The French-American Tango

BY ARTHUR MURRAY

Leading American Dancing Master



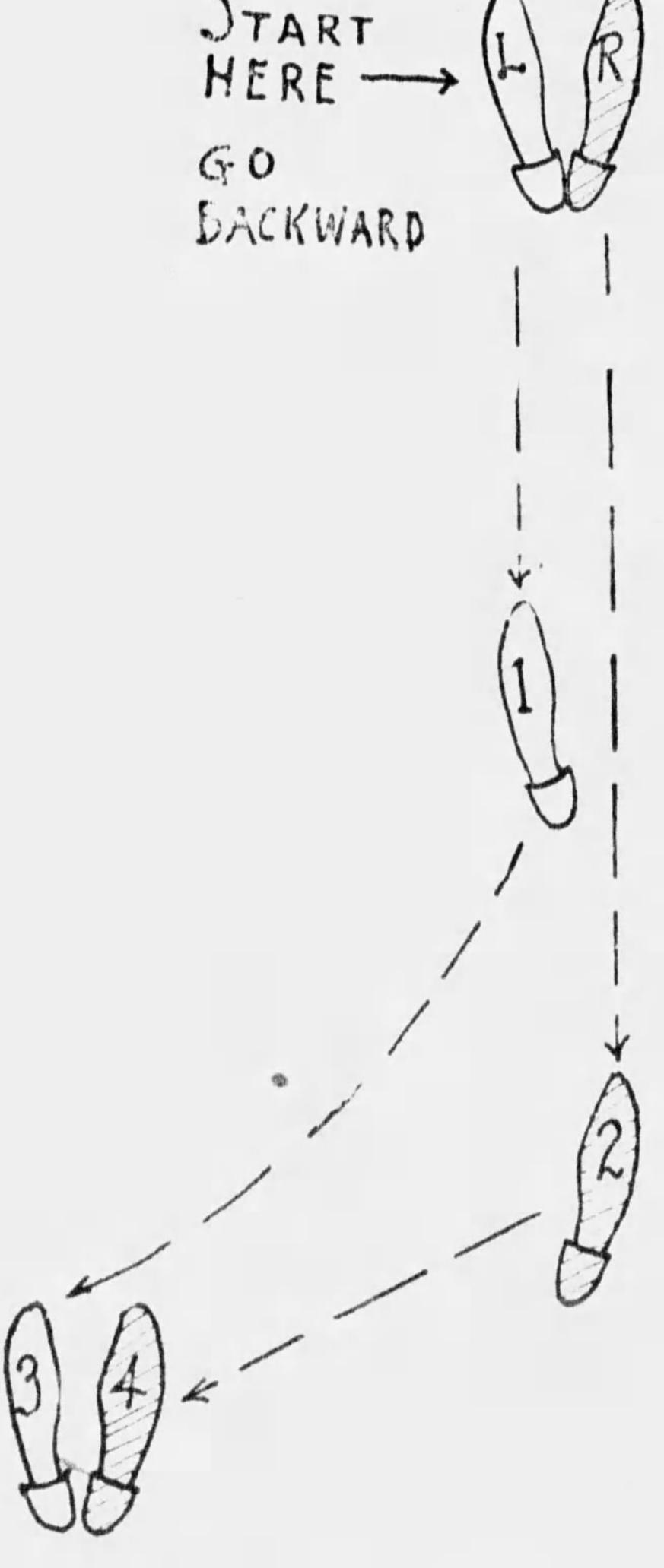
ARTHUR MURRAY

FTER making an exhaustive study of the Tango I have come to the conclusion that there is no decided difference between the so-called French Tango and the Argentine

Tango. The Tango originated with our Latin-speaking friends. The Frenck took it up because it was more suitable to their temperaments than any other dance, the Tango becoming extremely popular in Paris.

Since we express ourselves in the way we down, it was not to be expec ed that the French should have oone the Tango in the same way as the Argentines. As a result, the Tango underwent a few changes in the hands of the Parisians. However, the French people are to be credited for simplifying the Tango and making it more suitable for use in the ballroom. Fundamentally, however, the Argentine Tango has not changed. It has simply been modified and most of the extreme steps, which are too complicated for use in the ballroom by the average person, were eliminated.

on must not lose sight of the fact that the Tango is a South American



dance and that when learning the Tango, we should first of all master the foundations which were given to us by the Argentines.

most popular variations. I have given them the names by which they are most commonly known in Paris. In I did not find two teachers who danced the Tango in the same way or who called the same steps by the same names. A few insist that the man must begin the Tango with the right ginner. foot. Other prominent teachers are

I've just returned from Paris and if I had my own way I would take the next boat back again for the sheer pleasure of dancing the Tango. The Frenchman's Tango is so simple, yet complete, so full of rhythm, yet smooth and easy-going. So tricky-looking! In reality it is the easiest dance to master and anyone can learn it in a few hours.

There are so many variations of the Tango and so many different names for the same steps that the more one studies the Tango, the more confusing do the names become. Inasmuch as I did not originate the Tango, I secured my information from the most prominent authorities. I found that they all taught more or less the same steps, but that many attached to them different names.

equally insistent that we should start with the left foot.

Since dancing the Tango is not a matter of life and death, we should not take these questions too seriously, but bear in mind that a dance should be indulged in for pleasure and should not be burdensome. The Tango most comfortable way. Sequence

Fox Trot, but very much slower. Because of the increasing popularity of the Tango the leading phonograph companies have recently issued several good Tango records which may be had at any phonograph shop.

Let me caution you not to try and should be danced in the easiest and dance these steps with a partner nor to music until you are sure that you have

the description of the lady's part is not given.

1. Beginning with the right foot, take a long, slow step directly forward.

2. Step quickly forward with the left foot.

AND: Step quickly forward diagonally to the right with the right foot.

3. Quickly draw the left foot up to the right. Study this description and diagram carefully and practice this movement for at least a half-hour.

The Corte Backward.

The Corte Backward is just the opposite of the Forward Corte.

When doing this backward movement, the man begins with his left

1. Take a long, slow step directly backward with the left foot.

2. Step back quickly with the right

AND: Step quickly backward diagonally to the left with left foot.

3. Quickly draw the right foot up to the left foot so that the heels are together and pause for less than a half-second.

Practice this movement for at least half an hour.

El Chasse.

The El Chasse is one of the most popular steps in the Tango. In this step the man dances sidewise towards his left, his left side towards the line of direction. His back is to the center of the room; the lady faces the center of the room.

When dancing this step it is necessary for the dancers to stand a few inches apart in order to allow room for them to cross their feet in front of one another.

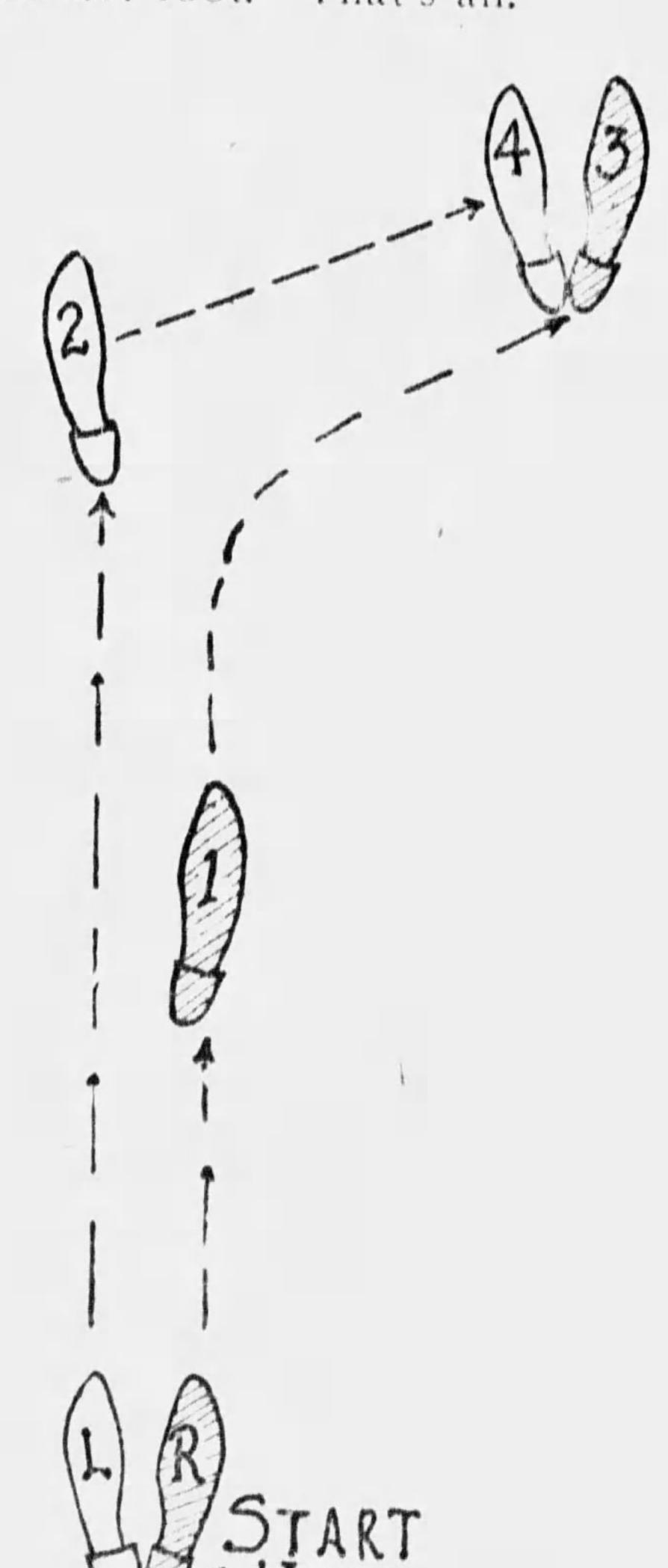
Man's Part.

1. Take a long, slow step directly to your left side in the line of direc-

2. Quickly cross right foot over the left foot, placing the right foot towards your left side. (See diagram).

AND: With the left foot step quickly towards your left side.

3. Quickly draw the right foot up to the left foot. That's all.



Repeat the El Chasse going around the room until you can do it perfectly. Lady's Part.

1. Beginning with the right foot, take a long, slow step directly towards your right side.

2. Quickly cross the left foot over (Continued on Page 13.)



step in the Forward Corte.

the ball program, I suggest that you dance the various steps in the order most convenient, and start with either foot, depending upon the variation. Only Popular Steps.

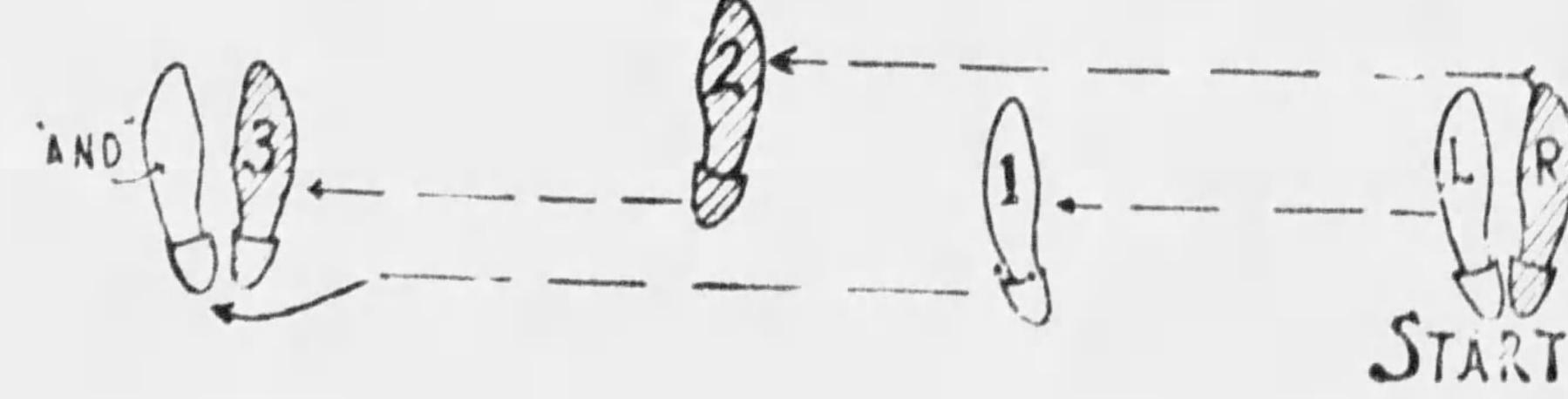
I am presenting only the steps which are at present popular in the hetter-class hallrooms of Paris and In this series of lessons I am pre- New York. Such old favorites as the sen ing the foundation steps and the Scissors Step and the Grapevine and frills and intricate steps that made the vised to learn the man's part wherever my tour of the Parisian dancing places, Tango difficult and therefore unpopular have been purposely omitted. All of the steps in this course are suitable for use in any hallroom and may be quickly learned by even the veriest be-

The Tango tempo is similar to the

dances have long ago passed out of completely mastered the steps alone. Forward Corte.

The Forward Corte is perhaps the most commonly used step in the Tango. It is another one of those steps in which the man begins with his right foot. The Corie backward (described later) is just the opposite of the Forward Corte.

When the man does the Forward others are not included because they Corte, the lady does the backward are not being danced. The many movement. Ladies are therefore ad-



Short Story

men appeared. They were apparently in the highest spirits, and began to strip for action at once. In reply to an invitation to tea, tendered in tones of guarded hospitality, they all frankly admitted that they had partaken of the meal.

"We've been having a few sets up with Cynthia and Ella Meekes," Aubrey Haselton announced. Glendon is staying there."

"It would have been better," Mrs. Haselton announced, "if you had told us of your intentions."

"As a matter of fact," Jack Spendlove explained, "we only went up to call for them. We hadn't the slightest idea but that they'd be coming here for tennis. When they told us that they didn't belong, we stayed and had a few sets with them there. Jolly good lawn, old Meekes'."

"Ripping hock cup," Mr. Bruce remarked appreciatively.

"Come on, let's make up a couple of sets," Aubrey Haselton suggested. "You and my sister, Bruce, and Nora Spendlove and I. Then you have just four left. How will that do? By-thebye, dad," he added, turning to his father, "why on earth don't the Meekes belong here?"

"Didn't they tell you?" Mr. Haselton inquired.

"No, they none of them said a word," the young man replied. "Said the club was very nice and they would have to see about it, or something of that sort."

"Did Meekes tell you that himself?" Mr. Tidd persisted.

"Yes. Awfully decent chap he is," Aubrey went on, as he rolled up his sleeves. "He turned us out when we mentioned that it was the tennis afternoon here—wouldn't let us play even another set. Come on."

Dr. Spendlove, Mr. Haselton and Mr. Tidd were left standing together. The latter cleared his throat.

"I should feel inclined to describe Mr. Meekes as a sportsman," he observed.

The doctor assented heartily.

"Look here," he said, "we've been led by the nose by the women in this matter. I tell you frankly I should feel quite uncomfortable if I had to tell Jack that in a small neighborhood like this we'd turned the Meekes down. Let's call a committee meeting."

The thing was done, and Mr. Haselton spoke urbane words. Mrs. Pleydell and Miss Tichbourne remained obdurate. Miss Holywell was half convinced.

"Of course," Mrs. Haselton pointed out dubiously, "we cannot ignore the fact that the two girls have established for themselves some sort of a social position by having visited at the house of Lady Glendon."

"Did Lady Glendon know their father was a draper?" Miss Tichbourne inquired, significantly.

"She not only knew it," Mr. Haselton replied, dropping his final bombshell, "but Miss Glendon is staying in the house at the present moment."

Miss Holywell came to a decision.

"Under the circumstances," she declared, "I withdraw my opposition." "I think in a small neighborhood like ours," Mrs. Haselton ventured, "one must be more than ever careful

not to hurt any one's feelings." "Who is Lady Glendon?" Miss Tichbourne demanded, pertinently. "She may be only the wife or widow of a knight."

"Lady Glendon was the daughter of Lord Cronleys, an Irish peer," Mrs. Haselton announced. "She married Sir John Glendon, of Glendon place, eleventh baronet."

"I move that the Meekes family be granted a family ticket," Miss Holywell said, speaking slowly and distinctly.

"I second the motion," Mr. Haselton agreed benignly. "Apart from the

purely social point of view, I think, as my wife has justly observed, that in a small neighborhood like this we should try to rid ourselves as far as possible of all class prejudices."

"I shall blackball them," Miss Tichburne pronounced. "I decline to sit down with a draper."

"It takes two blackballs to exclude," Mr. Tidd reminded her, "and gather that all others present are in favor of Mr. Meekes' election."

"Then I resign from the committee," the lady threatened, rising to her

afternoon, Miss Tichborne," the vicar said in valedictory fashion.

Mr. Meekes adjusted his pince-nez and read out the letter at the breakfast table on the following morning. It was dated from the Melhampton Lawn Tennis club.

Dear Mr. Meekes: 1 have much pleasure in informing you that a vacancy has now occurred in the above club, and the committee desires me to say that if you still wish to take up the membership, they will be happy to send you a family ticket on receipt of your cheque for three guineas.

The next social afternoon will be held on Thursday next, when tea will be provided by Mrs. Spendlove. It is hoped that you and your daughters and any guests you may have will be able to be present.

> Sincerely yours, HENRY TIDD. Secretary.

"We'll have no trouble about get-

Continued From Page 2

ting our noses into Buckingham palace now!" Cynthia declared triumphantly.

"You'll have to put M. T. C. on your visiting cards, dad!" Ella enjoined with twinkling eyes.

"Well, I never!" Mrs. Meekes exclaimed, in a state of high gratification. "I hope they'll let me give a tea soon. I'll show them something!" Mr. Meekes called at Feldon's

meadow on his way to the town. "I can't keep you here any later than Saturday, Mr. Glosson," he told

the revivalist. "Church influence," the latter mut-

tered, bitterly. "Not in the least," Mr. Meekes replied, as he turned away. "You're

tramping down the grass." (Copyright, 1925, for The Constitution.) [The fourth story of this series, entitled "The Incomparable Mr. Triggs," will be published in an early issue.]

Sunday Health Talk

tive for the prevention of the respiratory infections.

In saying all this I am aware that the principles concerned are as unpopular with hardened offenders against the golden rule of hygiene as the eighteenth amendment is with old topers, and that the policy outlined is Utopian to old fogies, both medical and lay. But nevertheless, if public conscience could be aroused, as was public fear in the great influenza epidemic, some headway might be made in the prevention of the cri. Under the present practice and policy of our public health authorities, absolutely no progress is being made against these diseases, which are responsible for most of the illness doctors attend. This sad record of modern public health administration is attributable, I believe, to the unstable and wavering attitude of our intrenched public health administrators upon the nature and cause of the cri. They do not seem to know where they are at; they are out of harmony with each other and with the scientific findings bearing on the question; they procure legislation designating pneumonia, for instance, as a reportable infectious disease this year; and then revoke that regulation next year; they teach in the schools that "all colds are caused by a transfer of excreta from one person to another," and then they send out radio and newspaper bulletins informing the public that "cold germs are not dangerous unless the individual's resistance is lowered by exposure, insufficient clothing" and

This is a queer world, and a lot of queer people in it, don't you think so?

Native American Blood.

I am one-sixteenth Indian. Why do people think it such a disgrace to be part Indian? I have brown hair and a clear, light complexion. If I have children are they likely to have Indian characteristics? (Miss M. T. R.)

Answer-People don't think it such a disgrace to be part Indian. You should be proud of your American ancestry. Your children will show no marry an Indian.

Cross Word Puzzle.

would like to know if it is harmful to take an enigma once a week. I use four quarts of water and have the same results as though I had taken a bottle of magnesia. (W. K. E.)

Answer-If you must resort to unnatural stimulants to peristalsis, I think some internal physic is prefer-

able to the regular or habitual use of the enema.

Dementia Praecox.

What is the cause of dementia praecox? Is there a cure? (S. A.)

Answer-Dementia praecox is deterioration of the mind in early life, from defective heredity mainly. About 30 per cent of all patients admitted to hospitals for the insane have dementia praecox. Remissions may occur, but usually relapse is only a matter of time. Perhaps one case in ten recovers.

Bathing the Bimbo.

My mother thinks it is bad for the health of our three-year-old boy to have as many as three quick tub baths weekly in a warm bathroom in the winter time. I contend the boy needs at least three baths a week because he plays on th floor a good deal, and that is not injurious to his health. She

suggested that I write you for advice. (B. L. A.)

Continued from Page 5

Answer-Gosh, I hate to intervene between a mother and her daughter, but here is a compromise: Lay offa the bimbo once a week and scrub the floor instead. I think that would satisfy all four of us.

Codliveroiling Young Infants.

1. Should cod liver oil be given to a baby less than one year old?

2. What quantity should be given, and in what manner? (D. J. E.)

Answer—Begin giving the baby ten drops of plain cod liver oil twice a day with a few drops of orange juice or prune juice, when he is a month old. Gradually increase the dose week by week until he takes half a teaspoonful twice daily when six months old, and one teaspoonful twice daily when he is a year old.

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THE FRENCH-AMERICAN TANGO

(Continued from Page .3.)

the right foot, placing the left foot to the right side of the right foot.

AND: Quickly place your right foot towards your right side.

3. Quickly draw the left foot up to the right foot, heels together.

Please note that all the steps in the Chasse are taken sidewise. The man goes towards his left, while the lady advances towards her right, both going in the line of direction.

El Marche.

Note that the El Marche is simply a walking movement using the long, slow steps, the heels touching the floor while walking.

Man's Part.

Beginning with right foot, take four long, slow walking steps directly forward. On the fourth step the left foot is brought up to the right, into first position, the heels touching; but no weight is placed on the left foot.

Lady's Part.

The lady begins with the left foot and walks directly backward three long steps. On the fourth count she places her right foot behind the left into fifth position, the weight remaining on the left foot.

Pirueta.

Man's Part.

The man's part for these four steps is:

- 1. Step directly backward on left foot, turning the body a quarter of the way to right.
- 2. Step forward on right foot, turning a quarter of the way to right.
- 3. Step backward on left foot, turning a quarter to right.

4. Step forward on right foot, turning a quarter to right.

Lady's Part.

The lady's part is exactly the opposite of the man's. 1. The lady begins the right pivot

turn by stepping forward on the right foot, turning a quarter of the way to the right. 2. Step backward on left foot,

turning a quarter to right. 3. Step forward on right foot, turning a quarter to right.

4. Step backward on left foot, turning a quarter to right. (Copyright, 1925, for The Constitution.)

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