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# PACHANGA

# PACHANGA



**What it is**  
**How it got started**  
**Where it's going**  
**How you can do it, too**

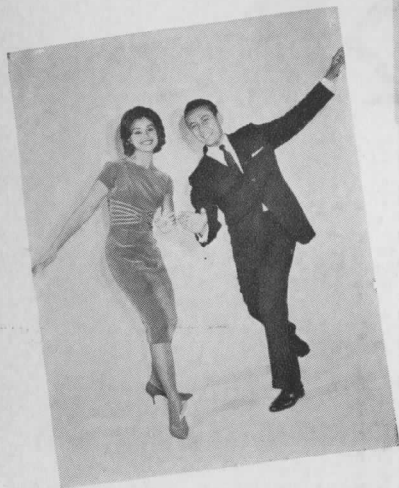
**(complete, detailed instructions and diagrams)**

**John A. Lucchese**


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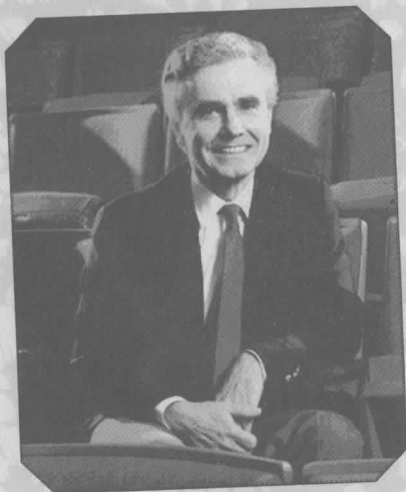
Bonnie Jones and John  
Lucchese demonstrate  
PACHANGA steps.



# PACHANGA

  
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New York 19, New York

# PACHANGA



John A. Lucchese



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**PACHANGA**

## Introduction

**P**ACHANGA IS A DANCE WHICH ORIGINATED IN CUBA and spread to New York via Miami where it didn't stop long enough for a cup of coffee. It rushed right through, leaving in its wake only two enthusiasts: Bernie Sager, a dance teacher of some thirty years' standing, and Sidney Trott, owner of the Arcade Record Shop in Miami Beach. While Bernie worked in vain to interest Miami dance teachers, Sidney hopped a plane to New York and attempted to convince various dance-studio owners to feature Pachanga. Among those who thought the dance had merit was Pepe Llorens, a Manhattan dance teacher and a native Cuban who, by invitation from the Dance Educators of America, taught them the dance on October 16, 1960, in New York.

Meanwhile, a new sound was being born in Atlantic Beach and Lido Beach on Long Island. A young man began to play his flute and the music of charanga was thus introduced to a hungry dance public—a public who had long awaited this shot in the arm to Latin music and dancing. Charanga is old hat to a Cuban. It is a sound emanating from an orchestra consisting of flute, violins, piano, guiro and various percussion

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instruments. No brass. Charanga bands had appeared on the New York scene before. The famous Cubans, Charlie Palmieri and Belisario Lopez, had been heard at the Palladium Ballroom and other Latin Ballrooms in uptown Manhattan. But it took Johnny Pacheco and his charanga band to turn the trick. Like the Pied Piper of Hamelin, he played his flute from Long Island to the Palladium Ballroom and people followed him in droves, dancing the pachanga all the way.

According to the eminent orchestra leader, Emilio Reyes, the word "pachanga" is a Caribbean slang term meaning fiesta, or a wild, swinging party. The music bears a similarity to the Dominican merengue without the strong drum roll so predominant in that music. Although pachanga is readily accepted by everyone as a dance, charanga seems to be in a state of confusion. There is general agreement that it is a type of sound or a type of orchestra, but a marked difference of opinion exists as to whether there is also a dance named charanga. It is said that the name should be applied only to the music and the type of orchestra playing it—not the dance itself. Others say that the stamping, sliding, shuffling movements, similar to trucking in many respects, and their many variations come under the heading of charanga steps. Therefore, they say, pachanga and charanga are two separate dances.

Everyone speaks with great authority on his interpretation of pachanga and charanga, but the dances are still in an early stage of development. Although basic steps and patterns have already been formed and accepted, the issue of the two names is still confused. Nevertheless, for the sake of simplicity and clarity in the presentation of the dance instructions which appear in chapters VIII, IX and X of this book, I have taken an unequivocal stand on these two terms and

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present fundamental patterns in both pachanga and charanga.

The fact that Americans have heretofore considered all Cuban rhythms as fitting under the generic appellation "rumba," has caused Cuban musicians, composers and dancers considerable distress. The undue stress on jazz mambo rhythms hasn't helped the situation either. However, this era is over in the United States and the introduction of the charanga orchestra and the charanga sound will serve to introduce the vast and varied Cuban rhythmic field which includes danzon, bolero, pregon, guajira, son-montuno and guaracha, in addition to the well-known mambo, cha cha cha and rumba.

The pachanga is developing new interest in Latin-American dancing—teen-agers have joined the fold and are as excited about the dance as their elders. There are pachanga exhibitions and dance contests being held all over the world: in France, Germany, Sweden, Italy, China, Japan, the United States and in Cuba where it all began. Recordings are selling like hotcakes and more and more record manufacturers are jumping on the pachanga-charanga bandwagon. Orchestra leaders, who have been content with mambo and cha-cha rhythms, are being shaken out of their lethargy by the numerous requests for pachanga. Some bands, like Milton Saunders' at the Roosevelt Grill in New York City, are reorganizing their orchestras to include the proper instrumentation necessary to produce the charanga sound. Tito Rodriguez, leader of a top Cuban orchestra in New York, has already made the change for recording purposes.

The questions I am most often asked about pachanga are: "What is it?" "What's the difference between pachanga and charanga?" "How do you dance it?" "Where is it going?" "Is it here to stay?" You will find



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the answers to these and many more questions in this book.

I have also included a general history of charanga music from its development in Cuba to its introduction in the United States. For those who have often wondered what the big ballrooms are like in New York City, I invite you to accompany me there on a verbal visit.

JOHN A. LUCCHESI

## CHAPTER I

### Let's Go Dancing

I'LL ALWAYS REMEMBER MEMORIAL DAY EVE, 1961 because, while my love of dancing has, from time to time, placed me in some very unusual situations and environments, I had never before experienced anything like this!

More than two thousand writhing, frenzied "human beans" had descended upon the popular New York City ballroom where I had planned to meet my date. Another couple of thousand anxious Terpsichoreans waited with demonstrable impatience outside while still others thronged the box office in order to obtain admission tickets before the fast approaching hour when the price would be increased from \$1.00 to \$2.75. The crowd and the clamor persisted through the halls, down the stairs, out the street door and all over the surrounding sidewalk. The usually punctual Bonnie kept me waiting for nearly an hour and I was consequently able to watch some of the hardier and more speculative-minded patrons turn over a 300 per cent profit on the \$1.00 admissions they had fought to purchase.

The ballroom itself, I decided, couldn't be worse, and I valiantly determined to fight my way back in-

side. Without really knowing whether I was being pulled or pushed by the overflow crowd engaged in a simultaneous advance upon and retreat from the dance floor (I must have been in the retreat column) I soon discovered myself on the street again.

Cowering behind a policeman, Bonnie looked for all the world like a docile ant who had stumbled unwittingly into a bee hive and was afraid to attempt an escape lest she be stung. I beat my way through to her and we advanced together in the general direction of the entrance.

By now the police were all over the place in an all-out effort to bring some kind of order to the uncontrollable crowd. A worn, weary, bedraggled representative of New York's finest who had obviously earned several citations for himself in the course of this night's assignment stopped us at the door.

"Sorry," he said, "we just got orders not to let anyone else in until things get settled down inside and that mob thins out."

I pointed out that we had purchased tickets that entitled us to admission, though why I should have wanted to return to that reeling madhouse escapes me now.

I looked at Bonnie, she looked at me, then both of us took another look at the clamoring crowd that surrounded us. I passed our tickets to a couple of wide-eyed kids at the edge of the sidewalk. "Here," I suggested, "put a little *fun* in your life," and took Bonnie's arm and steered her in the direction of an unbesieged movie theatre.

Half a block down the street we turned to take one last look at the ballroom-bedlam. High up on the fire escape we could identify dancing figures scrambling up the side of the building. The screech of sirens and the wheep-wheep of police whistles mixed with the

babble of determined voices and the pulsating music that underscored the entire scene.

No metropolitan ballroom had ever been like this before. The cha cha cha and the mambo had never caused this kind of reaction. Pachanga had exploded like an A-bomb and on Memorial Day Eve one could observe the mushroom-like crowd rising from the center of New York City where it had scored a direct hit.

In case you've ever wondered what some of New York's most popular ballrooms are like under more auspicious circumstances, let's take a look at two of the most famous.

The Palladium Ballroom at Fifty-third Street and Broadway offers visitors the dual opportunity of enjoying the finest Latin music this side of Cuba and of mingling with an astonishing cross-section of dancing humanity at what must surely be the crossroads of the world of ballroom dancing. Everyone who loves to dance goes to the Palladium—rich people and not-so-rich people, those of all cultures and from every walk of life. Famous movie stars, visiting firemen from New Jersey, business tycoons, office boys, secretaries, heiresses—all meet on the common ground of the Palladium dance floor and all have an equally wonderful time.

Wednesday is the big night of the week at the Palladium. It is on Wednesday that you stand the best chance of finding some visiting foreign dignitary or a socially prominent New York hostess with her dinner guests in tow dropping in for an evening of dancing and viewing of the exciting Wednesday night pachanga floor show—a regular weekly feature.

Let's visit the Palladium on a typical Wednesday evening, but let's be sure to come early because otherwise it will be difficult to obtain a table. On the Wednesday "show nights," all the little tables that line the



railing along the left side of the ballroom get snapped up very early in anticipation of the big pachanga spectacular the Palladium will present at eleven-thirty.

At the left of the entrance to the ballroom is a bar and to the right, the checkroom. This handy arrangement makes it possible for the visitor to get rid of his wraps and his inhibitions almost instantly on arrival.

Look up at the ceiling directly over the dance floor. You'll notice the exceptionally large chandelier with long, thin metal arms spraying out in a sunburst of light. See how the fixture moves in rhythm with the dancers? It sways and sparkles in time with the music and adds an accompaniment of glittering light to the fusion of sound and movement that makes the entire ballroom seem to dance along with the band.

The orchestra located at the corner of the ballroom farthest from the entrance fills every nook and cranny with pulsating rhythm. You catch the beat and feel a tingle of anticipation. This music makes you want to dance.

It's about fifty feet to the dance floor and you'll have to cross about a hundred human feet to reach it. Ahhh, we made it. Now, let's relax and enjoy the music and the excitement of the crowd. Some of the best dancers in New York are at the Palladium tonight. Ouch! I'd better add that a few of the worst are also in attendance. But, never mind. They'll be a good deal improved before they leave tonight. For not only will they have an opportunity to dance to one of the best bands in town, but when the show starts they can pick up a few pointers from the performers.

Here comes "Killer Joe" Piro, the Master of Ceremonies to start the floor show. Joe invites the patrons to take seats in a semi-circle on the dance floor and starts things off with a few well-chosen remarks. "Killer Joe" Piro has presided at the Palladium for over

fifteen years. At one time Joe was a championship dancer, his specialty: the Lindy Hop.

Joe introduces two teams of dancers who enter to the exciting music of a fast mambo. Each team moves to an appointed spot on the floor and goes through a number of fast, intricate mambo maneuvers. Each uses a different styling. The couples perform in regular closed dance position, in challenge position (where they dance completely apart from one another) and in a side-by-side position in which both dancers face the audience. Except for the side-by-side portion of this number, the entire dance is presented in an improvised "ad lib" manner.

The star of this opening number is Dottie Adams, a generously proportioned Haitian girl who shakes and shivers her excessive avoirdupois with such deftness and rhythm that the audience breaks into spontaneous applause with each new jelly-like quiver.

Next in line is Julio Sabater, considered by many to be the best dancer at the Palladium. Now that Pachanga has become the favorite dance, Julio is king-pin of the Wednesday night show. His excellent rendition of the dance justifies his claim to pre-eminence. He and his partner, Shirley, present their repertoire with a soft, easy rhythmic styling that is unequalled in the ballroom. As he executes a particularly appealing step resembling the once popular Bunny Hop, he builds the audience to such a high pitch of excitement that the entire ballroom breaks into a chant in time to the music.

Now comes an exciting number in which Earl and Evelyn dance out to the center of the floor as a single unit, only to bid each other good-by, separate, and perform solo dances. It is as if each dancer had moved into his own private world, completely unaware of the existence of his partner until the dance has ended.

Jimmy and Marion dance out now in approximately

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the same individualized manner. Jimmy, however, has an especially dynamic style, more eccentric and exaggerated than Bill's.

Now, we'll relax and watch the smooth and polished performance of Ernest Ensley and Annie as they move effortlessly through a delightful rendition of the pachanga.

Here come three acts presented by highly trained professional dancers. Their ballet and modern dance experience is obvious. First Johnny Rossi and Terry perform an excellent adagio including a snakelike lift in which Terry slithers slowly around Johnny's body from his shoulders to the floor with the slow, controlled movement of a serpent. Then Michael Terrace and Elita captivate us with their intricate routines. Michael shows his ballet training in his leaps and spins and his spectacular double turns executed in mid-air. Now soloist Milly Doney takes the floor. In my opinion Milly is the finest female dancer in the show and one of the best Latin dance stylists of all. Milly does an exhibition pachanga with "Killer Joe" which leads into the finale with the entire cast on the dance floor. Here comes a group of young *pachangueros* waving their handkerchiefs over their heads. The band picks up its tempo. The dancers whirl faster and the whole show comes to an end in a burst of frenzied movement and music. Wow! Wasn't that exciting? I hope you're glad you came. I'll bet you can't wait to get home to enroll for a course of pachanga lessons. Hold on. I'll give you a few myself before very long.

Let's look around the crowd, now, and see if we can spot any celebrities. Some of the brightest names in show business have attended these famous pachanga and mambo jamborees at the Palladium, including Anna Magnani, Constance Moore, Angela Lansbury, Eartha Kitt, Ray Bolger, Marlon Brando, Lena Horne, Harry Belafonte, Denise Darcel, Linda Christian,

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Sammy Davis, Jr., Tina Louise and Hugh O'Brien. Princess Soraya has been a Palladium dancer on more than one occasion.

The Palladium Ballroom first opened in 1947 and although the specialty of the house was Latin music an American band was also on hand. Lacking air conditioning in its early days, the Palladium kept the windows open during hot summer evenings. On one such night in 1949 Maxwell Hyman happened to be walking down Broadway and was intrigued by the music emanating from the windows above his head. Hyman, a successful dress manufacturer with a penchant for Latin music, talked his friends into visiting the ballroom with him. The Palladium awed and fascinated him. What, he thought, he couldn't do with it! Two weeks later Maxwell Hyman closed the deal for purchase of the ballroom and the Palladium was on its way. Hyman turned his clever business sense toward his new enthusiasms and soon built up attendance for his popular new ballroom. The Palladium has been extensively redecorated and, of course, air-conditioned. Maxwell Hyman probably doesn't want any other prospective ballroom owner to get inspired by melodies wafting through open windows on hot summer evenings.

A block away from the Palladium is the celebrated Roseland Dance City. Perhaps you'd like to stop in for a look around before we call it a night?

Roseland is ideally arranged so that you never have to wait very long for any kind of service. After entering the lobby and obtaining your tickets from a booth located to the right, you pass through impressive floor-to-ceiling glass doors, hand your tickets to a ticket-taker, and continue into the ballroom. To the right is a wide stairway leading to a lower level where the coatroom facilities and rest rooms are located. This area is big enough to be converted into a second ball-

room if necessary. Large and comfortable couches, arranged before a television set, offer the patron the opportunity to escape, if he chooses, from the activities above. Returning to the first floor, you move into the ballroom proper, an immense and beautifully decorated room, in the center of which lies one of the largest and most expensive dance floors in the world.

On the opposite side of the floor, the orchestra plays from an elevated bandshell which could easily accommodate a symphony orchestra. Roseland always has continuous music. They offer two complete orchestras, one Latin, one American, which alternate so that the music never stops. The bandshell is so constructed that it can contain both orchestras at the same time, one on each side of the bandstand. The turn of events in the music world in the last decade makes it difficult for the larger, well-known bands to find work. The tendency in night clubs is towards small, intimate rooms, suitable for "combos" rather than large orchestras. Therefore, Roseland has no trouble at all obtaining a continuous supply of famous orchestras for its American section. The one orchestra that remains throughout the years, however, is the Latin band, directed by Ramon Argueso. The captivating rhythms of this eleven-piece organization have contributed to the success of the ballroom to no small degree.

As you turn left toward the bar and the tables, you will notice a number of plush arm chairs lined up along the railing which separate the dance floor from the promenade. Some of the chairs are located directly in front of the stage on which the show is presented. The early birds take these.

Proceeding along the promenade toward the far end of the ballroom, you will pass the one-hundred-foot oval bar, which is located in a room entirely in keeping with the vastness and beauty of Roseland. On the right are located over one hundred tables, some large

enough to accommodate large parties and others suitable for a single couple. Food as well as drinks are served, and tables are so arranged on different levels that the dance floor can be easily seen and is readily accessible from any table.

A half-hour floor show is presented at eleven-thirty. Many of the best performers in the world have graced the stage at Roseland on a Tuesday night. Plaques have been presented on occasion to such visiting screen and stage personalities as Gloria Swanson, Greer Garson, Sammy Davis, Jr., Earl Wilson and a host of others. Every Fourth of July, Pat Rooney, Sr., the grand old man of vaudeville, celebrates his birthday by appearing in the Roseland show on the Tuesday nearest the Fourth: July 4, 1961 marked his eighty-first year.

Contrary to impressions left over from the ballroom's heyday in the roaring twenties, I want to explode the myth that Roseland is a "dime-a-dance hall" and that hostesses are available for a price to make your evening more interesting. These questionable conveniences were dropped by the progressive management sometime during the second World War.

Another mistaken impression, is that the element at Roseland Ballroom is drunken, rowdy and boisterous. Actually, they range from the average secretary and her boyfriend, to the Fifth Avenue business executive who wishes to enjoy an evening of dancing with his wife. It is not uncommon to see a judge, an ex-mayor, a Broadway producer, a well-known celebrity and a garbage collector cavorting happily next to each other on the dance floor. The one thing everyone in the ballroom has in common is his liking for dancing and a good, healthy, enjoyable evening of fun. As a matter of fact, the patrons of Roseland are so busy dancing that they have neither the inclination nor the desire to drink heavily or to cause trouble.

With the advent of the pachanga craze in New York, Roseland did not escape the hordes of *pachangueros* who, little by little, started to destroy everything the owner had worked to accomplish in the realm of dignity and propriety. Feet began to stamp, handkerchiefs to fly and a host of gray hairs appeared overnight on the management's already thinning and frantic head. After a few nights of fear and trepidation caused by the vibrating light fixtures, pulsating floor and general havoc created by the *pachangueros*, concern for the safety of the more timid patrons and for the building itself prompted the distraught management to dispatch a courier posthaste to the bandstand with the incontrovertible orders for the orchestras to cease playing pachanga music until the owners had time to check the safety and structural condition of the expensive floor and the building's foundations.

There was much talk among the disappointed dancers as to why Roseland's owner, Lou Brecker, subsequently banned pachanga. It was obviously growing by leaps and bounds into a nationally popular dance. A few evenings ago, while sitting with the manager, Joe Belford and his assistant, Abe Holtzman, Abe gave me the answer. "During the evolution of most rhythm dances, such as lindy, mambo and pachanga," he said, "the early expressions and interpretations of the dance are usually quite wild, uncontrolled and unsuitable for use on the floor of an establishment of Roseland's caliber. Consequently, each of these dances, when they appeared in their initial forms, were barred from the ballroom. When the dances toned down, through the influences of the better performers and the efforts of the teachers, Roseland limited the dancers on the floor to those whose interpretations and patterns were performed in a more subdued manner. Those who refused to dance like ladies and gentlemen were asked politely to leave the floor. Diehards, who belligerently

insisted upon acting as though they were on a bender, were barred from the ballroom, despite the fact that in some instances they were regulars and had been coming to Roseland for years." This strict attitude had a direct bearing on the development of most rhythm dances in New York, from unappealing gyrations, to rhythmic, highly stylized, and above all, attractive executions.

Today, through the efforts of Lou Brecker and his able assistants, Roseland has completed its metamorphosis from a "dime-a-dance hall" to a place where anyone can spend an inexpensive and enjoyable evening. Roseland these days is like a piece of mother's apple pie. Once you've tried it, you'll be back for more.



## CHAPTER II

## The Development of Pachanga Music

THE FOLLOWING STORY WAS TOLD TO ME BY Sidney Trott, of the Arcade Record Shop in Miami Beach. Sidney, who spends fifty per cent of his time in Cuba, is considered an authority on Cuban music and dancing. He has produced a number of long-playing records and bears the distinction of being the first person, Latin or American, to produce a record of complete danzones. It was done in Cuba for Puchito Records and, strangely enough, it marked the first time recorded danzones were played for the full danzon period of at least five to six minutes duration. (The danzon is the national dance of Cuba and is fully discussed in chapter three.) Some of the most famous Cuban musicians made this recording. José Fajardo played flute, Cachao played bass, Jesus Lopez, formerly with the famous Arcaño, played piano. The orchestra was directed by Rodrigo Prats.

To return to Sidney's story, he said that in the fall of 1959, Eduardo Davidson was arranging and producing the numbers for one of Cuba's television shows, "The Show de Media Día." After the first rehearsal, Ruben Rios, one of the singers, was depressed because the number assigned to him was too similar in styling

to that of the star of the show. Walking home from the rehearsal, the singer complained to Davidson, whereupon Davidson was seized with an inspiration and, seating himself under a street lamp, he began to sing and beat out a rhythm that was quite unusual. Davidson, earlier that year, had composed a song that was unsuccessful. He took the same tune and changed the tempo, rhythm and lyrics. As his enthusiasm grew, he conceived the idea of a big production number featuring this song, sung by Ruben Rios, with a background chorus. The number clicked, became the hit of the show and was immediately recorded by Orquesta Humberto Suarez, with Rios as singer. Thus the song, "La Pachanga," was born.

The choreography in the show was also Davidson's. He referred to this dancing as pachanga, after the song.

The foregoing story was later incorporated into a longer and more complete article by Sidney Trott and was published in *Ballroom Dance* magazine. "La Pachanga" was copyrighted in Cuba in the fall of 1959, and the first sheet music was published at that time.

José Fajardo, the orchestra leader, was the second composer of pachanga music. Among his compositions are, "A Bailar Pachanga," "Gozando La Pachanga," and "Sabrosa Pachanga." Fajardo and Davidson have collaborated on a new recording entitled "Mamerto." Fajardo composed the music and Davidson wrote the lyrics.

The reaction to the song in Cuba was immediate and enthusiastic. They were singing it in the streets, in their homes, in their offices and at every dance and social function in Cuba. If you turned on the radio, it was there. If you turned on the television, it was there. In restaurants, it was impossible to go from the soup course to dessert without being serenaded by the strains of "La Pachanga" at least three times.

Although the word Pachanga had been used before,

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with the birth of the song it became a national byword and a part of every Cuban's vocabulary. It seems to have various meanings, all conveying the same idea: fiesta, good time, party.

The word is an idiomatic, slang expression, with no definite origin. It is in vogue all over the Caribbean area and in Mexico, and it was in use before the song, "La Pachanga," came to life.

To obtain information on the foreign situation, I went directly to the original publishers of "La Pachanga", Peer International Corporation and Southern Music Publishing Company, and had a conference with Jack Newman, assistant to the vice-president, Mario Conti, manager of International Repertoire and Record Liaison in the Eastern Hemisphere, and Alberto Salinas, assistant manager of the Latin-American department. All the reports given are as of June 10, 1961.

*Germany:* The new song hit reached the top twenty in the German hit parade. They spell it, "La Paschanga." It was recorded in Hamburg in March, 1961 for Polydor Records by Audrey Arno and the Hazy Osterwald Sextet before it was recorded in the United States. On April 8, 1961, on the same label, Kurt Edelhagen recorded the song. The latest German recording is by Monica Grimm on the Polydor label. Both the song and the dance are becoming extremely popular. A film is being made, called the *Hazy Osterwald Story*, in which the song, "La Pachanga," will be featured.

*Italy:* Now on a pachanga kick both music and dance-wise. The latest recording is on a Primary label, sung by Sandro Delle Donne with Michelino and his band. The lyrics are in Italian.

*Belgium:* RCA Victor recorded a pachanga called "Chakachas."

*France:* There are six releases in France by various orchestras, some with French lyrics.

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*Canada:* There is a French-Canadian recording on Apex label by The Pepp-o-rinos with French lyrics.

*Spain:* There is a recording of "La Pachanga" by Rudy Ventura.

*Holland:* Peer International and Southern Music Companies are now promoting the music and the dance.

*Mexico:* Both the music and the dance have achieved more popularity than anywhere else. "La Pachanga" places first on their hit parade.

*China:* They are planning to release recordings of the song in Hong Kong and other Eastern countries.

*Japan:* The Cuban orchestra, José Fajardo and his Charanga, just returned from Tokyo where their music was received with the same response they get at the Palladium in New York. It was a highly successful engagement. The Japanese loved pachanga. While in Japan Fajardo composed a Japanese pachanga. The English equivalent is "Just a Minute." (In Spanish it is called "Momento Pachanga.")

*The United States:* The song, "La Pachanga," was first copyrighted in Cuba in the fall of 1959 and recordings arrived in the United States as early as December, 1959. These Spanish recordings immediately popularized the rhythm among the Spanish-speaking people here. Southern Music Publishing Company tried to interest various American record companies in the song, but at first their efforts were met with a complete lack of enthusiasm. Then Decca Records heard the German recording of "Paschanga" by Audrey Arno and the Hazy Osterwald Sextet, and cabled Polydor Records in Germany to airmail tapes of the recording for immediate release. Records were distributed to various disc jockeys in the New York area. Radio station WMCA played it six times a day and ran a Pachanga Dance Contest with, as prizes, lessons at the Fred Astaire Dance Studios. Thereafter the New



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York office was bombarded by requests from disc jockeys for copies of the German recording.

It was then that American record companies began to get on the pachanga band wagon. The first American recordings by Hugo and Luigi on RCA Victor and Genie Pace on Capitol were immediate successes and were selected as top hits by the magazines *The Cash Box* and *The Billboard*.



## LA PACHANGA

(Merengue)

Spanish Words and Music by  
EDUARDO DAVIDSON

Brightly

(Cora) D7

Se-ñor-es, que Pa- chan- ga, - va- mos pa' LA PA- CHAN- GA, - que bue- ne LA PA-

CHAN- GA, - me voy pa' LA PA- CHAN- GA!

Considering this enthusiastic reaction, Mr. Newman, Mr. Conti and Mr. Salinas feel that pachanga has just begun to spread. It is following the same line as mambo and cha cha cha when they started. At my request, they gave me three separate copies of "La Pachanga" sheet music indicating a very interesting change from the original rhythm in which it was composed. The first composition was writ-

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# PACHANGA

## LA PACHANGA

MERECUMBE

Letra y Música de  
EDUARDO DAVIDSON

Se-ñor-es, que pa- chan- ga, - va- mos pa' LA PA- CHAN- GA, - que bue- ne LA PA-

CHAN- GA, - me voy pa' LA PA- CHAN- GA!

ten by Eduardo Davidson in Cuba as a Merecumbé, a dance of Colombian origin. When Pachanga was brought to America, Peer International Corporation decided that it would not sell as a Merecumbé, about which the average American knew nothing. They presented it here as a Merengue, a dance rhythm which was already quite well-known in the United States. As the word pachanga began to spread, and the dance became popular, it proved to be of more commercial value to call it a pachanga. So the strong merengue roll was eliminated from the music and the song "La Pachanga" was thereafter called a pachanga.

Today the public is being barraged with recordings which, although labeled as such, are not pachangas at all. Because of their commercial value, the labels pachanga and charanga are being placed on all types

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# PACHANGA

## LA PACHANGA (PACHANGA)

English Words by  
JEANNE POLLACK

Spanish Words and Music by  
EDUARDO DAVIDSON

Ma - ma do La Pa - chan - gal, Pa - pa do La Pa - chan - gal, My  
Se - ño - res, que Pa - chan - gal, es - mou pa La Pa - chan - gal, Que

trud - dar do Pa - chan - gal, My son - ter do Pa - chan - gal,  
dus - ne La Pa - chan - gal, me voy pa' La Pa - chan - gal.

of recordings which, if properly labeled, would have a lesser sales appeal. Rhythms in the nature of son-montuno (a medium, swinging rhythm) and guaracha-cha cha cha (fast cha chas) are being sold under the new, and highly commercial name of pachanga. Almost anything played by a charanga band is now unfairly called charanga music.

In record shops, the run on pachanga and charanga recordings is phenomenal. Although the record companies are putting them out as fast as they can, there are backlogs of unfilled orders in some of the stores. I received an interesting story from the Arcade Record Shop in Miami Beach, Florida, where the business caused by this new craze is really thriving. It seems

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that customers come into the store and ask for pachanga recordings. When offered a true pachanga rhythm, they refuse to buy it, stating that's not what they are looking for. When they finally settle on what they want, most of the time it is a son-montuno and not a pachanga at all.

A true pachanga is played in a fairly fast tempo and is unsuitable, in most cases, for the average dancer to dance to. The expert, of course, enjoys the quick tempo, but the pupil finds it difficult and tiring. Therefore, most of the recordings being purchased are of the slower, swingy, son-montuno type. By listening to these attractive rhythms, the American enthusiast is developing a taste and an appreciation for the typical music of Cuba; he is moving away from the Cuban-American jazz music that held so strong an influence up to this time.

It is interesting to note that most of the major contributors to the creation of pachanga are now living in self-imposed exile from Cuba. The composer, Eduardo Davidson, is in Venezuela, on his way to New York; Ruben Rios, the singer, is in Miami, Florida; José Fajardo, the second greatest composer of pachanga, whose orchestra has done much to make pachanga an international success is in New York with his family; and the owners of the record companies who produced the three major recordings of pachanga are elsewhere in the United States.

### CHAPTER III

## The History of Charanga Music In Cuba

**T**HE HISTORY OF THE CHARANGA ORCHESTRAS IN CUBA and the development of the music they played is as old as Cuba itself. These orchestras are comprised of piano, bass, violins, flute, guiro and timbales. It is interesting to note that most of the early charanga groups had two violins, first and second; the piano was the sound bass assisted by a contrabass, nearly always with three strings; the flute was an old-fashioned five-key flute made of ebony wood; the guiro, or wooden notched gourd which might be termed a scratcher, was played with a wooden stick resembling a Chinese chopstick; and there were two small tympanos patterned after the large classical tympano drum usually called timbales.

This basic instrumentation was sometimes increased to fifteen or more pieces.

It is again of interest to note that this type of band was often referred to as the French charanga and nobody seems to know why. Johnny Pacheco of New York City, who plays one of the old ebony flutes himself, conjectured that it may have gotten the name because the five-key, six-hole flute used in the charanga was imported from France. He says they are still made

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there. These flutes are difficult to play and are based on a system called the Meyer System. The sound made by this type of flute is more suitable for the creation of a proper charanga sound.

The charanga became the most typical music of Cuba and remains a part of the strong tradition of that country. Every time there was a dance, there was a charanga band featured and in the course of an evening's program, the strains of the beautiful danzon would be heard more often than any other dance.

The danzon was introduced in 1879 by Miguel Failde, who entitled it "Las Alturas de Simpson." The danzon evolved from the *danza*, which in turn was developed from the *contradanza* of Spanish origin. Some authorities state that the *contradanza* was brought over by the French who visited Cuba in the eighteenth century, bringing with them their *contredanse*, which had been taken from the English Country Dance.

The *contradanza* was a folk dance in which the couples were placed along the ballroom, the girls on one side and their partners facing them in a long row. The first couple on one end would start the dance, dancing the full length of the empty space between the couples. This was called "Opening the Dance." Immediately, another couple started and then another until all the couples were in motion. This honor of being the first couple was so desired that dancers would arrive early carrying benches or stools and vie to take possession of the place where the first couple must be situated to hold the right of "Opening the Dance."

The *danza* was originally executed in the folk-dance form, but later developed into a ballroom dance done independently by couples. It is probable that the rapid tempo of the *danza* made it unsuitable to the

warm Cuban climate, and therefore led to the slower rhythm of the danzon.

The danzon is made up of three parts. The music usually begins with an introduction of sixteen measures played in allegro style, this is followed by the first part—a slower, andante, bolero tempo of sixteen measures duration, usually followed again by a repetition of the introduction which separates the parts. The second part is for the violin, usually consisting of thirty-two measures, and again followed by a repeat of the introduction. The third part is used to bring the dance to a close and is played in a quicker tempo as a faster, more rhythmical son-montuno. The use of the introduction as a rest period for the dancers initiated a new and logical form in ballroom dancing. During the introduction, and at each repetition, the dancers stop to recover. At the completion of the introduction, the couples again assume dance position and continue dancing.

No one was more responsible for the development of the charanga than Antonio Maria Romeu, who directed the most famous charanga band in Cuba. It was largely the authority of Romeu which made this type of orchestra a tradition in Cuban music. Among the first big bands of this type was the symphonic charanga of Arcaño and his Maravillas (wonders). His orchestras were usually composed of at least fifteen pieces or more with an instrumentation consisting of four violins, two violas, two cellos, guiro, piano, timbale, conga drum (a large, barrel-like drum) and a singer. Catalino Rolon, of the Palladium Ballroom who speaks with authority on Arcaño, says that the timbales were played with special drumsticks, very thin and springy and made from a special type of green wood and called "vaquetas." Arcaño was quite famous and most of the bandleaders in Cuba who have their own bands today, at one time or another played with him. Even the

celebrated José Fajardo once played flute for Arcaño, who also was a flute player.

The appearance of Orquesta America and of Orquesta Aragon around 1953 brought a new idea into the charanga band. Instead of using a solo singer, they began introducing groups of three voices in the charanga. This was also the beginning of the cha cha cha period. It was about this time that the character of the charanga music changed slightly. The influence of the cha cha cha, along with the trios singing in unison, brought a change to the charanga sound. The danzones themselves began to change character slightly. The cha cha cha, it is said, developed from the son-montuno, or final part of the danzon. The repetitious use of just this final part of the danzon musical structure was called cha cha cha. When played at a faster tempo, it became the pachanga music of today. As previously explained, although the first pachanga was written in Cuba as a merecumbé (a Colombian rhythm), and brought to the United States as a merengue, the commercial value of the now popular name pachanga has resulted in its use as an appellation for the old son-montuno rhythms played in Cuba for generations. What would ordinarily have been called son-montuno in pre-pachanga days, is now being labeled pachanga.

Today, the recognized top charanga bands are those of José Fajardo and Orquesta Aragon. Although both bands were closely-knit musical organizations, of the two, Aragon is as solid as the Rock of Gibraltar—like a symphony orchestra that has rehearsed over and over again. Their musical renditions are so perfect that it seems they can do no wrong. Fajardo has more improvisations, takes more rhythmic liberties and thus often creates more excitement in the listener and dancer.

Other Cuban bands close to the heart of the masses



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are Neno Gonzales, Pancho el Bravo, Orquesta Sublime and Orquesta Sensacion. As a matter of fact, there are those who prefer dancing to these bands more than any other. Both Fajardo and Aragon have been here in the United States and have appeared at the Palladium Ballroom in New York City. They have traveled extensively. In June 1961, Fajardo appeared in Japan where even the Japanese are doing the pachanga to the exciting rhythms of his charanga. As a matter of fact, recognizing the Japanese ingenuity and ability, I shouldn't be surprised if they form a Charanga band of their own and that it will be a good one, too.

## CHAPTER IV

### The History of Charanga Music In The United States

**I**N THE PRECEDING CHAPTER WE DEFINED CHARANGA music as the sound emanating from an orchestra having a particular instrumentation, namely, violins, flute, bass, piano, guiro and percussion. According to the experts, the first true charanga band to play in the United States was formed in New York City, by Gilberto Valdes in 1948. Valdes used to play for Spanish dances and specialized in playing danzones. Tony Negret, who has been a Latin musician and Cuban-style dance soloist in New York for many years, remembers Valdes well. He says that Valdes and his charanga band played usually at Hunt's Point Palace or Longwood Casino in the Bronx, or at Audubon Hall in Manhattan. The band was not successful commercially and Gilberto finally had to give up his beloved charanga band and form a more practical orchestra with brass instrumentation, which produced an entirely different sound.

In searching for more information on Valdes, I discovered he had gone back to Cuba and if it hadn't been for an unforeseen bit of good luck, my notes on his background would have ended here. One Wednesday night, I had gone to the Palladium to interview Johnny

Pacheco and my attention was drawn to a table where a very attractive girl was seated with her escort. I was delighted to find that we were old friends and had danced the conga together in the professional Latin dance groups that were so popular in the early forties. After a very warm greeting which was observed rather coldly by her escort, she paused to introduce me and I mentioned the book I was writing. When I brought up the name of Gilberto Valdes, the demeanor of my friend's date underwent a radical change. Suddenly his icy attitude melted and we established a rapport that resulted in his inviting me to his home the following evening to discuss my book. The gentleman's name was John Silverman and when I arrived at his home the next evening, he gave me some interesting information. Gilberto Valdes, he said, was the George Gershwin of Cuba. He bridged the gap between popular and classical music. His talent leaned toward composing and arranging, rather than the direction of an orchestra. When Valdes first arrived from Cuba in 1948, John Silverman was asked to act as his general representative for the purposes of publicity and helping to sell his music. At first, Valdes could make no money in New York. He loved music and would write arrangements for practically nothing. He was the kind of fellow who would devote hours to a twenty-dollar arrangement for some obscure saxophonist as readily as to a thousand-dollar job. For the first year, Gilberto wrote music for various publishers such as Southern Music and Robbins. He was very talented and could write ten or more good tunes a week. He did a great deal of arranging and all the top Cuban musicians came to him for their work. He composed two scores for the Kathryn Dunham Dancers, including the score of her famous *Bal Nègre*. Silverman said that nearly every top philharmonic orchestra in the country has played Valdes' music.

From time to time, while in the United States, Gilberto Valdes would get together a band and go into a theatre or night club for a few weeks. He always played his own great music but it was difficult for dancers to dance to it. In 1949, he was booked into the Palladium Ballroom. He arrived with a ten-piece band including brass. However, when he played danzones, the brass musicians changed over to violins and a quick conversion was made to a charanga band with Gilberto himself playing the flute.

Although Valdes had formed the first charanga band that played commercially in the United States, Johnny Pacheco was another who tried his hand at interesting the American public in the charanga sound. He had arrived in the United States in 1946 and immediately joined the Tito Puente orchestra as a bongo player. After a time as flutist with the Xavier Cugat band, Johnny picked up the necessary instrumentation for a typical charanga group among the best Cuban musicians he knew and made a "demo" record (a demonstration record made with the idea of selling a particular band, singer or new song). He took the record to United Artists and tried to sell them on the charanga sound, but they were interested only in commercial jazz at that time and would not consider buying the record or the band. So Johnny joined Charlie Palmieri's quintet.

Palmieri, an excellent pianist, had already made a name for himself around New York as a jazz musician and band leader. He was born in New York City and started his career in 1943 with Selasie and His Orchestra who played at the Park Plaza, a popular dance hall at 110th Street and Fifth Avenue in New York City.

Later, Palmieri worked with various bands, including those of Ramiro Medina, Polito, Rafael Muñoz, Moncho Usera, Fernando Alvarez, and Tito Puente. In



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1954, he joined Pupi Campo, who had the band on the Jack Paar morning show. He started his own Cuban-style brass band in Chicago that same year. It was in 1958 that he met Johnny Pacheco, who joined Palmieri's organization to play drums. When Palmieri discovered that Pacheco also played the flute and that they both had a mutual interest in the charanga sound, the first successful charanga band in the United States was born.

Although the success of this new venture was not immediate, the band's excellent music eventually caught on and, as the public joined the bandwagon, the success of the charanga sound was assured. The group's first engagement was at a dance at St. Rocco's Church in Brooklyn. Charlie Palmieri had worked there a week earlier with his typical brass band with outstanding success. This was the music that was the mode of the day and the dancers loved it. One week later, when he appeared with his newly formed charanga band, he fell flat on his face. The sound carried no appeal to the dancers. It was difficult for them to become accustomed to the sound and feeling of charanga. They were used to the harsh jazz of the mambo beat that had monopolized Latin rhythms in America for fifteen years. The cha cha cha had hit its peak and the Latin brass bands that played the music produced an entirely different sound from the violin and flute instrumentation of the charanga. People had difficulty understanding the music and difficulty dancing to it. But Charlie Palmieri's band was destined for success. In the summer of 1959 they were booked into the Palladium Ballroom where they clicked, mainly due to the furor accompanying the previous appearance in America of José Fajardo and his charanga band.

José Fajardo had been to the United States in 1955 when he organized a charanga orchestra from among

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the Puerto Ricans and Cubans in New York City and made a record for the Panart Recording Corporation.

In 1958, Fajardo returned to New York with an eighteen-piece charanga band to play for an American Embassy Ball at the Sert Room of the Waldorf-Astoria Hotel. Again, he was in a hurry. He was only to be here for the week end but Catalino Rolon, musical promotion director of the Palladium Ballroom, took advantage of this visit and booked him into the Palladium for a Saturday and Sunday night engagement of the full eighteen-piece band. Fajardo was an immediate success! Both professional and amateur dance enthusiasts sang his praises. Musicians and band leaders from all over New York came to hear him play.

After that week end, Fajardo returned to Cuba. In 1959 he returned to New York with a smaller band and opened an engagement at the Puerto Rico Theater. The industrious Mr. Rolon again made sure that Fajardo also paid a visit to the Palladium Ballroom.

Everyone was eagerly anticipating Fajardo's appearance at the Palladium this time. The ballroom was packed to capacity every night of the engagement. Musicians from other bands again came just for the privilege of sitting in with Fajardo's group. This practice developed into jam sessions where one number was sometimes played for as long as twenty minutes, while hundreds of *aficionados* packed the dance floor, and demanded still more when the music stopped.

Fajardo had a number of good Cuban dancers in the band and decided to have some special dance routines choreographed for them to perform in front of the group. These steps were observed and copied by the dancers at the Palladium. A great many of these patterns later cropped up in the pachanga and it has been said that this is where many of the steps of the pachanga had their origin. Charlie, the Tailor, acknowledged by both dancers and musicians to have been

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one of the greatest Latin dance stylists the Palladium has ever seen, developed much of his intricate and highly stylized technique by watching the musicians and singers on Fajardo's bandstand. In his first appearance at the Palladium in 1958, Fajardo had his original group of dancers with him, including Maruxa and Carey and Heliodoro and Esteban who also sang with the band. In a subsequent appearance in 1959, two of the singers Fajardo brought with him from Cuba, Sergio Calzado and Felo Brito, (both now with the Perez Prado Band) were incorporated into the Palladium's Wednesday night dance extravaganza. They immediately broke up the show, receiving four or five curtain calls with each performance. Again, the dancing audience didn't miss a trick. Today many of those intricate patterns performed by Sergio and Felo and Fajardo's original dance teams have been incorporated into the dance, pachanga.

After their success at the Palladium Ballroom in 1958, Charlie Palmieri and Johnny Pacheco came to a parting of the ways. Johnny formed his own band and was booked into the Triton Club in the Bronx. It was here that they developed into a solidified musical organization and a new charanga orchestra was born—Pacheco *y su* Charanga.

Charlie Palmieri remained at the Palladium and became the first really successful charanga band in the United States. He also was the first to commercially record the charanga sound with his highly successful album called, "Let's Dance the Charanga." Charlie had wanted the album to be called just "Charanga," but the record company decided to name it differently with the idea of having Arthur Murray sponsor it and give dance instruction on the back of the record jacket. Murray rejected the idea but the name of the recording remained.

From the Palladium, Charlie Palmieri took his

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charanga to the Caravana Club in the Bronx where he achieved even more popularity. When he started, he had been advised by his agents to break up the band because it wasn't saleable. However, Palmieri felt there was a change coming and trusted his foresight. He was correct. Palmieri gives the nation's disk jockeys a great deal of credit for the present popularity of charanga. "Without their help in playing the records," he said, "charanga would never have made it."

Meanwhile, Pacheco *y su* Charanga were burning up the danceways and their popularity increased with the introduction of the new craze, pachanga. Their first steady bookings began in 1959, when they were engaged to play for the Saturday night Spanish dances at the Hotel Taft. It was at one of these that New York dance teacher Franc Peri heard Pacheco's music. Franc had been hired to operate the dance concession for the 1959 summer season at a summer resort at Lido Beach, Long Island. He convinced the owners to audition Pacheco, and, after only one Saturday night's appearance, the band was engaged to play at the hotel for the entire summer. At the close of the season, Pacheco returned to playing for the dances at the Taft and now appears at many popular spots including the Triton and Caravana Clubs in the Bronx, and of course the Palladium Ballroom. His first recording on Alegre label is entitled appropriately enough "Pacheco *y su* Charanga."

The famous Cuban charanga band, Orquesta Aragon, whose only peer in Cuban dance circles is José Fajardo, arrived in the United States in May of 1959. Catalino Rolon booked him into the Palladium Ballroom. After Fajardo and Palmieri had popularized the sound of charanga, New Yorkers were primed and ready for what Aragon had to offer. Aragon also had little dance routines arranged which their violinists

would perform in front of the bandstand while playing their instruments.

Another charanga band imported from Cuba by the Palladium Ballroom is Orquesta Sensacion, who was also received with enthusiasm by the dancers and musicians of New York who were by now on a real charanga kick.

Today, as you walk down Broadway from Fiftieth Street to Forty-second, the sound of the charanga emanating from the record shops in the area gradually increases to a deafening roar as you reach the heart of Times Square. If you try to escape to the east toward Sixth Avenue or to the west toward Eighth Avenue, the charanga sound waves force you back again. Suddenly, perhaps without knowing how it happened, you may find yourself with an armful of charanga records. All of which goes to prove that the charanga sound will get you if you don't watch out!

### *Interlude: Pachanga or Charanga?*

Eduardo Davidson composed his song "La Pachanga," and introduced it on a Cuban television show as part of a large production number and included dance routines which were called "Pachanga" after the song. When the song became popular, dancers used the same steps they had seen on Davidson's television show, and again called these particular steps pachanga because they fit the original music—and the dance pachanga was born!

For years prior to the appearance of pachanga, Cuban dancers had been doing certain trucking, chugging, sliding and shuffling movements to the very fast cha cha cha music of the charanga bands. To the Cuban dancers these movements were nothing more than swinging cha cha cha variations. These variations first came to the United States, under the name of

"guapacha," as a difficult, syncopated version of the normal American version of the cha cha cha. When charanga bands began to play in the United States, this form of dancing became more and more popular since it seemed to suit the charanga rhythms particularly well. For lack of a name for these trucking, chugging, sliding and shuffling movements, the American dancers utilized the best available name at the moment, and, borrowing the name "charanga" of the new music and new bands, they christened these steps the charanga.

In America, some feel that there should be two separate dances, pachanga and charanga. Others have no objection to the use of the word charanga, but feel that the steps of both pachanga and charanga have become so interwoven that they have become one dance and not two.

In presenting the patterns in chapters nine and ten, I have selected Pachanga as the name of the dance and Charanga as a subdivision of the dance Pachanga. This will avoid much confusion and will not be an incorrect approach.

The original rhythms of true pachanga are very fast, similar to the tempo of a merengue. Thus the dance was originally done in the *slow* rhythm described in chapter eight. The recording companies, in labeling their records, labeled the fast rhythms of pachanga properly as "Pachangas," and the slower rhythms played by the charanga orchestras, "Charangas." Charangas are slightly faster than pure cha cha cha, but do not reach the speed of pachangas. Therefore dancers are beginning to prefer to dance the new dance steps to the slower rhythms of the charanga records. The new dance steps may be done in a *quick* rhythm as well as to a *slow* rhythm. (See chapter eight for a definition of these terms.)

Pachanga may also be done to cha cha cha, son-

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montuno, mambo and jazz recordings. Although the transition from these forms to pachanga and back again is not discussed in this book, once having learned the pachanga it will not be difficult to see how the transition from one dance to another can be made.

## CHAPTER V

### **The Development of The Dance Pachanga In The U.S.**

**I**F YOU HAD BEEN IN HAVANA one day in January, 1960, and if, by chance, one afternoon you were walking along the Prado, one of the city's main streets, you could not have helped noticing the huge crowd gathered in the middle of the street, holding up traffic. In the center of this mob stood a heavy, balding, moustachioed American, gesticulating wildly, with both arms outstretched. In his left hand he held a handful of dollar bills, and with his right he alternately pointed from one person to another in the crowd. If you could have gotten close enough you would have heard him shout over and over:

"Do not be afraid! I am your friend! One dollar for each man who can teach me a new pachanga step!"

Often he would break into a slight trucking movement as if to prove himself already adept at the dance. Many of the confused observers tried to engage him in a discussion of Fidel Castro, but he would have none of that. For all he had the same question, "Can you do the pachanga? One crisp American dollar bill for a new step!"

The dancing tourist was Bernie Sager, and if, perchance, you had glanced over your shoulder you



would have observed another American—thoroughly embarrassed—trying to escape from the scene undetected. This was Sidney Trott.

Sidney had been through this kind of situation many times before. He should have known to what extremes Bernie's enthusiasm for a new dance could take him. The energetic Mr. Sager has made perhaps more effort than anyone else in this country to introduce and develop new dances. In the late thirties, when I first met him, he had already established himself in ballroom dancing circles as a man with progressive ideas. I was dancing then in a professional exhibition rumba-conga group. Bernie Sager had already introduced in New York the idea of a number of couples dancing the rumba together in formation.

Sidney Trott first met Bernie Sager in the pre-mambo days when Bernie had gone to Cuba to learn the commando, forerunner of the mambo. He went directly to Trott Dance Studios in Havana to learn the dance, some of the steps of which later became the basics of the mambo. "The commando," said Sidney, "was a dance based on the antics of Cuban soldiers as they practiced with their bayonets, lunging forward, recovering, then lunging sideways to avoid the bayonet thrusts of the enemy."

My first look at the mambo was in 1946 while I was in the process of being discharged from the Army, and was on officer's terminal leave in New York City prior to my final separation. I entered the La Martinière night club just in time to see the well-known dance teachers, Tony and Lucille, perform a mambo for an enthusiastic audience.

When the cha cha cha first appeared, Trott and Sager were off to Cuba again to find out what it was all about. Sidney says he first did the dance in New York in 1951 at the Tropicana Club in the Bronx. Bernie

introduced a definite version of the cha cha cha in Miami as early as 1953.

Sidney Trott was originally a theatre dancer during the old vaudeville days. After a short excursion into the jewelry business, his love of dancing led him to open dance studios in Havana. Advised to leave the dance field after a heart attack, he opened the Arcade Record Shop in Miami Beach, where he specializes in dance recordings.

When I began to write this book, I was naturally anxious to interview Sidney Trott. I wrote him in Miami and we arranged to meet in New York. The afternoon he arrived found the two of us seated in his hotel room re-establishing a friendship of long standing. After reminiscing for awhile we turned to the subject of pachanga. He had just read my article on pachanga in the May issue of *Ballroom Dance* magazine. Sidney was preparing an article of his own for their July issue. He told me he had been very close to the development of both the music and the dance, pachanga. Having a close, friendly relationship with both the composer of the original music, Eduardo Davidson, and the famous bandleader, Fajardo, who had much to do with the development of both the dance and the music, Sidney had a front seat at the births of both the music and the dance. He saw the hold this music was taking on the Cuban public and observed that they were beginning to dance to this new rhythm in all the night clubs and dance halls. Pachanga was spreading like wildfire!

Sidney told me that he had cabled Bernie Sager to hop the earliest plane and fly to Cuba for a look-see. After studying what the Cubans were doing, they arranged the steps they observed into a ballroom routine, and on May 21, 1960, introduced it in Miami. José Fajardo and his Charanga Orchestra had been engaged to appear at the Bayfront Park Auditorium in Miami

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to play for a dance on that date. The advertising and publicity, in addition to headlining the band, featured Bernie Sager and Jane Moore as the dance team who would introduce the new dance, "La Pachanga." The demonstration was given for over fifteen-hundred people; Sidney Trott served as master of ceremonies.

While Bernie worked in vain to interest the Miami dance teachers in pachanga, Sidney hopped a plane to New York and began trying to convince various Manhattan studio owners to feature the dance. Among the few who thought pachanga had merit, was Pepe Llorens, who, on invitation from the Dance Educators of America, taught the dance for them on October 16, 1960, at the Grand Ballroom of the Waldorf Astoria. In the following six months other dance organizations followed suit, and soon the dance was flourishing.

When Dr. Oberbach of Germany visited the United States, Bernie Sager taught him the pachanga, which the doctor took back to Germany and taught to the German dance-teacher organizations. On request, Bernie also sent dance notes to Milano, Italy, where the material was presented to the Italian teachers' organizations.

At the time the song "La Pachanga" was first published, certain dance steps which the Cubans seemed to execute to this music more frequently than any others were correlated into one dance called pachanga. These steps consisted mainly of variations of three of the fundamental movements of the dance, which I have named the swing step, the chassé tap and the chassé swing, the explanations of which are set forth in full detail in chapters eight and nine. The so-called charanga steps, consisting of trucking, bunny-hop and Suzy-Q movements, of which there are countless variations, were a form of swing cha cha cha that have been done for years. In the United States cha cha cha rhythms were slower, and the faster rhythms were

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not introduced to the general public until recently, with the introduction of the charanga orchestras.

When Eduardo Davidson composed "La Pachanga," Sidney Trott and Bernie Sager planted the seeds that eventually caused the spread of the dance pachanga on a national and international scale. This is the sum and substance of the spread of the dance pachanga and of the styling and patterns of what some choose to call charanga. As to how it all started in Cuba is another story, and we'll deal with that in the following chapter.



## CHAPTER VI

## The Development of The Dance Pachanga In Cuba

ONE SUNDAY AFTERNOON I WENT TO THE HOME of Joseph and Ellie Greenspan for an interview. Sidney Trott was also present, and, after settling ourselves with a drink, we began to discuss pachanga in Cuba. The Greenspans, who are avid Cuban music-and-dance fans, had always made frequent trips to Cuba. Sidney Trott, on advice from his heart specialist, took a vacation there at least once a month to escape the tensions of his record business. These people had their fingers on the pulse of Cuban music and dancing practically all the time.

The younger folks, they agreed, were the ones who influenced changes in Cuban dancing. They were more receptive to change. The Fajardo and Aragon charangas had played on the radio programs and television shows in Cuba for years. It was always the policy to allow the teen-agers free admission to these programs.

I have already described how both Fajardo and Aragon featured dance routines which the musicians and singers would perform in front of the band during their performance. These excellent dancers performed in a style that intrigued the youngsters. It was cus-

tomary for these teen-agers to dance in the aisles during the program and to get up on the stage and dance with the musicians. They would copy the musicians' steps, adding touches of their own. One of the main steps executed by the boys from the band consisted of a swinging side-to-side movement, while, at the same time, tapping one foot close to the other on each swing (hereinafter described as the chassé tap). While executing this time step, the dancers would co-ordinate circular movements of the arms, reversing these arm movements every four beats. In the later development of the dance these arm movements were discarded. Other movements picked up by the youths from the bands are the present-day trucking and chugging steps which the musicians had used in their routines.

Where did Fajardo and Aragon get their material? In a personal interview, Fajardo told me he obtained his original steps from the singer-dancers who first fronted his band, Maruxa and Carey, and Heliodoro and Esteban. When they left him he choreographed other routines based on the steps they had used. Later on, when the song "La Pachanga" was composed, he incorporated into his routines many of the movements that Eduardo Davidson had used in the original television show in which he first introduced the music and the dance. Fajardo says that the trucking, shuffling and chugging variations, which he termed "charanga" and which are explained in chapter eight under that name, had been done for a long time. Where had Maruxa and Carey, Heliodoro and Esteban gotten their original material?

Well, the Greenspans, Trott and I engaged in a little speculation and came up with the following explanation. Both teams danced and sang a great deal in night clubs where they had the opportunity to observe the routines of the chorus girls and the guest dancers,

## PACHANGA

of whom many came from the United States. Not only had many of the chorus girls received their training in America, but a great many of the choreographers for these shows were either American or American-trained. Therefore, the teams would observe a great many American stylings and dance steps such as trucking, Suzy-Q, charleston, etc. They incorporated these steps into their routines and used them in the dances and television shows where they were emulated by the general public. It is interesting to note the circular route this type of dancing took—from America to Cuba and back to America again, via the pachanga craze.

Ellie Greenspan had further information which revealed a second source of the infiltration of American dances into Cuba. A short time before the ban was placed on American travel to Cuba, she was in Havana and spoke to Odilio Urfé with reference to the derivation of the steps to the dance, pachanga. Urfé is in charge of the Musical Institute for Folklore Investigations located in the Iglesia de Paula, in Havana, Cuba. He said that the young folks, teen-agers and dance enthusiasts in Cuba had picked up trucking, Suzy-Q, charleston and other American dance forms from watching old American movies in which these dances were performed. They would take these steps home, practice them and often return several times in order to see the movie sequences in which these steps were done. They applied them mostly to their cha-cha-cha rhythms, and, after years of putting these dances through the Cuban meat grinder, they finally came out the other end as pachanga.

## CHAPTER VII

### How To Study The Text In Chapters Eight, Nine and Ten

**T**HE ART, TECHNIQUE AND REFINEMENTS OF BALLROOM DANCING have always followed the same path of development no matter what the dance. The unavoidable chaos which almost always accompanies the birth of a new dance is usually brought to order by the efforts of a few educators in the field, beginning with the most highly regarded ballroom dancers whose consummate execution of the steps inspires their followers, and continuing with the efforts of the dance teachers.

What has taken the professional years to acquire, the average pupil thinks he can buy in a matter of a few lessons. Good dancing, however, requires much application and hard work.

For some inexplicable reason many people consider it impossible to learn dancing from a book. They open the book, thumb through a few pages, stop at a page with a difficult diagram, make a half-hearted attempt to perform it, and then, throwing up their hands in despair, proclaim loudly and unequivocally that one cannot learn to dance from a book. The college student, studying calculus for the first time, would certainly not expect to be able to solve a difficult problem in the center of his textbook without first studying

the chapters leading up to it. All learning is a gradual process and to learn successfully, one must follow a course of study. Therefore, follow the suggestions below and you will be pleasantly surprised to find that learning a dance from a book is not the impossible task one might at first think.

There are many short cuts to learning which have been developed over the years to save time, effort and work. But, strangely enough, time, effort and work are the only true elements of proper learning. Skip them, using short cuts, and inevitably you will find yourself second best. Be prepared to spend sufficient time with each of the fundamental movements in chapter nine so that you will have developed a solid foundation both in understanding and execution before proceeding to the more difficult moves in chapter ten. Read the written instructions first and attempt to understand them clearly. If you have difficulty, read them again. Then proceed to the diagrams. Practice the movement very slowly without the music. The mind works best through concentrating on one thing at a time. The added confusion of trying to keep time to the music only serves to make the attainment of the step that much more difficult. After slowly and deliberately figuring out the foot placements, apply the timing which you find in chapter eight under the heading of Rhythms and Counting. First apply the Slow rhythm and then the Quick rhythm. When you have acquired the ability to perform the steps and co-ordinate them with the timing, then turn on the music, and there you are—perfection in motion!

If you have selected a fast recording you'll probably be in for a big disappointment. The ensuing struggle between your limited ability and the speed you will have set for yourself will no doubt result in your picking up the book and tossing it out the window. But if you start with a fairly slow recording that will

give you a chance to stretch your wings, you will experience the ecstatic thrill that accompanies the attainment of success through hard work.

After a little experience with applying this method of learning, you will develop both speed and facility. Foot diagrams, which in the beginning resembled Chinese puzzles, will suddenly become easy to read and you will develop ease and facility. In setting forth the explanations and in diagramming the steps, I have made every effort to be lucid so that you, too, can become an expert *pachanguero*.

Now on with our best shoes——Let's Dancel

## CHAPTER VIII

# Glossary of Abbreviations, Musical Terms and Rhythms

### ABBREVIATIONS

**A**FTER READING DANCE NOTES AND BOOKS ON DANCING for many years, I have come to the conclusion that the use of abbreviations for the sake of saving space serves only to confuse the student. Among the professionals, who after much experience have learned to read dance notes and abbreviations, this space-saving method of writing has a certain value. To the beginner the use of these short cuts only complicates even further the already involved explanations necessary to describe a step fully. Consequently, in the following descriptions, very few abbreviations are to be found. The only abbreviations I have found necessary to use are those of the RIGHT FOOT and the LEFT FOOT, i.e.:

LF.....Left Foot  
RF.....Right Foot

### DIAGRAMS

Where it is necessary to show the positions of the feet, small foot diagrams are used. The black, solid footprints indicate the Right Foot. The outline footprints represent the Left Foot.

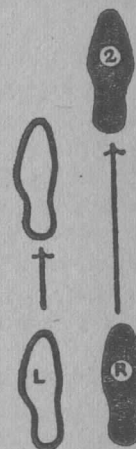
### PACHANGA



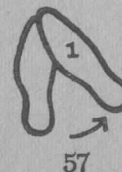
Small numbers also are placed in each foot diagram to correspond with the numbered description of the step.

### Description

1. Left Foot forward
2. Right Foot forward



If there is a pivoting motion on the ball of the foot it is indicated thus:



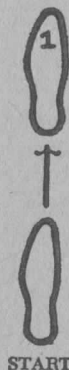


# PACHANGA

If there is a pivoting motion on the heel of the foot it is indicated thus:



A sliding movement of the foot in a forward direction:



A sliding movement of the foot in a backward direction:



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## RHYTHMS AND COUNTING

All of the patterns in this book may be executed in either a SLOW rhythm or in a QUICK rhythm. In the SLOW rhythm you use only SLOW steps. In the QUICK rhythm you use only QUICK steps. A SLOW step is held for two counts of music. A QUICK step is held for only one count of music. As the tempo of the music increases, the QUICK rhythm becomes more difficult to perform. If the music is too fast to comfortably execute the QUICK rhythm, use the SLOW rhythm. Excellent dancers alternate from QUICK to SLOW rhythm and vice versa for some very interesting effects.

To fully understand the difference between a SLOW step and a QUICK step, study the following exercises: Count from 1 to 4 in a typical military manner, striking a tempo about the same speed used by an army drill master as he counts a strict cadence for the marching soldiers under his command—1, 2, 3, 4; 1, 2, 3, 4, etc. Now if you march in place in time to the cadence, alternating feet, Left, Right, Left, Right, and step once on each count, you will be executing QUICK steps. Each step taken is a QUICK step.

Left	Right	Left	Right
1	2	3	4
Quick	Quick	Quick	Quick

However, using the same cadence, if you hold each step for a duration of two counts, then each step becomes a SLOW step. As you march, hold each step for two counts.

Left	Right	Left	Right
1, 2	3, 4	1, 2	3, 4
Slow	Slow	Slow	Slow

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Let's take a simple pachanga pattern and apply these rhythms to it.

## THE SWING STEP

### Step

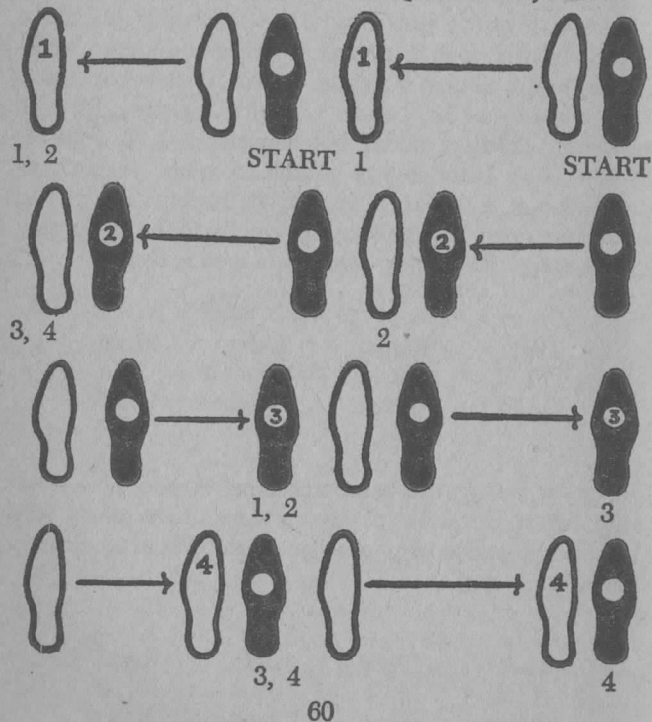
1. LF sideways about 12 inches.
2. Close RF to LF and tap ball of RF to floor.
3. RF sideways about 12 inches.
4. Close LF to RF and tap ball of LF to floor.

SLOW  
1, 2  
3, 4

QUICK  
1  
2  
3  
4

### SLOW Rhythm

### QUICK Rhythm



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Repeat the SWING STEP, swinging back and forth as often as desired. Practice the above step in SLOW rhythm. Now try it in QUICK rhythm. Remember, that QUICK rhythm is twice as fast as SLOW rhythm.

## CHAPTER IX

### Elementary Figures

**J**UST WHAT THE BASIC PACHANGA STEP IS is a rather difficult question to answer. A basic step can be defined as a movement which typifies the dance and to which you constantly return. It may be termed a sort of time step with which you mark time while you think of what to do next. Pachanga has a number of these so-called time steps. Therefore, I have divided the dance into four fundamental movements:

- I. Charanga
  - a) trucking
  - b) chugging
- II. The swing step
- III. The chassé tap
- IV. The chassé swing

Trucking was a step which originated in the middle thirties. The first fundamental step in pachanga has a marked resemblance to this old step, and some dancers apply it in its original form with great success, particularly those who are old enough to remember it, and who retain the old style. Some dancers have changed the original style somewhat, but, change it as you may, it is nevertheless basically trucking. Consequently, I have borrowed the word from the old step and applied it as the name of subdivision

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"a" of the first fundamental movement of pachanga.

Usually, in teaching dancing, one begins with the easiest and simplest and progresses to the more difficult. In dealing with this dance, however, I am going to begin with the most difficult step of all, charanga, because charanga is done more often than any of the other steps, particularly among teen-agers and young adults. If you watch the dancers on the floor, at the Palladium Ballroom in New York or at the Caravana Club in the Bronx, the majority of them will be doing charanga or performing variations of charanga. Occasionally, you will see the swing step, chassé tap and chassé swing performed by the better, more informed dancers. These are easier movements, more easily learned, more easily taught, and bearing more resemblance to ballroom dancing than the wild gyrations of the charanga adherents. Those of us who are dance educators are attempting to give equal stress to all four of the fundamental movements so that pachanga will bloom into a full-blown dance and not die a quick death.

### FUNDAMENTAL I—CHARANGA

Note: In the explanations below, only the man's part is described.

The girl does the exact opposite or counterpart.

Charanga may be divided into two parts: a) trucking, b) chugging. Both forms are used: a) a soft, sliding movement, b) a jamming, hard movement in which the heels are brought down into the floor with emphasis.

#### a) Trucking

The dancer may truck in a very simple manner, as will be described in Method I, or in a complex, highly-stylized manner as in Method II. Because of the comparative complexity of the highly stylized Method II, it is best executed to the slow rhythm described in

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chapter eight. Method I, being simpler to perform, may more easily be done to the QUICK rhythm.

### METHOD I

Mark time in place as a soldier would.

Step in place on the LF, and at the same time bend the right knee and lift the RF off the floor.

Step in place on the RF and at the same time bend the left knee and lift the LF off the floor.

Now march in place, alternating feet: left, right, left, right.

### *Trucking in Place*

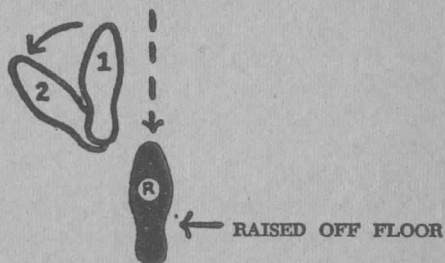
To convert this step into trucking is simple indeed. Begin by marching in place slowly, counting 2 counts to each step.

Step:	left	right	left	right
Count:	1, 2	3, 4	1, 2	3, 4

Now continue as follows:

On the count of 1, step in place on the LF as explained above.

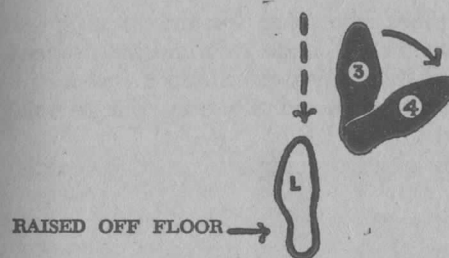
On the count of 2, turn the left toe to the left, pivoting on the heel of the LF and bringing the toe of the raised RF back to a position near the left heel.



On the count of 3, step in place on the RF as explained above.

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On the count of 4, turn the right toe to the right, pivoting on the heel of the RF and bringing the toe of the raised LF back to a position near the right heel.



Examine what you are doing, and you should observe that you are still marching in place, but each time you take a step, you are adding the turn out of the toe.

### *Styling and Technique*

Accompanying this trucking movement is a styling consisting of an alternate relaxing and straightening of the knees.

Each time you step in place, the knees are bent slightly or relaxed (count 1).

Each time you slide the toe of the supporting foot out to the side, the knee straightens, but does not lock (count 2).

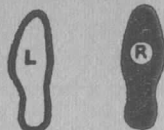
### METHOD II

This is a much more difficult method of trucking. It adds a highly-stylized floor *rond de jambe*, which is a circular movement of the foot.

Prepare by standing with both feet parallel, a few inches apart, with weight equally distributed on the heels and toes of both feet, knees relaxed.



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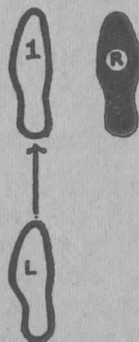
Now bend the left knee and lift the foot off the floor, bringing it straight back to a position where the toe of the LF is slightly behind and a few inches to the left of the right heel with only the left toe touching the floor.



You are now ready to begin to truck with the LF.

## Step 1:

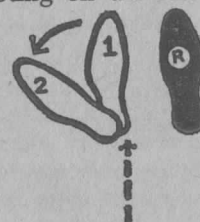
Press the toe of the LF to the floor and, with a sliding or digging motion, slide the LF forward down to the heel, bringing it to its original position alongside the RF. Transfer your weight completely to the heel and toe of the LF and remove your weight from your RF, allowing your right toe, only, to remain in contact with the floor and bend your right knee.



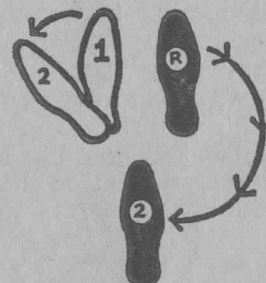
# PACHANGA

## Step 2:

With weight on LF, slide the left toe a few inches to the left, keeping the ball of the foot in contact with the floor and pivoting on the left heel.



At the same time, keep the right toe in contact with the floor, and slide the RF out to the right and backwards in a circular motion so that the RF comes to rest in back of the LF and about six inches to the right of the left heel with right toe touching floor. This is the same relative position in which we placed the LF as a preparatory position prior to Count 1, above.



Position of feet at completion of Step 2.



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Now you are in a position preparatory to trucking with the RF. Proceed as follows:

### Step 3:

Press the toe of the RF to the floor and, with a sliding or digging motion, slide the RF forward down to the heel bringing it to a position alongside the LF and a few inches to the right. Transfer weight completely to the heel and toe of the RF and remove your weight from the LF, allowing only the toe of the LF to remain in contact with the floor with left knee bent.



### Step 4:

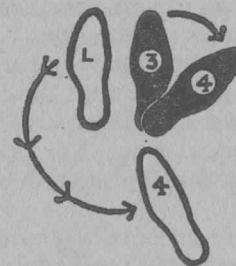
With weight on RF, slide the right toe a few inches to the right, keeping the ball of the foot in contact with the floor and pivoting on the right heel.



At the same time, keep the left toe in contact with the floor, and slide the LF slightly forward out to the left and backwards in a circular motion so that the LF comes to rest in back of the RF and about six

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inches to the left of the right heel with the toe touching the floor. This is the same position in which we placed the LF as a preparatory position prior to starting to truck on that foot.



Position of feet at completion of step 4.



Repeat, trucking alternately with left and right feet as often as desired.

### Trucking Styling and Technique:

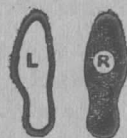
- Knees . . .** On Step 1, bend both knees slightly.  
On Step 2, straighten knees slightly without locking them.  
On Step 3, bend both knees slightly once more.  
On Step 4, straighten knees slightly without locking.
- Hips . . .** On Step 1, move hips forward slightly.  
On Step 2, pull hips backward.  
On Step 3, move hips forward.  
On Step 4, pull hips backward.

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As the knees bend the hips move forward. As the knees straighten the hips move backward. Trucking may be done in closed-dance position, partners standing slightly apart to permit freedom of movement. It may also be done in challenge position, without hand or body contact, and standing two or more feet apart. In the more exaggerated and unrestrained form of the dance, the dancers truck in all directions, in front of, in back of, and around their partners, sometimes removing handkerchiefs from their pockets and waving them wildly around their heads in a circular motion. Needless to say in the ballroom form of the dance, this ostentation is unnecessary. Variations of this fundamental movement will be described in the chapter immediately following.

### b) Chugging

Prepare by standing with both feet parallel, about six inches apart, with weight equally distributed on the heels and toes of both feet, knees relaxed.



### Chugging on both feet

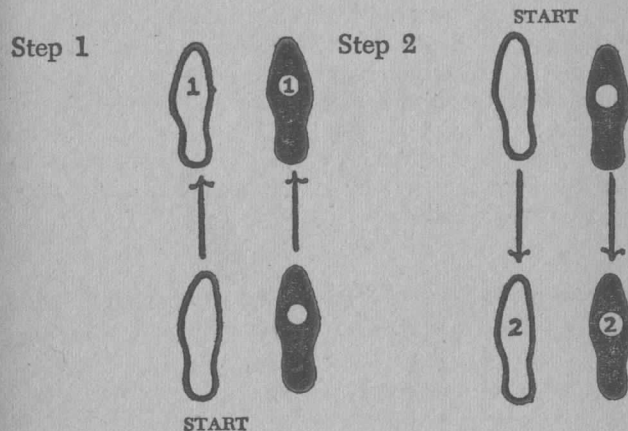
#### Step 1:

Lifting both heels slightly off the floor, slide forward on the balls of both feet a few inches, immediately dropping to both heels.

## PACHANGA

### Step 2:

Recover by sliding backward on balls of both feet to original position. Repeat Steps 1 and 2 as often as desired.



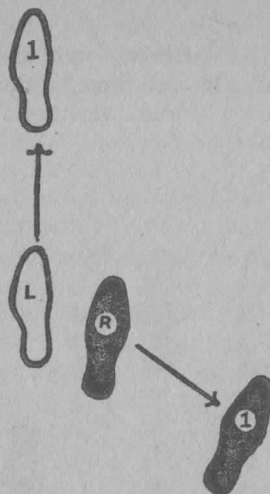
### Single Alternate Chugging

To learn this movement easily, begin by chugging forward and sliding backward on both feet as above. Then, employing the same technique, alternate LF and RF, first chugging forward and sliding backward on the LF and then chugging forward and sliding backward on the RF, i.e.:

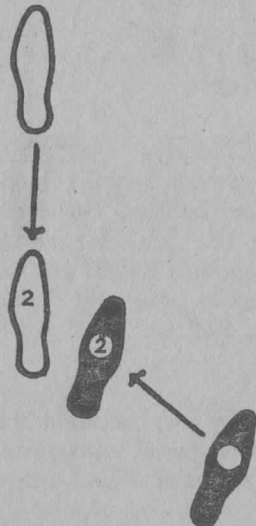
#### Step 1:

Chug forward on the LF, making certain to drive your weight completely forward onto your LF. RF moves sideward and backward. The weight must remain on the LF.

# PACHANGA

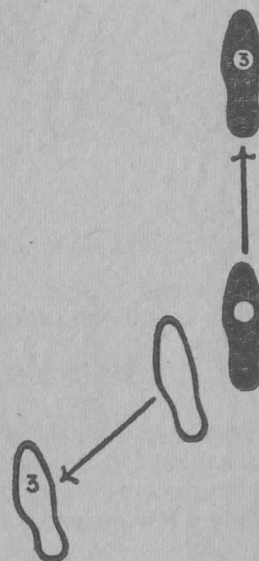


*Step 2:*  
Slide backward on LF, keeping your weight completely on the LF.



# PACHANGA

*Step 3:*  
Chug forward on RF, driving your weight completely forward onto your RF. LF moves sideward and backward. Now the weight must remain on RF.

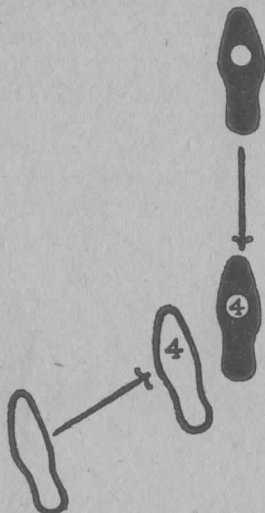




## PACHANGA

### Step 4:

Slide backward on RF, keeping your weight completely on the RF.



Repeat Steps 1 to 4 as often as desired.

### Chugging Technique and Styling

On Steps 1 and 3, as you chug forward, bend knees slightly.

On Steps 2 and 4, as you slide backward, straighten knees.

As you slide forward to the heel, there is a decided accent bearing down hard on the heel.

In the sliding movements forward and backward, the foot travels only a few inches.

### Double Alternate Chugging

Counting from 1 to 8, on Steps 1 to 4, chug forward and slide backward twice on LF. On Steps 5 to 8, chug forward and slide backward twice on RF.

Repeat 1 through 8 as often as desired.

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### Triple Chugging

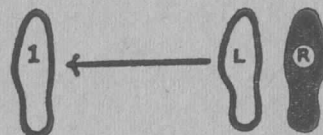
Counting from 1 to 8, on Steps 1 to 6, chug forward and slide backward three times on LF. On Step 7, step in place on RF. On Step 8, step in place on LF. On Steps 1 to 6, chug forward and slide backward three times on RF. On Step 7, step in place on LF, on count 8, step in place on RF. Repeat as often as desired.

## FUNDAMENTAL II

### The Swing Step

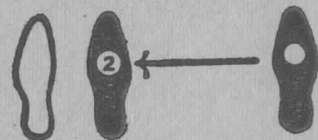
#### Step 1:

LF sideward.



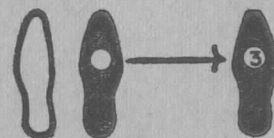
#### Step 2:

Close RF to LF and tap ball of RF to the floor.



#### Step 3:

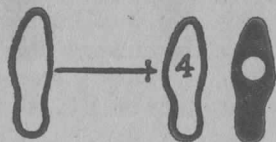
RF sideward.



# PACHANGA

## Step 4:

Close LF to RF and tap ball of LF to the floor.



Repeat as desired.

## Styling and technique

Throughout this step there is a slight straightening and relaxing of the knees. On 1 and 3 the knees are straight without locking and on 2 and 4 the knees are relaxed slightly. This technique results in a slight up-and-down, bobbing motion.

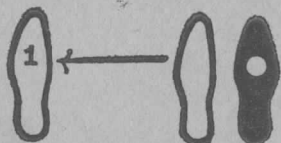
The feet are lifted clear of the floor on each step.

## FUNDAMENTAL III—THE CHASSÉ TAP

In ballroom dancing parlance, a chassé is defined as a figure of three steps, in which the feet come to a close on the second step. The *chassé tap* consists of a chassé done sideways to the left followed by a tap, alternating with a chassé done sideways to the right followed by a tap.

### Step 1:

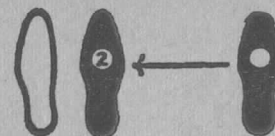
LF sideways, taking about a 12-inch step.



### Step 2:

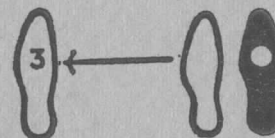
Close RF to LF keeping ball of foot in contact with the floor.

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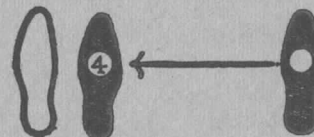
## Step 3:

LF sideward.



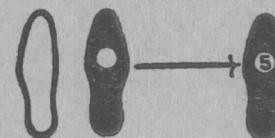
## Step 4:

Close RF to LF and tap ball of RF to floor, without a transfer of weight.



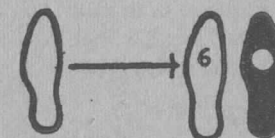
## Step 5:

RF sideward, taking about a 12-inch step.



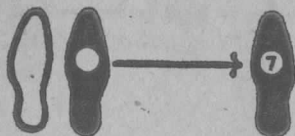
## Step 6:

LF close to RF, keeping ball of foot in contact with the floor.

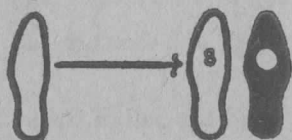


## PACHANGA

Step 7:  
RF sideward.



Step 8:  
LF close to RF and tap ball of LF to floor without a transfer of weight.



Repeat steps 1-8 as often as desired.

### *Styling and technique*

Throughout this step there is a slight straightening and bending of the knees. On 1 and 3 knees are straight without locking. On 2 and 4 knees are relaxed slightly. This results in an up-and-down, bobbing feeling.

The feet are lifted clear of the floor on every step but the second. On the second step the ball of the moving foot is kept in contact with the floor until it closes to the opposite foot, resulting in a sliding motion.

### FUNDAMENTAL IV—THE CHASSÉ SWING

Since you are already acquainted with the chassé tap and the swing step, this movement should be easy to master. It is simply a combination of both of these steps. The first four steps constitute the chassé tap, and the next four, the swing step.

Step No.

CHASSÉ TAP 1. LF sideward.

## PACHANGA

2. Close RF to LF sliding ball of foot on floor.
3. LF sideward.
4. Close RF to LF and tap ball of RF to floor without transferring weight.

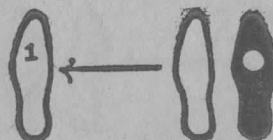
- SWING STEP
5. RF sideward.
  6. Close LF to RF and tap ball of LF to floor.
  7. LF sideward.
  8. Close RF to LF and tap ball of RF to floor.

- CHASSÉ TAP
9. RF sideward.
  10. Close LF to RF, sliding ball of foot on floor.
  11. RF sideward.
  12. Close LF to RF and tap ball of LF to floor without transferring weight.

- SWING STEP
13. LF sideward.
  14. Close RF to LF tapping ball of RF to floor.
  15. RF sideward.
  16. Close LF to RF tapping ball of LF to floor. Beginning with the LF, return to Step No. 1 and repeat.

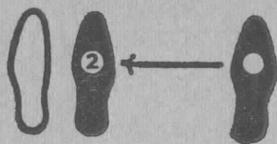
### *Diagrams*

1. LF sideward.

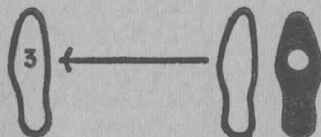


# PACHANGA

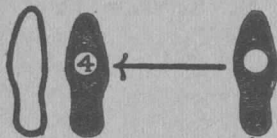
2. Close RF to LF, sliding ball of foot on floor.



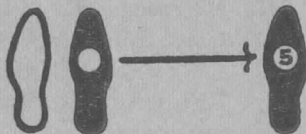
3. LF sideward.



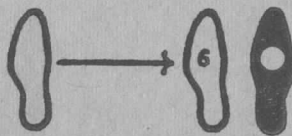
4. Close RF to LF and tap ball of RF to floor without transferring weight.



5. RF sideward.

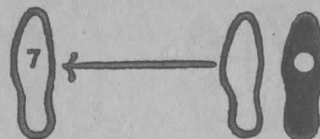


6. Close LF to RF and tap ball of LF to floor.

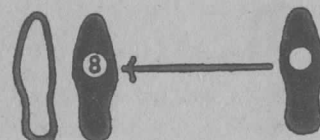


# PACHANGA

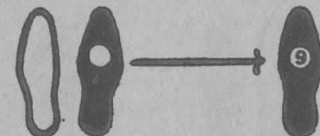
7. LF sideward.



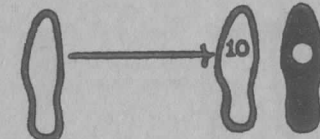
8. Close RF to LF and tap ball of RF to floor.



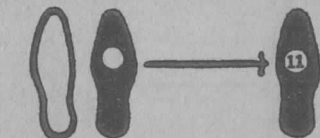
9. RF sideward.



10. Close LF to RF, sliding ball of foot on floor.

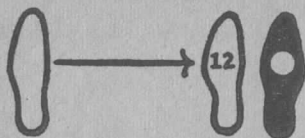


11. RF sideward.

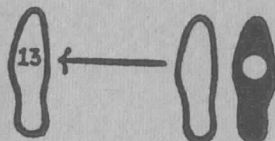




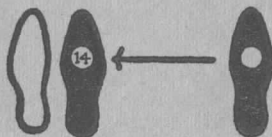
12. Close LF to RF and tap ball of LF to floor.



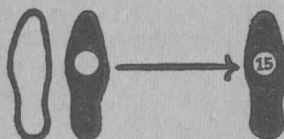
13. LF sideward.



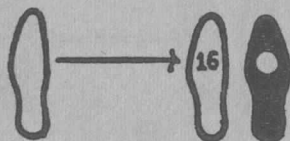
14. Close RF to LF tapping ball of RF to floor.



15. RF sideward.



16. Close LF to RF tapping ball of LF to floor.



### *Styling and Technique*

Apply the same styling and technique in this figure as was applied in the swing step and the chassé tap.

### *Closed and Challenge Positions*

A closed-dance position is one in which the man dances fairly close to the woman, his left hand holding her right and his right hand resting on her back, usually just below her left shoulder blade. The woman's left hand rests on the man's right shoulder or on the top of his right arm. This is a general description of the closed-dance position with four-hand contact used on the ballroom dance floor.

A challenge position is one in which the partners are separated a short distance apart, with no hand contact at all.

The foregoing steps may be executed in either position.

### *Drawing An Analogy*

An interesting and invaluable learning device which will stand you in great stead in any form of study and particularly in the study of dancing, is the principle of drawing an analogy. Make a comparison between what you are presently studying and something you have previously mastered and know very well, and a great deal of the difficulty involved with acquiring that new skill or that fancy step will suddenly disappear. In learning to dance, never approach any pattern without examining it thoroughly with the thought in mind that perhaps somewhere in your previous training, you may have done, or seen something like it. As a matter of fact, you do not have to limit your comparisons to previous dance training. There are many actions one performs in his everyday life which will prove surprisingly effective in drawing an analogy.

To draw an analogy is to find a likeness between things that at first seem to appear entirely different.

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Because it is to the mind what light is to the eye, drawing an analogy enlightens the mind, enabling it to discover things that were hidden before.

To illustrate, let us turn to the fundamental movements of the dance, pachanga, and make a few comparisons. The following analogies may serve as an aid in attaining an understanding of the first fundamental movements described in chapter nine. Remember that no matter how far removed the comparison may seem, if the analogy reveals the slightest glimmer of light, it has served its purpose. One fundamental of the dance, pachanga, is the movement termed charanga.

### *Charanga:*

a) Have you ever gone home with your shoes covered with mud and attempted to scrape it from the bottom of your shoes on the mat provided at the front door for just that purpose? As you scrape off the mud, press hard against the mat and pull your feet slightly backwards on each movement. Each time your foot hits the mat, dig in, beginning with the ball of the foot and continuing right down to the heel. Make the movement slow and rhythmic. Now, each time your foot strikes the mat, turn the toe outwards. If you count 1 each time your foot slides into the mat and 2 each time you turn out your toe, you will be performing a movement close to what we are trying to achieve—the trucking motion of charanga.

b) Those of you who have studied the dance forms of the American Indian may draw an excellent analogy to the chugging motion of charanga. Even if you have only seen Indians dancing in the movies, this should give you a start. Examine the chugging motion in chapter nine with this in mind and you'll see what I mean.

c) Those of you who have studied the dance cha cha cha will remember a basic movement which moved

## PACHANGA

*from side to side* rather than forward and backward.

For example:

Step	1	Move LF to left side	Cha
"	2	Bring RF to LF	Cha
"	3	Move LF to left side	Cha
"	4	Bring RF to LF	Step
"	5	Step in place with LF	Step
Step	6	Move RF to right side	Cha
"	7	Bring LF to RF	Cha
"	8	Move RF to right side	Cha
"	9	Bring LF to RF	Step
"	10	Step in place with RF	Step

Those of you who are familiar with this movement will remember that on steps 4 and 5, and 9 and 10, you shuffled your feet in a manner similar to that described above, as if cleaning the mud off your shoes. A constant repetition of this pawing, scraping or shuffling motion will make the chugging movements of charanga easier to understand. If, each time your foot strikes the floor, you turn out the toe slightly, you will be trucking.

d) Instead of accentuating the upward, or backward movements of the feet, accentuate the downward or forward movements. Dig your feet forward and into the floor rather than backward and away from the floor. Apply a strict rhythm to the movements of your feet, counting two counts for each alternation of footwork. Count (left foot) one, (right foot) two, (left foot) three, (right foot) four. Now, each time your foot strikes the floor, turn the toe outwards pivoting on your heel. Count 1-and 2-and 3-and 4-and. Each time you count the "and" beat, turn your toe outwards. Your foot should strike the floor on the numbered count and turn outwards on the "and" count. Again you are trucking.

e) An analogy may be drawn between skipping and the chugging movement of charanga. Skip around the room and slowly limit your movement until you are skipping in place. If you have ever skipped rope in place, or observed a fighter skipping rope in place, you have the idea. As you skip in place, instead of remaining on the toes, drive your heel into the ground each time your foot strikes the floor. Get the feeling of a downward movement rather than an upward one. Once you begin digging into the floor, you will observe that just after your foot digs into the floor to the heel, it is followed by a backward sliding motion of the same foot. If you read this paragraph over a few times and apply it diligently, you will find that you will be able to strike a perfect analogy between skipping in place and the chugging movements of charanga explained in chapter nine. Now, instead of applying the usual skipping feel of and 1-and 2-and 3-and 4, apply a strict count similar to that of an army sergeant drilling his men, (*i.e.*, 1, 2, 3, 4) applying this count so that on 1 and 3 your foot strikes the floor down to the heel, and on 2 and 4 you recover by sliding backwards on that same foot.

*The Chassé Swing:* Those who have had cha cha cha training can make a good comparison between this movement and the cha cha cha basic movement which moves from side-to-side rather than forward and backward. The side to side basic is set forth above under charanga analogies, paragraph "c". Examine the chassé swing as set forth in chapter 9 and you will notice that it consists of the triple movement of the cha cha cha, followed by the very simple swing step. You may think of it as Cha Cha Cha-tap-step-tap-step-tap, Cha Cha Cha-tap-step-tap-step-tap. The analogy here is that the three steps of the chassé are exactly the same

as the triple movement of the cha cha cha.

*The Chassé Tap:* A chassé, as explained in chapter nine, is a figure of three steps in which the feet come to a close on the second step. In executing a cha-cha-cha triple step in a sideward direction, you are actually executing a chassé. Therefore, the chassé tap is nothing more than a constant repetition of the triple movement of a cha-cha-cha sideward basic, first to the left, followed by a tap, and then to the right followed by a tap. For those who do not know a cha-cha-cha sideward basic, reference should be made to paragraph "c," under charanga analogies in this chapter. You may think of the movement as cha cha cha, tap, first to the left, then to the right.

*Interlude: A Note to the Pro* (A dissertation aimed at the professional dance teacher.)

Should the accents of the shuffling, trucking, chugging step variations in pachanga be stressed on the downbeats of 1 and 3 or the upbeats of 2 and 4 of the four beats of a measure of pachanga music? This is a controversial point causing a great deal of heated discussion among the professionals and the better-informed amateurs in the Latin-music field.

Julio Sabater, who is considered by most of the habitués of the Palladium Ballroom to be one of the top dancers of pachanga, shuffles away on the downbeat. His Palladium performances every Wednesday night should thoroughly convince any on-looking dance savant where the ball lies. To substantiate this principle even further, one of the highlights of the show is the presentation of a group of expert *pachangueros* who shuffle out and proceed to punish the floor on the downbeat. Nettie Rubinstein, who pos-

sesses an infallible sense of rhythm, will tell you that her natural rhythmic reaction to the music is to dance it on the downbeat.

Dancers who have entered the Latin field through the medium of mambo and who have had little experience with the earlier and truer expressions of Cuban rhythms, find it difficult to throw off the confining chains of the customary accents on the 2-and 4-upbeat. Their appreciation of Cuban music has been so affected by this conditioning that they can neither enjoy nor understand any other rhythm. Unfortunately, this attitude places a definite limitation on their dancing. They try to take every Latin dance rhythm and apply their 2-and-4 beat accents to it. In doing so they display a lack of imagination and a limited knowledge of the intricacies of Cuban dancing. They are presently making this mistake in dancing pachanga—a downbeat dance all the way. The music is written to convey a definite emphasis on beats of 1 and 3 of the measure. Mambo dancers insist that while doing mambo they can more easily convert to pachanga and back to mambo by retaining the 2-and-4 beat feel. They find it difficult to make the change from the upbeat accent. Good Cuban dancers can make the change quite easily because downbeat, primitive dancing is familiar to them. It gives them the opportunity to play with more than one rhythmic approach, to throw off the confining yoke of pure mambo and embrace the limitless satisfaction involved in toying with all of the beats in a measure of music.

Those dancers who understand and dance to the principles of the claves beat use this two-measure phrase to keep a close correlation between their dancing and the music, so that no matter how intricate the syncopations of the music become, and no matter how intricate their own dance syncopations become, there is always the strong bond of claves between the

dancer and the orchestra. Uninformed dancers feel that to stay within the claves rhythm, one must always adhere to the principles of stressing the beats of 2 and 4 of the measure. This is fine for the beginner and for those whose rhythm is poorly developed and limited. But the consummate professional, well-versed in the art of syncopated Cuban dancing, knows that there are five perfectly good beats in claves rhythm, and is cognizant of the existence of all the little beats around and between those basic five beats. He uses claves rhythm as a basic guide to which he can constantly return after a complicated excursion into the realm of syncopation.



## CHAPTER X

**Popular Variations**

**V**ARIATIONS MAY BE PERFORMED AD LIBITUM borrowing moves and positions from other dances such as mambo, cha cha cha, merengue, rhumba, etc. The simplest example, the underarm turn, is shown here applied to each of the four fundamental movements.

*Leading and Following*

The leader first establishes a single, repetitious, rhythmic pattern by repeatedly performing one of the four fundamental movements. Having established himself and the girl in one pattern, he then leads her into a variation. The girl, throughout the variation, adheres to the pattern previously established by the leader until she again returns to him in regular closed-dance position. Thereafter, the leader may change his pattern to one of the other fundamental movements and then lead a variation in that movement. The following patterns may be done to Slow or Quick rhythm. Review these rhythms in chapter eight.

*The Underarm Turn*

Using any of the four fundamental movements, the leader, as his LF begins the first step of the pattern, leads the girl under his left arm causing her to turn to

her right. He continues to hold her right hand in his left hand with which he leads the turn.

The girl, beginning with her RF, responds to the lead by turning under the upraised left arm of the man, and completes one full turn to her right, upon the completion of which she should again be facing her partner in closed-dance position. During this turn she maintains the particular rhythm and pattern previously established by the leader. She may take any number of counts to complete the turn, but it is better form to complete the turn in four or eight counts.

During the execution of this movement the man keeps time using the same fundamental pattern that the girl is using which he had previously established.

*The Underarm Turn Applied to Charanga*

This is fairly simple because all the girl has to do is continue trucking around in a circle to her right until she again faces the man. The other three fundamentals may be done in the manner described below.

*The Underarm Turn Applied to the Swing Step.*

**Step 1:** Man steps to his left with his LF, and begins executing the swing step from which he never deviates throughout the entire movement. Consequently, it is not necessary to explain his part in detail and only the girl's movements are described below.

**Step 1:** Girl steps sideways and toward the rear with her RF, turning to her right under man's upraised left arm, executing approximately one-half a turn and almost facing away from the man.

**Step 2:** Girl brings her LF up to her RF and taps the floor with her toe without transferring weight.

**Step 3:** Continuing to turn to her right so that her right shoulder is facing the man and she is at right angles to his body, girl steps to the left

with her LF, swinging away from the man.

Step 4: Girl then brings her RF to her LF, tapping toe of RF to floor.

Step 5: Continuing to turn slightly to the right so that she is beginning to again face the man, girl steps sideways and toward him with her RF.

Step 6: Continuing to turn right, girl now nearly faces the man and brings her LF to her RF, tapping the toe to the floor.

Step 7: Girl moves into closed-dance position and steps sideways with her LF executing the exact counterpart of what the man is doing.

Step 8: Girl brings her RF to her LF, tapping the toe to the floor, and resumes the swing step in closed position with the man.

#### *The Underarm Turn Applied to the Chassé-Tap*

Step 1: Man steps to his left with his LF and begins executing the chassé-tap which he continues through the entire movement. For this reason his part is not described in detail and only the girl's movements are set forth below.

Steps 1-4: Girl, beginning with her RF, turns to her right under man's upraised left arm, moving to a position where she is almost facing away from the man. To move to this position she employs the first four steps of a chassé tap. She steps sideways with her RF, closes her LF to her RF, and changes weight, again steps sideways with her RF, and finally brings her LF to her RF and taps the toe of her RF to the floor without changing weight.

Steps 5-8: Now continuing to turn right to a position where her right shoulder is facing the man and she is in a position at right angles to his body, girl steps sideward with her LF,

swinging away from the man, closes RF to LF, steps sideways again, and finally closes RF to LF tapping toe of RF on floor. These steps must be rather short or girl will move too far away from the man causing uncomfortable awkwardness with the arms too far outstretched.

Steps 9-12: The girl executes four steps of the chassé-tap, beginning with her RF, continuing to turn to the right so that she is now beginning to face her partner. RF sideways toward man, close LF to RF, RF sideways, bring LF to RF and tap toe to floor.

Steps 13-16: Beginning with her LF, girl moves into closed-dance position and falls into step with the man performing the exact counterpart of his steps, as he performs the chassé tap.

#### *The Underarm Turn Applied to the Chassé-Swing*

Having applied the underarm turn to both the swing step and the chassé tap, it is simple to apply it to the chassé swing. As in the previous movements, the man beginning with his LF, steps sideways and begins to execute the chassé tap which he continues throughout the entire movement. Therefore, only the girl's part appears below.

Steps 1-4: Girl beginning with her RF turns to her right under man's upraised left arm, moving to a position where she is beginning to face away from the man. To move to this position she employs the first four steps of the chassé swing. She steps sideways with her RF, closes her LF to her RF, steps sideways again with her RF, and finally brings her LF to her RF tapping the toe to the floor without transferring weight.

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Steps 5-8: Continuing to turn to her right so that her right shoulder is facing the man and she is in a position at a right angle to his body, girl steps sideways with her LF swinging away from the man. Girl then brings her RF to her LF, tapping her right toe to the floor. Continuing to turn slightly to the right so that she begins to face the man, girl steps sideways and toward the man with her RF. Girl then brings her LF to her RF and taps the left toe to the floor.

Steps 9-12: Beginning with her LF, girl steps sideways and toward the man who is beginning to move into closed-dance position. Girl closes her RF to her LF, steps sideways again with her LF, and finally closes her RF to her LF, tapping the right toe to the floor.

Steps 13-16: By this time the girl is again in closed-dance position and continues by executing the exact counterpart of the man's steps. She steps sideways with her RF, brings her LF to her RF tapping the left toe on the floor, steps sideways with her LF, and finally brings her RF to her LF, tapping the right toe on the floor.

## *The Crossover Swing*

Utilizing the chassé swing, we proceed as follows:

### MAN

(The first 16 counts are done to the left side.)

Step No.

1-8: Beginning with LF to left side, execute the first eight counts of the

### GIRL

(The first 16 counts are done to the right side.)

Step No.

1-8: Girl executes the exact counterpart.

# PACHANGA

chassé swing. LF sideways, RF close to LF, LF sideways, RF close to LF and tap toe. RF sideways, bring LF to RF and tap toe, LF sideways, bring RF to LF and tap toe.

9-12: RF sideways, LF close to RF, RF sideways, bring LF to RF and tap toe. As the man executes this part of the movement he turns one-quarter of a turn to his right so that his left shoulder is toward the girl and he is holding her right hand in his left.

13-16: LF sideways swinging toward the girl. Bring RF to LF and tap toe, RF sideways swinging away from the girl. Bring LF to RF and tap toe of LF to floor.

(The next 16 counts are done to the man's right side.)

1-8: (Beginning with LF, repeat the sixteen counts previously executed to the right side, to the opposite side.)

9-12: As girl executes the counterpart of the man, in response to his lead, she turns one-quarter of a turn to her left so that her right shoulder is toward the man.

13-16: Bring RF sideways swinging in toward the man. Bring LF to RF and tap toe to floor. Bring LF sideways swinging away from the man. Bring RF to LF and tap toe to floor.

(The next 16 counts are done to the girl's left side.)

1-8: The girl executes the exact counterpart. When man turns one-quarter of a turn to his left, girl turns one-

# PACHANGA

Turning one-quarter to face partner, step side-wards with LF. Bring RF to LF. Step side-wards with LF, starting to turn left. Bring RF to LF and tap toe to floor, completing another one-quarter of a turn to your left so you are in a position with your right shoulder toward your partner. By this time man should have changed hand positions so that he is grasping girl's left hand in his right hand.

9-12: In this position, step sidwards with RF swinging toward the girl. Bring LF up to RF and tap toe to floor, then LF sidwards swinging away from the girl. Bring RF to LF and tap toe to floor.

Repeat this movement once more to the right for sixteen additional counts, making certain that the hand positions are again changed so that man grasps girl's right hand in his left hand. After completing the sixteen counts, return to closed-dance position and continue with the chassé swing.

*Note:* At any point in the above movement, hands may be released completely so that it is being performed in challenge position.

quarter of a turn to her right.

(One-quarter of a turn to right so that girl's left shoulder is toward her partner.)

# PACHANGA

*Forward Crosses* (Usually done in quick rhythm. See chapter eight.)

MAN

GIRL

Step No.

1: Begin with feet together, cross LF over the RF.

2: Placing the weight completely on the LF and removing weight from the RF, slide backwards a few inches on the ball of the LF.

3: Cross RF over the LF.

4: Placing weight completely on RF and removing weight from LF, slide backwards a few inches on ball of RF.

Repeat the above movement as often as desired. This movement should be done in one place and not moving from the one spot.

Step No.

1: Girl crosses RF over LF.

2: Place weight completely on RF, remove weight from LF, and slide backwards a few inches on ball of RF.

3: Cross LF over RF.

4: Placing weight completely on LF and removing weight from RF, slide backwards a few inches on ball of LF.

Repeat the above movement as often as desired. This movement is done in one place.

*Backward Crosses* (Usually done in quick rhythm. See chapter eight.)

MAN

GIRL

Step No.

1: Begin with feet together. Cross LF behind RF.

2: Remove weight from

Step No.

1: Cross RF behind LF.

2: Remove weight from



# PACHANGA

RF and chug forward by sliding forward on ball of LF, finishing with weight on left heel.

3: Cross RF behind LF.

4: Remove weight from LF and chug forward by sliding forward on ball of RF, finishing with weight on right heel.

LF and chug forward by sliding forward on ball of RF, finishing with weight on right heel.

3: Cross LF behind right.

4: Remove weight from RF and chug forward by sliding forward on ball of LF, finishing with weight on left heel.

The backward crosses should be done in place the same as the forward crosses. The step may be done in challenge position, completely apart, or in closed-dance position with the bodies slightly further apart than usual to permit the partners to perform the crosses, without interfering with one another.

## Broken Forward Crosses

The girl's part here is the same as the man's. However, she begins with the opposite foot with which the man begins.

In this pattern the rhythm of the normal forward crosses is broken by adding a small rocking movement.

## Count

1 and—Man crosses LF over RF and slides back on ball of LF.

2 and—He then crosses RF over LF and slides back on ball of RF.

3 and—Cross LF over RF and slide backwards on ball of LF.

4 and—Cross RF over LF (no slide). Rock back slightly on LF.

# PACHANGA

Continue by crossing first with RF, slide back; cross with LF, slide back; cross with RF, slide back; cross with LF, rock back slightly on RF. Count is 1-and 2-and 3-and 4-and.

Continue as often as desired.

## Broken Backward Crosses

The girl's part is eliminated here as she does the exact counterpart beginning with the opposite foot with which the man begins.

In this pattern the rhythm of the normal backward crosses is broken by adding a small rocking movement.

## Count

1-and: Man crosses LF behind RF and, removing weight from RF, slides forward on ball of LF down to left heel.

2-and: Cross RF behind LF and, removing weight from LF, slide forward on ball of RF down to right heel.

3-and: Cross LF behind RF, and removing weight from RF, slide forward on ball of LF down to the heel.

4-and: Cross RF behind LF and rock forward slightly on LF. Continue by crossing back with LF and slide forward; cross back with RF and slide forward; cross back with LF and rock forward slightly on RF. Repeat from count 1 as often as desired.

*The Bunny Hop* (Done in quick rhythm. See chapter eight.)

## MAN

## GIRL

## Count

1-and: Truck on RF.

2-and: Truck on RF.

3-and: Truck on LF.

4-and: Hop forward

## Count

1-and: Truck on RF.

2-and: Truck on LF.

3-and: Truck on RF.

4-and: Hop forward

## PACHANGA

twice with weight on both feet.      twice with weight on both feet.

### STANDARD VARIATIONS

#### *Application I of Bunny Hop*

This step may be done in many ways. One way is to begin with closed position executing the trucking movement of charanga. Man releases his partner and executes the bunny hop moving in a circle to his left, until he again faces his partner. Then he resumes trucking. The girl executes the bunny hop by moving in a small circle to her right, until she again faces her partner and then she resumes trucking.

#### *Application II of Bunny Hop*

To assume a position known as the outside right position the man moves from closed position to a position alongside the girl with his right side close to her right side. Hand positions remain approximately the same as in closed position with a slight adjustment of the man's right hand from girl's back to the left side of her body.

The partners truck into this position, then execute the bunny hop, both partners moving forward as one unit in a circle to the right. After a few bunny hops, truck back into closed position.

#### *Application III of Bunny Hop*

Assume promenade position with both partners facing the same direction, girl on man's right side, man's right arm around her waist, and his left hand clasping her right hand.

Truck into this position from closed position, then execute bunny hop, both partners moving forward in promenade position. Truck back to closed position.

## PACHANGA

### *Interlude: on the Future of Pachanga*

Many dances roar into public favor only to have the roar gradually but quickly decrease to a bleat. Inside of six months or a year, the dances are dead.

Pachanga started slowly, was rejected at times in its development, and is now being discussed and danced by both amateurs and professionals. The general consensus is that it will stay. If not as a new dance in itself then as a new styling to be applied to mambo, cha cha cha and jazz.

The difficulty with new dances is that they must be danced to special music. To make such a dance a success, composers must create many new songs built around this new, special rhythm. Then dance bands must play the music, and therein lies the banana peel upon which most new dances bite the dust. Most bands don't like to experiment. Their popularity with the public has been developed and established by the style of music they have been playing for years. They do not wish to jeopardize their position with a new rhythm that might meet with disapproval from dancers on the floor. Moreover, they often don't have the time to develop the instrumentation required to produce the new rhythm or sound.

In the case of pachanga, the dance is not limited to any particular rhythm and may be done to other already established rhythms. Mambos and cha cha chas are played everywhere and pachanga may be executed to either of these rhythms.

In fact, the best dancers are already doing just that. Without waiting for a true pachanga to be played, they apply pachanga steps as an added styling in mambo and cha cha cha. In this manner, at least the excitement and enjoyment of pachanga are sure to endure.

## CHAPTER XI

## The Adult Reaction To Pachanga

**"IT'S TOO DIFFICULT!"** "THE MUSIC IS TOO FAST!" "It's too strenuous." "It's for the younger folks."

These are some of the adult comments on pachanga, but, oddly enough, they emanate from people out on the dance floor working away like beavers, learning the dance and trying to improve their technique. On Wednesday nights, the Palladium Ballroom is filled to capacity. By teen-agers? Not on your life! By adults! They are all doing pachanga—and they love it! Adult dance schools that specialize in Latin dancing are full of pachanga enthusiasts.

Many adults who take dancing lessons have been waiting for a change. They've wanted a new dance for a long time and pachanga fills the bill. Dance teachers and teacher organizations recognizing this need have attempted to push various dances with little success. Calypso, plena, joropo, ba-ba-re, and bambuco are some of the dances that have bit the dust in the past few years, but pachanga has hit the jackpot.

This reaction is not limited to the confines of New York City or to the United States. Teachers are arriving here every week from foreign countries to get more information on the dance so they can take it back

home to teach their adult students. Englishmen, Germans, Italians, Australians, Canadians and Japanese have made the trip to New York to study pachanga. Dance notes have been sent overseas by various American teachers on request from foreign dance teachers in foreign countries.

On March 26, 1961, the German Sunday newspaper *Welt am Sonntag* reported from Berlin, "Some of the best professional dancing couples from ten nations competed for the 'Cup of the Nations' in the Deutschlandhalle, Berlin, last week end. During the program, a first performance of a special kind was held. The dancing school, Keller, showed the new dance pachanga for the first time in Germany. The origin of pachanga is Havana. This dance keeps to the traditional Cuban style. The spirited elegant turnings and numerous figures are performed in two-four time. Special characteristics: no confirmed rhythm!"

In Italy, in November, 1960, a convention of all-Italian dance teachers was held in Milano, where they introduced the new dance, pachanga.

Remember, too, Jose Fajardo's recent engagement in Japan. In Tokyo there was such a response among the adult population that Fajardo composed a special pachanga just for the Japanese.

One reason the average adult finds pachanga too strenuous is because he has not seen it in a less strenuous, more modified form. He attempts to do what he sees the exhibition dancers doing at the night clubs and ballrooms. This is not unlike all the other rhythm dances in the world. It may be done in an extreme and wild manner, which is of course, bad ballroom dancing, or it may be toned down to an easily-executed, attractive, thoroughly enjoyable dance.

This wild dancing has resulted in the banning of pachanga in the Stork Club and in Roseland Dance City in New York. However, Lou Brecker, Roseland's

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owner has said that when the dance tones down, he will be happy to permit it in the ballroom.

Mr. Brecker's statement seems to echo the thoughts of all the adults of the world. "When the dance tones down, then we will accept it." Meanwhile adults are doing it everywhere, and the demand for pachanga lessons is growing every day.

## CHAPTER XII

### **Pachanga's Influence On Teen-agers**

**W**HEREVER YOU HAVE STRONG INTERESTS IN SPORTS, music and dancing, you have very few teen-age problems. In Italy, Israel and Cuba, in addition to tight parental, educational and governmental control, music and dancing play a large part in the life of the average teen-ager. These activities provide excellent outlets for the energetic youngster.

In the United States teen-age dance programs, including the popular television shows and various dance contests sponsored throughout America by leading teachers in the field, do much to provide a release valve for inner pressures caused by pent-up energies. The teen-ager competing for honors in a dance contest busies himself with learning new techniques, developing new steps and competing with his fellow teen-ager in the midst of a healthy environment. He takes dance lessons in schools where he is taught deportment, gentlemanliness and the proper respect for the opposite sex. He frequents dances instead of bars and street corners. Contrary to some opinion, the dance enthusiast is too busy with his enjoyable hobby to be involved in less socially acceptable activity. Margaret McKeon, a supervisor at Arthur Murray's in New York,



mentioned that those who are in close contact with the teen-agers in New York City told her the main factors in cutting down the gang warfare activity in certain areas are the dance classes and dances held at the settlement houses (recreational centers), and the dances held under the auspices of the Police Athletic League. One of the social workers of a New York philanthropic organization remarked that the only satisfactory method they had found of successfully breaking down resentments caused by the language barriers was through the medium of music and dancing.

Oddly enough, fox trot, waltz and tango, representing the smooth dances, sometimes don't do the trick, while rhythmic dances with much body expression such as swing, cha cha cha, mambo and pachanga help to burn up energy. Teen-agers feel a need for expressing themselves freely. These dances afford them an opportunity to dance apart from their partners, to break with traditions, release tensions and establish themselves as non-conformists. New dances such as the pachanga keep up the interest in dancing. The differences between American and Latin-American teen-agers are forgotten in the midst of exchanging steps and competing with one another on the dance floor.

Machito, the famous Cuban musician and the idol of the many dance enthusiasts, says that most teen-agers, years ago, couldn't afford night clubs and were never too interested in drinking, so whatever problems they had, they danced away. He feels that the teen-ager is returning to dancing as a valid and acceptable emotional release.

### *The Role of the Pachanga*

The exciting rhythms of the pachanga bring new converts to the fold every day. It is difficult to discover the reason why this new dance is doing more to

interest the teen-ager than anything since the advent of rock and roll. Perhaps it is the fact that it embodies many of the movements of dances which have not been done for years. Perhaps it is because it provides a new and wide-open field for them, introducing them to the fascinating and seemingly endless rhythms and syncopations of Latin music and dancing. Here they have a greater opportunity for self-expression and freedom of movement.

While interviewing Francesco Machito, the conversation turned to a discussion of the younger generation and their attitudes toward his music. Machito made some particularly astute remarks. "The average American teen-ager," he said, "is more afraid of ostentatious conduct and of looking silly than any other teen-ager in the world. This is why they took so long to take to cha cha cha and mambo. But now that they have accepted these, a new, exciting dance such as pachanga will bring teen-agers closer to Latin music than ever before. This will solve a lot of problems, especially between certain teen-age groups in New York. It will carry a message to the children, showing them a method of ridding themselves of their emotional problems. Once they fall for Latin music, it will create a greater desire for dancing. Latin music has more rhythm to offer the teen-ager, and rhythm dancing is the essence of their feeling. Rhythms in American dance bands are comparatively simple and monotonous. With few exceptions, there is but one repetitious rhythm and beat, that of the bass and snare drums. Latin rhythms are particularly syncopated and complex. There are a number of different percussion instruments all playing different rhythmic configurations. This should carry much more appeal to the teen-ager once he learns to understand it. If we get the approval of the younger generation, Latin music and dancing is made. The rise and fall of many great American artists

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has been dependent upon the O.K. of the younger generation. Benny Goodman, Tommy Dorsey, Duke Ellington and others too numerous to mention owe the tremendous popularity of their music and their bands to the younger people. The success of musical and dancing trends in the United States are dependent to a large degree upon the teen-agers, and the acceptance of pachanga among them will help to assure the further success of Latin music and dancing."

I presented pachanga to a group of teen-agers in Winter Park, Florida, in March of 1961. They loved it. When I left, the interest was high and they were looking forward to executing the steps on the dance floor at their next dance.

I used a method of approach that had immediate appeal to them. I taught them patterns to swing music—music they were accustomed to hearing and already liked. After they learned to apply the steps to their favorite music, I then switched to a Latin rhythm and they fell right in line. Having already learned the dance and developed an appreciation and a liking for it, it was simple to make the transition. The class was a great success, and so was pachanga. One wonderful thing about pachanga is that it is so completely elastic. It can be applied successfully to a variety of rhythms, one of the most interesting of which is swing. This is the gimmick that brings it home to the teen-ager, and for me it is the most satisfactory method of approach.

Another method of presentation which I've found quite successful is to select one of my best couples, train them secretly, and then have them appear at a dance and give an exhibition of the pachanga. If the couple is any good at all, my only real problem will be how to control the mob as they rush to sign up for pachanga lessons.

## CHAPTER XIII

### Some Interviews and Some Indications

#### AN INTERVIEW WITH ARTHUR MURRAY, INC.

*Held at:* the New York Studio, located at 11 East 43rd Street, New York, N. Y.

*Present:* Mr. Ira Murray, brother of Arthur Murray and Educational Director of Arthur Murray, Inc.

*Date:* June 16, 1961.

Q. Mr. Murray, are your dance studios presently teaching the new dance, pachanga?

A. Yes. I have just completed a list of written step descriptions along with an eight-millimeter film in which I exhibit the dance and break down the steps set forth in the written description. Both the film and the step descriptions have been disseminated to franchised Arthur Murray Dance Studios located in some four hundred fifty cities throughout the world. These studios are presently offering instruction in pachanga.

Q. Do you make any distinction between the terms charanga and pachanga?

A. In the beginning, in my educational releases to Arthur Murray Studios, I used both terms. However, the Arthur Murray Studios are swinging over to the constant use of the word pachanga in all of their newspaper-dance advertising and in the ed-

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educational material sent to studios. Being thoroughly familiar with all developments in the dance field, we are cognizant of the fact that both terms are used, but, until the use of one, or the other, or both, becomes standardized procedure, we are adhering to the use of the word pachanga with reference to the dance.

- Q. By what you have just said, I gather that you do not teach pachanga and charanga as two separate dances?
- A. That is true. We do not. We employ just the word pachanga.
- Q. What is the reaction of your adult students to the dance?
- A. I gave it an exhibition with an Arthur Murray instructress, Lee Margarit, at a dance convention in the Biltmore Hotel in New York City a few weeks ago, and the reactions were excellent. Comments were made at that time that a need existed these days for a gay, fun dance as a good release, and this was it. This was the first reaction. The second reaction was, "It's not for me! It looks too strenuous." The third reaction was, "Where can I learn it?" I answered, "I thought you said it was too strenuous?" The reply was, "Well, it's the thing to do today, and we have to go along."
- Q. Have you had occasion to notice the teen-age reaction to pachanga?
- A. I have noticed on television, while watching the teen-age dance programs, that they are doing some of the steps to rock and roll. It is interesting to note the similarity between some of the steps in pachanga and the teen-age dance entitled "the pony."
- Q. Do you feel that the dances mambo and cha cha cha are losing ground?
- A. We still teach a great deal of cha cha cha, but not too much mambo. I think cha cha cha is too

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strongly entrenched to lose ground to a dance like pachanga. As a matter of fact, much of pachanga is nothing more than a collection of steps that the average Cuban dancer might perform to a fast cha cha cha.

- Q. Is it boosting your sales?
- A. It is boosting our sales. At this moment we have certain dance teachers teaching pachanga who are specialists at the dance, and they are kept busy all the time.
- Q. What is the reaction from studios in other localities and states?
- A. I just returned from a tour of the franchised Arthur Murray southern studios, and, although they had heard of it, they did not know what it was or what it was about. They had had numerous requests from pupils, but there was no one to teach it. While I was there, I taught the staff the pachanga, and they just went overboard with enthusiasm. It seems that once they get started with it, the enthusiasm grows at a tremendous rate.
- Q. Do you think Cuban dancing and dance music will be affected by the appearance of this dance?
- A. It is already having its effect. I know that all of the Spanish-speaking people of New York are playing nothing but pachanga. I live in uptown Manhattan, close to the Spanish-speaking neighborhoods. As you walk along the streets, you can hear the strains of the pachanga from every window you pass.
- Q. Is the music of pachanga being played today as it was written in its original form?
- A. I don't think so. When pachanga was first brought to this country, it started out as a rather fast number. The numbers I hear played today are somewhat slower, of the son-montuno type.
- Q. What are the predominantly strong beats in pa-

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changa music, and how should these beats be interpreted by the dancer?

A. The music has a strong downbeat feeling. The dancing should be executed so that the dancer is stressing the downbeat.

Q. Do you like the dance yourself?

A. Oh, I love it! I do it every chance I get. In St. Petersburg, Florida, I was dancing in a room that featured a calypso band and I did the pachanga, which went very well to the music. Afterwards, the bandleader approached me, shook my hand, congratulated me and said, "That was wonderful dancing you were doing, but what was it?" When I told him he became so enthusiastic that right then and there he made up a calypso song about the pachanga and Ira Murray who had danced it in St. Petersburg.

Q. Are there any other comments you would like to make?

A. Yes, I would like to say that I am in a strong position to influence any dance that appears on the scene, by virtue of my position as Educational Director of Arthur Murray, Inc. I disseminate dance materials and education to some four hundred fifty cities throughout the world where franchised Arthur Murray studios are located. If the Arthur Murray Dance Studios decide to swing in any direction with reference to a dance, they will set the pace for everyone, as they have done before.

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## AN INTERVIEW WITH THE FRED ASTAIRE ORGANIZATION

*Held at:* The Fred Astaire Dance Studios in the Belmont Plaza Hotel in New York, New York.

*Present:* Mr. John Monte, National Dance Director

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for the Fred Astaire organization, and Miss Dagmar Jarvel, Dance Director for the New York Astaire Dance Studios.

*Date:* June 16, 1961.

Q. Are the Fred Astaire Dance Studios presently teaching the dance, pachanga?

A. (Mr. Monte) We have been teaching it in the New York Studios, but it is not considered a part of the regular curriculum. Although there were a great number of requests in the beginning, enthusiasm has died down. However, if the demand increases in the future, and there seems to be a strong possibility that it will, we will give it whatever added attention and distinction that may be warranted by that demand. Our teachers go to the Palladium Ballroom, where pachanga is danced with wild abandon, and return to the studio with extremely difficult, solo-type steps which do not help to create interest on the part of the pupil. They observe these steps and turn away with the thought that this dance is for the professional and not for them.

(Miss Jarvel) Anything that is new in a rhythm dance leads people to go wild and let their hair down in the early development of that dance. They go along with the excitement it creates within them and don't concern themselves with beauty or with style. All new dances should eventually be made controlled and beautiful. It is the influence and efforts of the dance educators which eventually create attractive and modified stylings, and this will hold true with reference to the dance, pachanga.

Q. Do you make any distinction between the terms pachanga and charanga?

A. (Mr. Monte) In the beginning, we tried to make a definite difference. However, many of the local teachers are not going along with this idea. We



know, of course, that the term charanga applies to a particular type of Cuban orchestra and to the music it creates, but we feel that the steps will eventually be divided into two dances.

Q. Does the Fred Astaire organization teach it as two separate dances?

A. (Mr. Monte) No! Since there has been much confusion with reference to the use of the two names, we taught it at this studio under one name, pachanga. Eventually, if everyone should accept both names, we will go along with the trend. In my explanations sent out to all the studios, I explained the present situation with reference to use of the name, and left it up to the individual studio to decide what course to take until we standardized the usage, or received enough requests for the dance to warrant standardizing the terms or the steps.

Q. What is the reaction of your adult pupils to the dance, pachanga?

A. (Miss Jarvel) Those who have taken lessons in pachanga have been most enthusiastic. Our advanced students usually like new dances, but most of them complained that this one was a little too strenuous.

Q. What is the reaction to the dance by your teen-age students?

A. (Mr. Monte) I have heard from our Teen-age Department that they are not teaching the dance at all.

Q. Do you feel that with the advent of this new dance, mambo and cha cha cha will lose ground?

A. (Miss Jarvel) Mambo has already lost a great deal of ground to the cha cha cha, but the latter is retaining its popularity.

(Mr. Monte) Although everyone of our students is taught mambo as a required subject in every studio in the Fred Astaire organization, they do not have

much opportunity to dance it outside of New York as the bands do not play much mambo music.

Q. Is pachanga boosting your sales?

A. (Both) No.

Q. What is the reaction from studios in other localities and states?

A. (Mr. Monte) They are teaching pachanga in other states, such as Florida and Texas, where the reaction is good and the interest quite high. However, in other states, in Michigan, for example, they haven't even heard of the dance.

Q. Do you think Cuban dancing and dance music will be affected by the appearance of this new dance?

A. (Mr. Monte) Since the exploitation of pachanga and the charanga sound, more and more bands are using charanga instrumentation. Over the last month, I have received, free of charge, from record companies, about six or seven long-playing albums and a lot of the smaller 45s, all featuring charanga bands. Oddly enough, a number of these bands are American, not Latin.

Q. What are the predominantly strong beats in this dance, and how should they be interpreted by the dancer?

A. (Mr. Monte) The teachers seem to be going along with the downbeat feel, and that is what they are stressing.

Q. Do you like pachanga?

A. (Mr. Monte) Yes, very much. It's exciting and a lot of fun.

(Miss Jarvel) Let me put it this way: I enjoy all dancing, even the pachanga. However, although I do it, I cannot appreciate it as a dance yet.

(Mr. Monte) I love the music, but, on second thought, I guess I'm a little leery about the dance myself.

- Q. Do either of you have any other comments about pachanga that you would like to offer?
- A. (Mr. Monte) Yes. I would like to say that I hope pachanga is a success, because there is a present need for a new and interesting dance to stimulate the public to do more dancing and, incidentally, into taking more lessons. Creating a high interest in New York City is not enough. I hope the entire country goes for it. The quicker the dance is standardized, the sooner it will be nationally accepted. (Miss Jarvel) I agree. It seems to me that these are all familiar movements and there is nothing really new here. Just a new interpretation of old forms.

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AN INTERVIEW WITH THE EDITORS OF  
*Ballroom Dance* MAGAZINE

*Held at:* The New York offices of *Dance Magazine* and *Ballroom Dance* magazine.

*Present:* Mr. Donald Duncan, Editor of *Ballroom Dance* magazine and Miss Helen Wicks Reid, Associate Editor of *Ballroom Dance* magazine.

*Date:* June 16, 1961.

- Q. Do you think the present interest in pachanga will last?
- A. (Miss Reid) It seems to me to have the same possibilities as cha cha cha.
- (Mr. Duncan) It has a better chance than calypso or plena in the United States. Calypso depended too much on stunts depending on songs. This dance has something more staple in the way of music to support it. It is more of an interesting rhythm than the novelty idea behind the calypso.
- (Miss Reid) I don't think pachanga has come any-

- where near its peak yet, and it is still on the way up.
- Q. Have you noted the reaction to the new dance among the adults?
- A. (Miss Reid) Teachers tell us they are quite successful with adults and that their reaction is good. The latest reports from Massachusetts and the Jersey shore are that, in its sophisticated and subdued form, the dance is quite successful.
- (Mr. Duncan) It has an excellent chance of spreading, because its timing is excellent. It is becoming popular just as the teachers are beginning their summer season at the summer resorts, and just at the time the major dance organizations are holding their national conventions. This will help it spread. As a matter of fact, the Dance Masters of America are taking it to Hawaii, where they are holding their convention this year.
- Q. What about teen-age reactions? Have you had the opportunity to observe them?
- A. (Miss Reid) Well, in the summer time the teen-age classes are over for the season and I won't have the opportunity to observe them again until the fall. I'd rather not comment until then. At that time we'll get a truer reaction.
- (Mr. Duncan) With respect to adult reaction, Eddie Sims and Phyllis Rodriguez, who teach at The Essex and Sussex in Spring Lake, New Jersey, say that they must have a routine available for presentation, because, whether the adult will do the dance or not, they will still request it as an exhibition, as they like to see it done.
- Q. Has the pachanga craze increased the sales of your magazine?
- A. (Mr. Duncan) Yes. The increase has been particularly noticeable with relation to the last several issues of the magazine. The July issue alone, which

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contains several articles on pachanga, indicates an immediate increase in sales in the short time it has been out.

- Q. Have you listened to much of the music? What is your reaction?
- A. (Miss Reid) Yes, and I like it. It does not seem to be so distinctive from other Cuban rhythms to be new. You can always interpret the music with some kind of Cuban dancing, and I like that idea, too.
- Q. What do you feel are the predominantly strong beats in this music, and how should these beats be interpreted by the dancer?
- A. (Miss Reid) I do not get a mambo feel from the music at all. The music conveys a strong downbeat feeling to my way of thinking.
- Q. Do you feel that there are two separate dances, pachanga and charanga, rather than just one?
- A. (Miss Reid) They are certainly doing a number of basic movements, but since it is still not standardized and still confused, I choose not to answer that question.
- Q. Do you have any other comments on the music?
- A. (Mr. Duncan) I think the type of music played in conjunction with pachanga is a good influence. The flutes and violins of the charanga bands create a pleasant change from the heavy, percussive beat and blaring brass instrumentation of the mambo. It is more sophisticated Cuban music, and people are ready for this kind of listening. It is good for the dancer, who must now listen to something more than just the heavy drum beat of the mambo. There is a parallel trend in American jazz. With the introduction of progressive jazz, this music has become more sophisticated, and this sophistication drives the teen-ager away from the rock and roll and toward, what is to them, a new jazz sound. The

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same thing is happening in the Latin field with the introduction of the charanga sound.

- Q. Are there any other comments you would like to make?
- A. (Mr. Duncan) Yes. Pachanga gives us an element of fun. The inclusion of old dance forms is good. People enjoy something they can hark back to. It takes them back to the times when they were young.

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## AN INTERVIEW WITH A LOCAL INDEPENDENT DANCE SCHOOL

*Held at:* Byrnes and Swanson, Inc., Dance Studios, located in Brooklyn, N. Y.

*Present:* Don Byrnes and Alice Swanson.

*Date:* June 18, 1961.

- Q. Are you teaching the dance, pachanga, in your studio?
- A. Yes. We have been teaching it for the past five or six months with great success. Our classes are full. Of course, with the advent of any new dance, our classes are always full. Most of the people in these classes are the better dancers.
- Q. In your teaching, do you make a differentiation between charanga and pachanga as different dances?
- A. Yes, we do. However, we handle them both in the same course, mainly because the steps in the two dances overlap. We teach pachanga mostly in closed-dance position and charanga in challenge position (open position without hand contact).
- Q. Is it increasing your gross sales?
- A. Yes, it is.
- Q. What is the reaction of your teen-agers to these new dances?
- A. Well, we don't handle very many teen-agers, but from reports we have received from various teen-

age specialists, we have heard that they like it. They were getting tired of the monotony of rock and roll. In fact, the very idea that this is not limited to one basic step is in its favor.

- Q. Do you think it will affect Cuban music and dancing in the United States?
- A. It already has affected both the music and dancing. It has eliminated the brassy jazz sound which was so prominent in mambo music. We are also getting a greater contrast in tempos.
- Q. From what sources do you think these new dances came?
- A. I don't feel that anyone invents any new dance. I feel that dances are developed by people who dance. The teachers then take over the material from these dancers and modify it and present it in its modified form to their students. Year after year, dance organizations have tried to make up new dances, but these concocted dances never made the grade, which proves my point. The teachers and dance organizations owe a big debt to the dancers themselves. They are the ones who develop new dances. All ballroom rhythm dances, be they Spanish-American, Cuban, American, or what have you, have much of their derivation from the same roots. The steps come from charleston, Suzy-Q, shim sham, shag and other old dance forms which, in turn, had their derivation from the African dance forms of the Negro from the southern states of our country. What makes pachanga so interesting is that it encompasses a number of different dances. This gets you away from the monotony of repetitious rhythmic patterns like the cha cha cha.
- Q. Do you think the pachanga will last?
- A. We think it will go through the same growing pains as the lindy, the mambo and the cha cha cha, and will eventually calm down to a presentable

fun dance. For example, present-day adult Lindy developed from the original wild jitterbug. Two things can hurt it; if people see the dancers doing heavy-footed, strenuous patterns, and if the orchestras go on a jazz kick and ruin the music.

- Q. What are the reactions of your adults to these dances?
- A. Some say the music of pachanga is too fast and that it's too strenuous to dance to. They say they don't want to exert themselves. In the late forties, this was the same reaction to the mambo. We feel that once the dances become housebroken, we'll have some new hits.
- Q. What can you say about the confusion which now exists about charanga and pachanga? Are they one or two dances?
- A. It will straighten itself out in time. We mentioned that fact in an article we wrote for *Ballroom Dance* magazine on pachanga in November of 1960. Our first course, initiated in the same month the article appeared, listed the new dances as "Palladium Cha Cha and Pachanga." This saved a lot of explaining to our pupils while the dances were developing. Much of the material now being taught was in favor among the more imaginative Latin-American dancers years ago.
- Q. Do you feel that mambo and cha cha cha are losing ground?
- A. We feel the mambo is the lifeline of all of our Cuban dancing in the United States today, and will remain as one of the Latin-American standards. Cha cha cha is still going strong. To get the true feel and kick from pachanga, it is necessary to have at least a basic background in cha cha cha and mambo. I don't think you can divorce this dance from the influence of mambo and cha cha cha, therefore, it cannot be taught properly with-



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out some prior exposure to both of the other dances.

Q. Do you feel pachanga music is changing from the way it was played in its original form when it became popular here in the United States?

A. Unfortunately, too many record companies are getting on the pachanga bandstand and releasing recordings labeled as pachangas which are really not pachangas. Some of the American releases are losing the character of the music and the companies are using the word carelessly just to sell more records.

Q. Do you like it yourselves?

A. We are tremendously enthusiastic about the new dances. We have already taught them in Halifax, Nova Scotia, and have sent notes to German dance-teacher organizations. We taught the dances to foreign dance leaders passing through New York from Australia, Japan and England. We've sent notes all over the world.

Q. How about a final comment?

A. It seems that the entire world has the music and some idea of the dance, and we feel that, if enthusiasm continues at the present rate, pachanga cannot help being a tremendous success internationally. Two things will have a strong bearing on its continued success in New York. The first is the results and reactions from pupils who will study it in the resorts this summer. The second is whether, in the next few months, it will spread from the dance enthusiast, who dances nine nights a week, to the average layman.

## PACH - A - NECDOTES

1. Arthur Murray invented the Pachanga as a clever business tactic to confuse Fred Astaire.

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2. Jerry Lewis invented it as a tricky comedy routine for a new picture.
3. The American Indians had it first. (Ever watch an Indian dance?)
4. The International Shoe Makers' Union invented it to provide more work for their members.
5. An international organization of doctors and hospitals invented it to provide more patients.
6. It was first observed on East 72nd Street in New York City, where the citizens never curb their dogs.
7. John A. Lucchese invented it so he could write this book.
8. The dance teachers of the world invented it so they could make more money.
9. The barnyard chickens had it first. (Scratch . . . scratch.)
10. Roseland invented it as part of an ingenious plot to get rid of the Palladium. (It's bound to collapse.)
11. The beatniks invented it, just to be different.
12. The United States Army invented it as a new marching technique.
13. The Eskimos invented it to keep warm.
14. The parents invented it to tire out their sons and daughters.
15. The scientists of the world invented it as a last-ditch attempt to curb the population explosion. (It can kill ya!)
16. The psychiatrists invented it to observe the world under abnormal conditions.
17. The chiropodists of the world must have had something to do with it.
18. An excellent way to keep your foot from going to sleep.
19. An excellent way to wake up your foot if it is asleep.

PACHANGA

20. Salvadore Dali's first attempt at choreography.
21. Developed by a noted dancer from a peculiar movement observed among the standees on a long waiting line for the powder room.

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Here is the story of the **PACHANGA** and complete instructions for learning the new dance sensation that has swept the U.S., England, Germany, Italy—even Japan!

Let John Lucchese take you in tow for a whirlwind tour of the world of Latin music and dance. Visit some of New York's most celebrated ballrooms with him. Chat with executives from the Arthur Murray and Fred Astaire dance studios with him. Hear what other leaders in the music and dance fields have to say about **PACHANGA**!

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**EVERYBODY---**  
**PACHANGA!**