

HOW TO DANCE THE TANGO, No. 1

By ODGERS T. GURNEE
Illustrated With Specially Posed Photographs

THE tango is erroneously supposed to consist of an intricate maze of steps and figures to the number of a hundred or more. To tell the truth, there is just one basic step, upon which the whole fabric of the dance is founded. This is the corde or, as it is also called, the cortes.

Until one has mastered this step perfectly it is useless to attempt the tango. Although it is simple to describe and looks very easy, it takes quite awhile to get the proper swing. The principle of the step is as follows:

The man steps forward on his right foot, then forward on his left, bringing

The half corde, which is used a great deal, consists of the forward step, the stamp and a short, slow step back with the left foot. Follow this with a slight dip and go forward on the left.

The side corde is danced in open position—that is, facing in the same direction, with hands clasped in front. The step is the same as in the full corde, except that both are going in the same direction. Another striking step is the "scissors."

Stand facing one another. The man crosses his right foot in front of his left. Turn slightly on the ball of the foot so that both are facing in the same direction. Step forward on the left, turn toward each other and half way around. Raise the left foot and cross it in front of right, take step forward on the right foot, turn and repeat original measure. The girl's step is the same as the man's except that it is on different feet. In this, as in the corde, make the forward steps slow, and on the turn raise the foot quickly so that the motion is a contrasting one.

In the so called Argentine tango, as it was first danced here, there were a number of dips and bends, but the impossibility of doing these steps on a crowded floor has caused the majority of people to give them up. The newer Parisian tango has no dips at all in it, depending entirely upon the corde, and for that reason being a great deal nearer the original.

The following rules for beginners, as compiled by Mr. and Mrs. Rowley Downs, should prove a great aid to any one who is anxious to learn:

Do not stand unnaturally when dancing.

Do not lead weakly.

Hold the lady in a normal position, not too close or too loose.

Do not hold the arm straight out. It should be bent at the elbow, with hands clasped above the head.

Do not dance on the heels.

Conform the length of your step to your partner's.

Adjust your arm to the lady's height.

Never accentuate movements of the shoulders or hips.

Keep elbows still.

Keep these in your mind's eye and remember them when you are dancing and you will find it much easier to get along.

The continual call for something new must be answered. Why not try and devise a new step yourself. When doing this, however, bear in mind that the grotesque step or posture is not the one that finds popular favor. Make them simple, effective and in keeping with the dance to which they are done.



CORRECT POSITION FOR START OF THE TANGO.

the right foot over till it touches the left heel. Raise the left foot at moment of contact and step back on it. Take another step back on right foot and bring left over till feet touch. From this position raise the right foot and continue with original step. This is the full corde. After learning the rotation of the foot positions try and get a little snap into the last step. That is when you bring the feet together at the end of the forward and backward steps. The two long steps should be done slowly, and the drag should take the form of a slight stamp such as the Spaniards do in their folk dances. The girl is going in the opposite direction all of the time.

Tango Step From the "Three In One"



Posed by Miss Joan Sawyer and Mr. Jack Jarrott.

A COMBINATION of the waltz, trot and tango is the "three in one," the dancers doing a few steps from each dance, changing with the tempo of the music. The picture shows the first position in the tango after changing from the waltz. A full corde is done, followed by a half corde, four steps and another half corde. More tango steps can be done if desired or a half turn will bring the first one step position.

HOW TO DANCE THE TANGO, No. 2

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WITH millions of devotees and thousands of denouncers, the modern dance craze has been a bone of contention in almost every corner of the civilized world.

There is little doubt that in their original form the dances of today were improper, but after passing through the mill of public usage they have been so renovated as to be absolutely unobjectionable at the present time.

The present mode of the tango calls for the Parisian steps in place of the South American style, which was the rage last year. However, some of the Argentine steps are very attractive, and a description of them will not be amiss.

The deep dip, forward and backward, is one of the essential figures from this dance and should be done as follows:

Start from the open tango position, as shown in the accompanying illustration, take three steps forward, and on the fourth step bend forward till the knee almost touches the floor. In all open steps start with the outside foot, so that in the forward dip the outside feet are advanced. Rising from this position, take three more steps, swing the inside foot forward, then back, turn on the outside foot and dip back with the inside foot. In this manner you have turned half way around and are facing in the opposite direction. The foot which was formerly on the outside is now inside and vice versa. Take three steps forward, repeat step and you are straightened out again.

Another pretty step is as follows:

Take three walking steps, swing outside foot in front of inside foot and drag back three times. This sounds very simple, but is really quite difficult, as the drags must not be jerky.

These are the three principal steps of the Argentine as introduced in this country, and countless other steps can be devised to accompany them.

A hint for a few semi-original steps may be gleaned from the following:

A flirtation step, such as is danced in the maxixe, standing behind the girl and going from one side to another.

A step similar to the hesitation, man going forward and girl going backward.

The man stands still crossing, one foot in front of the other, while the girl does a series of steps halfway around him and then back again to original position.

These steps of the girl's can be changed at will and offer many opportunities for original thought.

Rowley Downs, Jr., who has been in the foremost ranks of dancers since the craze started, explains the dance craze as follows:

"Many persons are anxious to know why the dances have become so popular. Like all other amusements that are taken up by the majority, there is bound to be constant improvement. In the dances of the present this improvement has been along the lines of less effort and greater simplicity. For instance, the hesitation is only one-half the step of the original waltz, and the one step cuts down the effort of two stepping by half.

"This explains why so many older men and women have taken up the craze and find it so attractive. A moderate amount of dancing is excellent exercise and helps to keep the body fit where many medicines might fail.

"By the introduction of a new tempo occasionally the public interest is kept at a high pitch, and some one is al-

ways learning a new step. For instance, the tango arrived just in time to save the jaded turkey trot, the Maxixe did the same for the tango, and now an attractive new rhythm in waltz motif is the seven-quarter time of our new dance—the moderation.

"This is a perfect combination of tango and Viennese waltz and lends itself splendidly to ballroom usage.

"So long as a new tempo or a new step can be devised the interest in dancing will continue."

Astronomers say that the tango will last till 1924. Which does not mean



POSITION FOR THE OPEN STEP IN THE TANGO.

that the archbishop of New York, the Kaiser of Berlin or the Duchess of Norfolk in London will not triumph in their views upon the subject.

The tango of the astronomers is the tango type, the poetry of motion, the Maxixe also and all those dances of graceful attitudes and syncopated measure, chefs d'oeuvre of rhythm and gesture, the negation of romp and the whirling dervish movement.

But we may even see folks waltz, for we are in a dancing period. It is the sun's fault.

Everybody knows that sun spots regulate dancing, and as it is a critical period of solar activity none may hope—and few would desire—to keep folks from being charmed by rhythmic movement.

Which leads to the fact that there is a time to dance and a time to tire of dancing. The sun's periods of eleven years, its maximums of thirty-three years and grand maximum of once a century correspond perfectly to the waltz of 1812, the gallop of 1824 (which also ushered in the schottische), the mazurka of 1836, the polka of 1845, the quadrille of 1862, the lancers of 1861, the cancan of 1869, the pas de quatre of 1882, the Boston of 1893, the cakewalk of 1902 and the tango of 1913.

The Innovation Tango



Posed by Miss Louise Alexander and Mr. Clive Logan.

THE innovation when applied to the tango, although much more difficult than the waltz, is very pretty to watch. The slow, gliding movements of the dance lend themselves perfectly to the innovation principle. In this case it is also imperative that the partners do not dance too far apart and stand erect throughout. The tango requires a free movement from the hips, but there is no excuse for throwing the head and shoulders about.

Back Step In the Open Tango



THIS is a simple and effective step when done correctly. A great many dancers spoil the effect by making low and grotesque dips. The correct position, as shown in the picture, should be an erect one, with a slight bend from the waist.

This step may be led up to either by the scissors or a half corde from the open forward walking step. It affords a haven of refuge when stuck in a corner and tends to break the monotony of continually going forward.

Watch the positions of the arms in this step. The man's left and the girl's right arm are always held out straight, and the other arms are entwined whether going backward or forward.

Dip From the Argentine Tango



ALTHOUGH not suitable for ballroom dancing, this step from the Argentine is very effective. It is usually preceded by three open walking steps, a point or swing and then the dip. When on a crowded floor the same step can be used by moderating the dip a little. The movements must be slow and timed to the music in this dance. Don't stand away from your partner and make sure that you are both doing the same thing at the same time.