

ISAS

(Canary Islands)

It has been written that this dance shows influence of the Aragonese jota. It is a carefree, gay couple group dance, its many figures called by the lead dancer.

Music: Mendocino 103-68.

Formation: Circle of cpls in ballroom pos.

Basic step: Step-together-step alternating feet.

Style: Dancers are carefree and gay and often sing the popular melodies within the dance.

Pattern

Introduction: With W on his R, M line up close to musicians. After opening chord, dancers balance L and R, then proceed fwd in LOD. At the call "Fuera" (meaning "out"), M turns W CW placing her at his R in a single circle.

- a) "Uno" ("One") M lifts his R arm (which is holding W's L hand) over ptr's head while circle continues moving to the R. "Cambio" ("Change") M lifts arm away and repeats same with W on L as circling reverses also.
- b) "Cadena" ("Chain") M gives his R hand to corner W. W move in a grand R & L pattern but M remain in place. With the call "Cambio" W goes around her ptr and goes back (opp LOD) while M has turned to face LOD. On meeting again, M twirls his ptr into pos on his R in the single circle moving to the R.
- c) "Mujeres dentro" ("Women in") W form inner circle moving to the R, then to the L; M move in opp direction. Two circles of dancers come together (M do not release hands) and W put their arms up on ptr's R shoulder and next M's L shoulder. Circle is moving only slowly CCW while the in-out movement is accentuated. When "Uno" is called, W bringing arms up, fingers touching go into ctr (2 cts) and back up (2 cts) progressing one place, again putting hands up on M's shoulders; at "Otro" ("Other") W repeat until they are back home. Again, W form inner circle moving to the R, then L; M move in opp direction.

## ISAS (continued)

- d) "Fuera" Two circles of dancers come together (W do not release hands) and at the call, M drop hands, 1/2 turn following R shoulder and back into circle under W's arms, straighten and reach over these to clasp hands behind W's backs (4 cts). Circle continues CCW slowly with accent on in-out movement. At leader's signal, without releasing hands, M make 1/2 turn twd their L shoulder and duck under W's arms. Circle continues to move.
- e) "Cadena" ("Chain") Repeat b.
- f) Men's mill. M go to ctr with L arm hold and move CCW holding ptr by the waist. At "Fuera" cpls turn CCW in place and on returning to mill pos, M take hold of W's L hand to twirl her CW on to the M ahead. W progresses until ptr is reached.
- g) "Mujeres dentro" Same as W's inner circle in figure c except that W circle L first, then R.
- h) "Una con la contraria" ("One with your corner"). M, his R arm raised, pulls his corner by the L hand to guide her to dance around him past R and L shoulders. Having dropped his L hold, with his R hand, he takes W's L to twirl her CW past him into pos on his R. Single circle of dancers is turning CCW when "Otra" signals another progression. Figure continues until W reaches her ptr.
- i) "Fuera" Circle breaks up when pairs follow lead cpl to form double line and alternately arch and go under. Reverse. Then lead cpl arch over all and on emerging M alternatly change sides. Cpls remain facing each other in 2-hand hold, arms relaxed, elbows away from body and keep time to music. At "Fuera" M back up with their ptrs until there is a double line of cpls. At leader's signal, he and others in corresponding pos double back (there are 4 lines of dancers moving), ptrs face again and resuming 2-hand hold await the final chord to face the audience and bow.

Suggestion to leader: Figures may be spaced by tying in the song, "La Farola del Mar" with figure c when W are in inner circle for the second time; "El surron del gofio" can be the other "tie in" matching with figure h. Should you find the record too long for a small group, the following figure may be added between b and c. Leader raises R arm and follows with ptr under arch. Others follow without dropping hands. See variations under "Malagueñas."