in LOD.
   S., S.
2. Step L ft to side, close R to L, finish facing diagonally outward twd wall.
   Q., Q.
   Step L ft back and draw R twd L in short point-pos. W steps fwd R, moving L twd R with a "lifting action."
   S.
3. M moves diagonally twd wall two steps - R L,
   steps sdwd R with R and closes L to R ft.
   S., S.
   Q., Q.
4. M steps R ft to side, turning sharply to his L. As R takes the weight, L is drawn toward it in short point. Finish in promenade position - that is, M R, W L hips are touching, bodies in "V" shape open pos, fwd hands joined.
   S.

II. PROMENADE, OPEN AND CLOSED POSITIONS
5. Moving diagonally fwd twd center of room M short step swd.
   S.
   Cross R over L, commencing to turn R. W cross L over R, commencing to turn L.
   S.
   Q.
   Step bwd. M R, W L - fall away position.
   Q.
   Step bwd, M L, W R.
   Q.
   M draw R, W L ft to slightly crossed position in front of standing foot.
   Q.
   Moving in a diagonal direction to the wall against LOD (CW).
   S.
7. M steps R fwd, W L.
   S.
    M cross L over R, commencing to turn L. W reverse.
    S.
8. Step R to side still turning, W L to side still turning R. Take closed position, tango hold. Both are now facing diagonally fwd to center.
    Q.
   Moving bwd two steps M L, R, W R, L.
   Q., Q.
   M draw L to slightly crossed, pointed pos in front of R ft. Toe only touching floor. W opp.
   Q.

III. CROSSING STEPS AND POINT
   S.
10. M step R ft over L, W L ft over R, each turning one-eighth turn to face partner.
    S.
   M cross L over R facing twd wall (back to center), W R over L, facing twd wall.
    S.
   M cross R over L, turning slightly to L. W cross L over R, turning slightly to R.
    S.
11. M step L fwd diagonally twd wall. W steps R ft back (hip contact, L with L).
    S.
   M point R ft short step diagonally fwd, incline body twd pointed foot. W points L short step diagonally bwd L, turn head and shoulders twd pointed foot.
    S.
12. M step R fwd diagonally to wall, straighten body. W step L ft back, straighten body.
    S.
   M turning slightly L on ball of R ft to face diagonal center point L ft short step to side, incline body twd pointed foot. W turn slightly R on ball of L ft to face center, point R short step to side, incline body twd pointed foot.
   S.
   Take crossing steps with loose hold and pointing steps with hip contact. Keep knees "easy" on crossing steps.

SEPTEMBER, 1952
FASCINATION TANGO--Continued

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<th>Slow, Quick</th>
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<tr>
<td>IV. QUICK PROMENADE, WITH TURNS</td>
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<tr>
<td>13</td>
<td>Moving diagonally fwd twd center of room M short step sdwd L, W opp.</td>
<td>Q.</td>
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<td>Cross R over L, turning to R three-eighths turn. Release R hand and place on hip. W does opp and holds skirt with L hand. Both now have back twd diagonal center.</td>
<td>Q.</td>
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<td>In open position both step bwd, M L, W R. M slides R foot to pointed position in front of L, W opp.</td>
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<td>14</td>
<td>M step fwd R, W step with L, turning to L under M raised L arm.</td>
<td>Q.</td>
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<td>M step L foward, turning strongly to L to face almost diagonally to center. W continuing to turn L steps R ft to side and back, facing LOD and back to partner.</td>
<td>Q.</td>
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<td>M steps R ft bwd, take tango hold, finish diagonal to center in promenade pos. W step L ft bwd, take tango hold.</td>
<td>S.</td>
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<tr>
<td>15</td>
<td>M step L ftwd diagonally to center, W R.</td>
<td>S.</td>
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<td>M cross L ft with R, W with L, and check (slight bend of knee).</td>
<td>S.</td>
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<tr>
<td>16</td>
<td>M transfer wt back to L ft, commencing to turn W to her L. W transfers wt back to R, turning to L.</td>
<td>S.</td>
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<td>M steps R ft back against LOD. W faces partner, turning on ball of R ft, brushing L ft to R as she turns and steps L foward M. (This last step the English call a slip pivot).</td>
<td>S.</td>
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CASTANET PLAYING
(Continued from Page Ten)

quality it will become a rounded tone even thought it may be shrill when new.

SOUNDS OF CASTANETS

Right or “tic”
Holding the right hand relaxed, the palm perpendicular to the floor, throw the hand backward from the wrist, at the same time closing the fingers. This brings the shells together with a single sound (“tic”) between the finger tips and the heel of the hand (it is not necessary to use all of the fingers).

Left or “toc”
“Tic-toc”
Same action as above but done with the left hand.
Same action as above but alternating the hands and making a variation in tone since the right is higher in tone than the left.

Both Roll
Same action as above using both hands simultaneously. Holding the right hand still, strike the shell with the tip of the little finger to make a sound and immediately release it; then strike the shell with the third finger and release; then the second finger and release; then the first finger and hold it against the shell to prevent further sound from the right while striking the left with a “toc.” The roll has five distinct sounds done to one beat of music, so the motion of the right hand fingers must be very quick and the left hand sound follow at the same tempo.

Crash
Keeping the hands relaxed so that the shells are apart, strike the two castanets against each other.

These sounds are now put together in patterns to fit the music and the character of the dance. They may be further varied by playing the castanets softly or loudly. There is usually one sound for each beat of the music.

Some patterns for castanet playing at different tempos:

Waltz—musical counts 1 2 3 1 2 3
¾ castanets Both left roll Both left roll etc.

Corrido 1 2 1 2
2/4 Roll tic-toc Roll tic-toc etc.

Jota 1 2 3 4 4 6 1
6/8 Both left roll left roll both Both etc.

Paso doble 1 2 3 4 5 6 1
6/8 or 2/4 Roll roll roll tic-toc both both roll Roll etc.

Waltz ending 1 2 3 1 2 3 1 2 3
¾ Both left roll Both hold crash Both hold hold

Now all you need is practice and plenty of it. Feel free to put together your own patterns, but practice to music (any music); it will keep your rhythms steady. Good luck!

LET’S DANCE!