

THE TANGO:
AND
HOW TO DANCE IT

GLADYS BEATTIE CROZIER

Dedication.

TO MY SISTER,
WITHOUT WHOSE MOST PRACTICAL HELP
I COULD NEVER HAVE WRITTEN
THIS BOOK!

GLADYS BEATTIE CROZIER.

December, 1913.

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*The Tango and
How to Dance it*

BY

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CHAPTER I.

THE ORIGIN AND HISTORY OF THE TANGO.

"The Tango Year."

"Craze for Tangoing."

Suggested origin of the Tango as a War Dance of the Ancient Thebans.

More probable origin amongst the gipsies in Spain.

Origin of the Tango as a Folk Dance.

Bad reputation of the Tango in the Argentine.

Beauty of the real Argentine Tango, as danced in the ball-rooms of Buenos Aires.

The Tango known as "The Cuban Dance" in Jamaica.

Vicissitudes recently encountered by the Tango.

Reception in Italy, Copenhagen, Paris, Berlin.

First introduction of Tango to London.

The popularity of the Tango in Studioland.

The Tango as a remedy for all the ills that flesh is heir to!

Popularity of the Tango with Society "Butterflies" and "Nuts."

FASHIONS, like waves, sweep over continents. Sometimes it will be a dance, sometimes a food, sometimes a song, sometimes a freak of fashion, sometimes a game; but the year

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1913 might be called "The Tango Year," for the dance has provoked more conversation and evoked more clothes and teas and music than anything else. The Tango danced itself into favour in America with the dawn of 1913; it is dancing at the height of its prosperity all over Europe with the close of the same year.

People must have something to amuse them, they must have something fresh and new, something they can talk about, something that they can look at or take part in, something that will give them a meeting-place and a reason for flirtation, and the Tango has come, therefore, as a delightful boon to men and women across thousands of miles of social life, and to tens of thousands of Society folk in the year 1913, while the Parisian version of the Tango is such a really charming, graceful, interesting dance, and has so much to recommend it that one may confidently predict for it a permanent place in our affections long after the present craze for "Tangoing" is over!

Of the precise origin and history of the Tango it is hard to give any authoritative account, for of actual records there seem to be none, and the opinions of experts differ widely as to the original birthplace of the dance, which, though un-

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doubtedly performed for some hundreds of years amongst the Argentinos, bears every outward semblance and inward proof of being a dance of European origin whose history has been mislaid!

Monsieur Richepin, whose choice of "Le Tango" as the subject for his lecture before the "Immortal Forty" at the French Academy, lately caused such a stir in Paris, declares he traces its source to the war dances of the Ancient Thebans; but the suggestion that it originally started as a gipsy dance, and was carried by the gipsies into Spain, and thence by the Spaniards to the Argentine, where, by reason of its slow, dreamy movements, so specially well suited to a hot climate, it became firmly established as a national country dance, seems the most probable solution of the mystery.

The Tango, in common with the Minuet and Gavotte—both rustic dances until Marie Antoinette introduced them at Court—the Waltz—first discovered by Napoleon's soldiery when marching through France—and, one may say, every other dance of widespread popularity, is of undoubted "folk" origin, altered and modified to suit the special tastes of and customs of the countries through which it has travelled, to be at last transformed from a "country dance" to

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a "Court dance" *en passant!* In Paris the true Argentine "tang" which gave the dance its somewhat tigerish air of energy, latent, though unexpressed, is in the most fashionable dancing sets being daily more and more eliminated! The Spanish stamp of the foot, the click, and the slight flourish of the heels have been in most cases abandoned, while new music, with the least possible rhythm, is finding first favour in many dancers' eyes, with the result that the dance in certain Parisian sets shows some signs of degenerating into a languid, characterless crawl—which seems a pity.

In England, on the other hand, there is a growing tendency to brighten it up again, for, being by nature energetic, we like a lively type of dance, especially in winter-time, and it is the more acrobatic steps which are being practised most assiduously by young people, amidst much merriment, at the informal Tango dancing classes which have lately become such a favourite form of after-dinner pastime.

The Tango in the Argentine had undoubtedly earned for itself a thoroughly bad name, having gradually drifted from being a national country dance to being performed chiefly at low drinking booths, at seaboard towns along the coast of

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Argentina, being seldom danced by the real peasantry, except at rollicking festivals and fairs. Who knows, however, but that it is this spice of wickedness about its name that has made the whitewashed European version of it a success!

What a contrast!—the rough and tumble of the real Argentine dance, which when well done is fierce and wonderful, and the calm, quiet, aristocratic, gentle glide of the true Parisian Tango, beautiful, undulating, and very, very smooth, which is seen in London and Paris ball-rooms to-day!

Apropos of the upper-class peasants' disapproval of this debased form of Tango, as danced in many parts of Argentina, a friend who has lately come back from that country had an amusing experience the other day.

Riding some miles from the *estancia* where she was stopping, she galloped astride over the prairie with two young masculine escorts to a neighbouring farm.

The farmer was a rich man, who had about ten thousand pounds' worth of machinery. These included threshers, ploughs, binders, etc. He was quite a simple farmer man, in spite of this wealth of metal and *bairns*, which he hired out to

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the surrounding *estancias*. He was the proud possessor of sixteen children, who varied in age from six to thirty-six. They lived in the simplest way. The floor of the large kitchen where they fed was of earth, but still they had two sewing machines and two gramophones. The gramophone was immediately turned on for the visitors' amusement, and the pretty daughters, catching one another round the waist, danced a waltz delightfully to its somewhat ancient tunes.

"Will your daughters dance the Tango for me?" inquired the English lady, having heard much of it from home, and much delighted at the prospect, knowing that the Tango originated in Argentina.

The farmer's wife raised her eyebrows in horror.

"The Tango? No, Señora, my daughters do not dance the Tango!"

The poor Englishwoman felt a little crushed. Her suggestion had been taken as an affront, for the Tango is not, it seems, considered a respectable dance amongst the better-class peasantry of the Argentine.

The two young men explained that the English lady knew no better, and that her request was in no way meant to be rude, and that the

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reputation of the Tango was so great in Europe the visitor was longing to see it danced.

It is a refined and much modified version of the real Argentine Tango which is danced by the members of the old-established South American families in the Argentine, who learn it from baby-hood, as we do the waltz or polka, and is the most dignified and charming affair imaginable, full of delicate restraint and subtle grace, a dance, it would seem, devised for the intelligent, with its countless variety of steps, the combination of which into new figures is only limited by the creative skill of the performers; and it is no uncommon thing to see a couple dance the Tango for hours on end in the ball-rooms of Buenos Aires, with short intervals for rest, without introducing a single step or figure twice! It is this modified form of the Argentine Tango which has lately penetrated Society in London, Paris, and New York.

Many of the Argentine Tango steps are of purest Spanish origin. The clicking of the heels, for instance, is obviously derived from the Spanish dance, "Sapatiado." Some of the steps still bear their Spanish names. The "Half-Crescent" step is known as the "Esmagar Pomenta," or "crushing of pepper corns," and

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the slow cross-over step as the "Audar solore avis," or "walking on eggs"—both typically Spanish!

The name "Tango," too, said by some to be derived from the word "Tagnonette"—a special variety of castanet used in dancing—when translated actually means "I touch," being the first person singular of the Spanish verb "Tangir," meaning "to touch," and was doubtless chosen as a title for the dance owing to the somewhat close proximity of the partners—unlike the position customary in many of the old folk dances, in which the performers danced opposite each other, without touching, and often several feet apart.—This gives still further proof, if further proof were needed, of the undoubted Spanish origin of the dance.

The Tango, it seems, was also danced in Cuba, while Cuba was still a colony of Spain, and during the turbulent times which preceded the release of the island from the thralldom of its mother-country—so says a clever writer in the *Ladies' Field*—the families of the Revolutionaries, often driven to seek safety elsewhere, took refuge in Jamaica, where they introduced the Tango under the name of the "Spanish Dance" or "Cuban Dance," and there many people visit-

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ing the island danced it, and promptly fell victims to its charms, for though at first chiefly danced at children's parties, it soon became the rage amongst the grown-up members of Kingston Society, as it has since done in Paris, America, and now here!

The vicissitudes encountered by the Tango on its recent return to Europe, and the varied receptions accorded it at the various capitals, are amusing to relate.

In Italy one hears of Royalty, in the Duke of the Abruzzi, cousin to the King, Tangoing at an aristocratic Venetian dinner party, where, on entering for a Tango competition, he and his partner danced it with such spirit and grace that they carried off the prize!

In Copenhagen, on the other hand, it is said to have been banned by the police! A Dutch Don Quixote—in the person of a distinguished barrister—has, however, gallantly fared forth to fight a duel in support of his belief in its fair fame as a dance for respectable society, while so many urgent protests poured in to the Chief of Police that its fate hangs in the balance, and ere now it may have been reprieved from summary injustice—for it must have surely been condemned unseen.

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In Paris the Tango, after making a shy first appearance in the cafés of Montmartre some four years or so ago, was deemed suitable to grace the cafés of the Avenue de l'Opéra and the Grands Boulevards, where, swiftly seized on by the *Maitres de Danse*, it was shorn of any doubtful features gathered *en route* from its performance on the stage, and presented to French Society as the very newest dance.

Paris went completely mad about it. "La Ville Lumière" was dubbed "Tangoville" by its pet caricaturist, "Sem," and for months Tango dancing, Tango dress, Tango teachers, and Tango teas have been the only topics in the Gay City.

Lately the Tango craze threatened to also inundate Berlin. Classes were already being formed throughout the city, and hostesses were rejoicing; and only a week or two ago an amusing tale ran round the town of how an American newspaper, on wiring to its special correspondent for "twelve hundred words on the subject uppermost in the German people's mind" received back an article on the Tango!

As I write, all this is changed, however, and dancing Berlin reduced to a state of mourning through a sudden edict from the Emperor for-

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bidding officers in uniform to dance the Tango or frequent the private houses of their friends where it is to be performed, and it is unlikely that it can survive the blow.

The Tango made one of its first bows to London at the Gaiety Theatre a year or two ago, where it was danced delightfully in the "Sunshine Girl" by George Grossmith and Phyllis Dare, to music by Oscar Strauss—one of the first Tango tunes heard in London.

Dancers from Paris soon arrived to give show performances at one of the big London restaurants, dancing between the tables while its theatre patrons supped; while Tango dancers became the rage at most of the music halls.

The ball-room version of the dance was next introduced by the first-class London teachers, several of whom paid numerous visits to France to acquire the real Parisian Tango before passing it on to pupils, and late last summer it began at last to find a place in the programmes of the London dancing clubs and at a few private dances; while at the famous "Roof Garden Ball" at Selfridge's in July, Tangos danced to a special Ragtime and Tango band were for the first time the special attraction of the evening at a big London ball. This winter the Tango sweeps

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all before it, and one meets it everywhere. Tango tunes engage the attention of all the foremost bands ; they are set for the gramophone, and will doubtless soon be on the organs. Tangoing is in the air and has penetrated through every stratum of Society, and only a night or two ago a very small and muddy urchin, such as George Belcher would have loved to portray, greeted me with the shrill demand, "Give me a penny, lidy, and I'll dance the Tango to yer!"

In Studioland the Tango is having a huge success, for every artist who possesses a polished studio floor seems to have been prevailed upon to clear it out once or twice a week for a Tango practice after dinner or after tea, a Tango teacher being engaged to come in for an hour or two and dance with and instruct the practisers.

The *fantaisies* on the Tango devised on these occasions are often christened on the spot for future reference, receiving absurd but highly descriptive names. There is the "Farmyard," otherwise known as the "Hen," from the suggested air of scratching up the floor, and the "Sea Bathing Figure," so called from the sudden dip midway introduced, as though the dancers frolicking seawards across the sands had met a sud-

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den wave—both popular favourites, and, being somewhat acrobatic, they need much practising to get them perfect. Many people find that ten minutes' rigorous practice of the Tango twists, dips, and sudden turns after the morning bath form a most enlivening exercise in place of "physical drill," and is doing wonders for their powers of balance.

"Sheaves" is another graceful and attractive figure, most effective in the ball-room, which derives its name from the way in which the dancers, travelling rapidly backwards, make a pattern most suggestive of a long line of wheat sheaves propped up against the floor.

Many people who are taking up the Tango after not having danced for years delight in it for most unexpected reasons. Business men, especially, who suffer from systematic overwork, find the close attention it requires to master and carry out the many steps and figures a splendid antidote for brain-fag and business worries after a trying day, distracting the mind with even more complete success than bridge—of which, by the way, we seem to hear nothing nowadays, since the Tango craze came in—while providing exercise in pleasant company. Then the "Butterflies" and "Nuts" of Society find in Tangoing

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just that light occupation for the brain which they enjoy; and the modern woman suffering from "nerves" declares that in the dreamy, restful cadences and languorous movements of the French Tango just the soothing qualities which she requires are to be found.

Reasons being what they may, the result is we are all dancing it, and are feeling much cheered up thereby.

CHAPTER II.

"THE PARISIAN TANGO."

Dancer's position in the Tango.

Carriage of the Dancer's head.

Position of Dancer's arms.

Steering in the Tango.

The first eight fundamental figures in the Parisian Tango, taught by "Les Almanos."

First Figure—La Promenade (The Walk).

Second Figure—Le Corté.

Third Figure—La Media Luna (Half Moon).

Fourth Figure—Pas Oriental à Gauche (Oriental Steps to the Left).

Fifth Figure—Pas Oriental à Droite (Oriental Steps to the Right).

Sixth Figure—Les Ciseaux (The Scissors).

Seventh Figure—Corté en Arrière (Corté performed backwards).

Eighth Figure—Le Huite Figure (The "8").

EVERYONE is arranging Tango tea parties, Tango dinners, and Tango balls, for the "*Thé Dansant*" has already proved itself to be one of the most cheery and delightful forms of winter entertainment, and "Tangoing" both afternoon and night is the

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popular pastime of the hour, coming once or twice at least into the daily programme of the more frivolous members of Society.

In order to be up to date, it therefore behoves one to be constantly on the look-out for fresh Tango steps and figures, and the following set of eight basic figures of the dance are those taught by "Les Almanos," the Tango experts from Paris, whose graceful dancing is delighting the members of the Dansant Club at the Carlton, who advise every Tango dancer to master them before improvising something new.

They have accordingly described each step and figure in detail, besides posing specially for the illustrations, each one of which shows a practical position in the dance.

"Les Almanos" also danced several *fantaisies* upon the Tango of their own improvisation, which are also described and shown, and are the very latest figures and steps to be met with in Parisian ball-rooms.

Though the best-known Tango figures have now been sufficiently standardised to enable dancers meeting for the first time to find enough figures in common to carry them through a dance—three or four different figures are quite enough for the purpose—to dance the Tango

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really well, so “Les Almanos” tell me, it is essential to practise constantly with the same partner, and the best Tangoists, after having danced together for a little while, almost unconsciously begin to improvise new figures.

Having chanced on a good “improvise,” it should be at once repeated, and so fixed, to be added permanently to one’s repertory.

The Tango must be danced to music of a distinctly Spanish character, written in four-time, and for practising purposes it is essential to choose a Tango tune in which the rhythm is specially well marked.

In order to dance the Parisian Tango gracefully and well, the dancers should hold each other firmly, but rather further apart than in an ordinary waltz, leaving space between them for the execution of certain figures in which the feet are crossed over one another in front.

The gentleman places his right hand just under the lady’s left shoulder, while she rests her left hand on his right arm, just below the shoulder, so that in dancing each is able to keep his or her two shoulders level, and not drawn down on one side—a bad fault in position, often seen in Tango dancers in the ball-room.

The gentleman then takes the lady’s right

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hand in his left, and both stretch the arms outwards, and at about a level with the shoulders. The elbows of the dancers are, as a rule, slightly bent, and the arms should be kept at the same level throughout the dance, and not carried upwards to point towards the ceiling at the end of a figure, or at the finish of the Corté—another commonly seen fault.

When the dancers are travelling side by side down the room, their arms are held out straight in front of them, to point in the direction in which they intend to travel; while, when the gentleman walks forward, and the lady backs down the room, the dancers' arms are carried out to one side.

The position and carriage of the dancer's head is most important in the Tango. It should be kept erect, with the chin slightly tilted upwards, throughout the dance, and must always face the direction in which the dancers are going, excepting when the lady is being backed.

Dancers should never glance down at their feet when travelling forward, nor must the lady turn her head to look behind her at the foot left pointing behind, at the end of a figure, or of the Corté—a trick which gives a very self-conscious and affected look, quite out of keeping with the

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character of the dance.—They must appear perfectly at ease, and quite oblivious to the steps which their feet meantime perform—an attitude of mind by no means easy of attainment during the earlier stages of mastering the entangling intricacies of the Tango!

Keen attention to steering is most essential in the Tango, and if the gentleman knows his business there is no more reason or excuse for bumping into other couples or hitting them in the eye in the Tango than in any other dance. In fact, there is rather less, for the Tango starts off with a walk—"La Promenade"—straight down the room, in which the gentleman goes forward, and the lady backs, on purpose to give him an opportunity for steering a good, clear course; while the introduction of the Corté, or of this same "Promenade," repeated at the dancers' pleasure throughout the dance, allows them to "mark time," as it were, until an opportunity for "straight sailing" occurs, and sufficient clear space ahead presents itself to allow of one of the more or less stationary figures being introduced, in which the dancers "shunt" forward and backwards over the same short stretch of floor! In a very crowded ball-room these figures must either be omitted, or danced

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in some secluded corner of the room, out of the general tide of dancers.

One of the great charms of the Tango is the way in which it can be adapted to fit into any sort of dancing space provided for its performance.

Most of the Tango figures can, for instance, by slight modification be adapted to carry one round the ball-room, as in Signor Espinosa's Tango, seen in the "Pearl Girl," instead of being performed in a tiny circle, or up and down the same short stretch of board, and all Tango dancers would be well advised to make a special point of so practising them, for use in a crowded room.

For a Thé Dansant, on the other hand, where the dancing floor is encircled with tiny tables at which the onlookers take tea while watching the dancing, it is much more entertaining for each couple to perform their Tango in some special quarter of the room, rather than to endeavour to circle round it.

It seems likely that the principle adopted at the ice skating rinks, in which the general tide of straightforward skaters went round and round the outside of the rink, while the space thus left empty in the middle was devoted to figure-

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skating, will become customary in the larger ball-rooms while Tangos are being danced, those who wish to perform figures which would block the tide of dancers in their progress round the room mapping out a special little "dancing claim" somewhere in the middle of the floor, and dancing there, as in the Lancers.

A specially important point as regards the general bearing of the dancers in the Parisian Tango is to avoid bending the knees as far as possible, except where a definite "dip" occurs, as part of the dance.

Let the swing and rhythm of the dance come chiefly from the shoulders and hips, Spanish fashion, the shoulders turning with the rest of the body, using the waist as pivot, and moving from side to side as required, but never, under any circumstances, up and down; either first one shoulder and then the other, as in the Irish jig, or both together, up and down, as in an ordinary rag-time. They must be kept perfectly level throughout the dance.

The essential basic movements of the Tango are the rhythmic smoothness of the Walk, the Glide, and the Sway, dancers transferring their weight from one foot to the other without the slightest movement from the shoulders. The

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gentleman should rather bear down his partner, to accentuate this smoothness, throughout the dance, until the last step of each figure, or of the Corté, is reached, when the lady slides her right foot forward, with her right knee straight, leaving the left foot on the toe pointing behind, and comes to rest stretched to her full height upwards.

The knees of the dancers throughout the general progress of the dance are alternately straightened and relaxed, but seldom bent. "Imitate the sinuous grace of the tiger, mademoiselle," said "Les Almanos," when describing how to dance the Tango, and embryonic "Tangoists" cannot do better than bear that graceful animal in mind while attempting to follow their advice.

To begin the dance, the partners stand facing one another, and, as has already been said, hold one another in the ordinary position, as for waltzing, but as far apart as is compatible with grace, to allow space for the sudden turns introduced into certain figures of the dance.

The *First Figure* of the Tango is "LA PROMENADE" (The Walk). For this the gentleman starts off with the right foot and goes forward, while the lady starts off with the left

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foot and goes back. They walk four steps, the gentleman counting, "Right, left, right, left," and the lady, "Left, right, left, right," to a single bar of the music, and then go straight on to the Corté, with which the "Promenade" winds up.

Second Figure: LE CORTÉ (sometimes known as the "Link-Step," because it is often used throughout the dance to link the various figures together). The gentleman takes a short step forward with his right foot for step 1, puts his weight on to it, and brings the left foot forward for 2, and then swings it back behind the right for 3, with a slight swaying movement of the body, forward and back, and rests on the left foot, which is now behind, for 4, with the heel of the right foot resting lightly on the heel, with the toe pointing upwards in the air.

The lady takes a little step back on her left foot for 1, puts her weight on it, swinging her right foot behind the left for 2, and then bringing it forward again for 3, with a slight swaying movement of the body, first back, and then forward; she transfers her weight to the right foot, and rests on it, for 4, leaving the left foot pointing behind her, toe resting on the ground, heel in the air.

Her steps are in each case, it will be noticed,

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the exact reverse of his—a rule that holds good throughout almost every figure of the Tango. The Promenade and Corté—making eight steps in all—to be performed to two bars of the music, are repeated twice, and the Corté is then performed twice by itself, to make a separate figure, before going on to the

Third Figure: “MEDIA LUNA” (The Half Moon). For this the gentleman, resting his weight on the right foot, starts by bringing his left foot forward for 1, then swings it behind for 2, then transferring his weight to the left foot, he carries the right foot behind the left for 3, and brings it (the right foot) in front of the left for step 4.

The lady, resting her weight upon the left foot, carries her right foot behind the left for step 1, and swings it forward again for 2, then, transferring her weight to the right foot, passes the left foot in front of the right for 3, and brings it (the left foot) behind the right again for step 4.

The “Media Luna” is performed to four beats of the time (one bar), and is repeated twice.

Fourth Figure: “PAS ORIENTAL À GAUCHE” (Oriental Steps to the left). The

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couple stand side by side facing down the room, and the gentleman starts off with the right foot, crossing it slightly over the left, for 1, then brings the toe of the left foot up to the heel of the right foot for 2; he then counts "one" (in place of step 3), and carries the right foot forward again for 4; he repeats the performance, starting with his left foot, for 5, counting "Right, together, right; left, together, left."

The lady starts off with the left foot, crossing it slightly over the right, for 1, then brings the toe of the right foot up to the heel of the left foot for 2, counts "one" (in place of step 3), and sends the left foot forward again for step 4, and repeats it, starting off with the right foot for 5, counting "Left, together, left; right, together, right." This figure, performed to two bars of the music, is performed twice.

Fifth Figure: PAS ORIENTAL À DROITE (Oriental Steps to the right). This is exactly the same figure as number 4, and is also performed twice, but in the exactly opposite direction.

The dancers face *up* the room instead of *down* it, while the gentleman starts off with the left foot and the lady with the right, he counting

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“Left, together, left ; right, together, right,” while she counts “Right, together, right ; left, together, left,” repeated twice to four bars of the music. The dancers having danced *down* the room to four bars “to the left,” turn and come *up* the room to four bars of the time “to the right,” without a break in the rhythm. Figure 4 and figure 5 are performed linked together, as though they were one. The dancers swing round on the last beat of the fourth bar of music in figure 4, to retrace their steps in the opposite direction for figure 5 without the slightest pause.

Sixth Figure: “LES CISEAUX” (The Scissors). This figure is performed by the dancers standing in one spot. They do not travel at all while dancing it.

It has many variations, but this is the fundamental movement upon which all the improvisations are based.

To begin to perform the “Scissors” the dancers stand facing each other and holding each other in the usual way, but as loosely as possible. The gentleman turns slowly to the right, while sliding the left foot in a slight curve before the right, the right foot simultaneously twisting inwards on to the toe (count “One and up” —“and up” equalling beat two of the bar); then

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he transfers his weight to the left foot, and, turning his shoulders slowly to the left, slides the right foot across the left foot, counting “Two and up,” for beat three and beat four of the bar, and repeats the movements a second time to complete the figure.

The lady, turning slowly to the left, puts her weight on to the left foot, swings the right foot in front of and across the left foot, twists the left foot inwards on to the toe, transfers her weight to the right foot (counting “One and up”—“and up” equalling beat two of the bar); then swings the left foot in front of and across the right foot (counting “Two and up,” for beat three and four of the time), and repeats the movements a second time to complete the figure, which is performed to two bars of music—counting eight beats altogether.

Seventh Figure: “CORTÉ EN ARRIÈRE” (Corté performed backwards). The gentleman, travelling backwards, swings the right foot behind the left, at a distance, for 1, draws up the heel of the left foot to the level of the right toe for 2, counts “one” for beat 3 of the bar, and swings the left foot behind the right for step 4. This is performed to one bar of the time.

The lady, travelling forward, swings the left

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foot forward for step 1, brings the right foot from a distance up to the level of the left heel, for step 2, counts "one" for beat 3 of the bar, and swings the right foot forward for step 4. This is performed to one bar of the time.

This figure is performed twice, the rhythm being much emphasised by a slow Spanish swing of the shoulders, and the figure finishes with two turns of the ordinary waltz, performed very slowly to Tango time, and ending with the characteristic Tango position—the gentleman with his weight back on his left foot with the right foot toe upwards, resting on the heel; the lady resting her weight forwards on the right foot, with the left foot left pointing on the toe behind.

The *Eighth Figure*: "LE HUIITE." (The "8") is so called from the pattern of a Figure of Eight, which the feet of the dancers describe upon the floor.

In order to perform this figure neatly, the exact position of the dancers who, holding each other in the ordinary way, face the direction in which they are travelling, is most important, the direction of the curves involved in the carrying out of the figure and performed by the feet being closely followed by a correspondingly

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sharp turn of the shoulders, in order to get round.

The dancers, travelling always in a curve, make a circle to the left, with six steps (made in the way I shall go on to describe); then travelling in a curve to the right they complete a second circle, and wind up with a Corté.

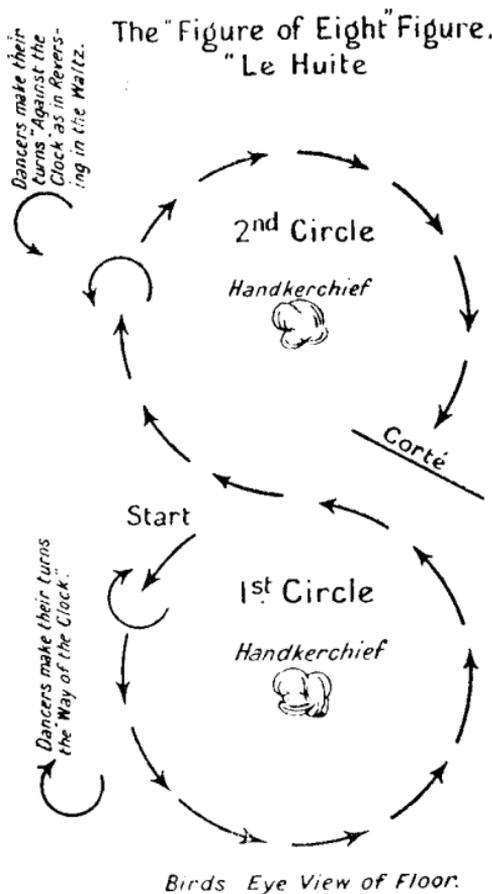
If two handkerchiefs be dropped on the floor at a distance of about four feet apart, and the dancers circle round one handkerchief to the left, and round the second one to the right, travelling in the curve made by the letter “S,” starting at the lower corner, and joining up the circles so that they form an eight instead of an “S,” they will have mastered the figure, which is a hard one to describe.

To begin, the gentleman starts with the right foot, crosses it over the left for step 1, brings the left foot past the right for 2, turns to the right, on the left foot, and steps on to right foot, for 3, walks with left for 4, walks with right for 5, walks with left for 6, turning to the left—this completes the first circle. He then crosses the right foot over the left for 1, walks and turns on the left foot for 2, walks with the right foot for 3, walks with left foot for 4, walks with right foot for 5, walks with left foot for 6, completing the

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second circle, when the dancers wind up with a Corté.

The lady starts off with her left foot, and



crosses it over the right foot for 1, walks on right foot for 2, takes a slight turn on left foot for 3,

“The Parisian Tango”

walks with the right foot for 4, walks and turns on left foot for 5, and walks on right foot for 6—thus completing the first circle.

She then crosses the left foot over the right for 1, walks and turns with the right foot for 2, walks with the left foot for 3, walks with the right foot for 4, walks with the left foot for 5, and with the right foot for 6—this completes the second circle, when the dancers wind up with a Corté.

The gentleman leads with his left shoulder, during the first half of the figure, and with his right shoulder for the last half.

A glance at the diagram on page 36 will make the figure clear.

CHAPTER III.

"FANTASIES" ON THE TANGO BY "LES ALMANOS."

1. "La Fascination" Figure.
2. "Ciseaux à l'Envers" Figure (Scissors Reversed).
3. Scraping Figure.
4. "Le Grand Corté" (The Large Corté).
5. "Pas Oriental Croisé" Figure (Oriental Steps, Crossed).
6. "Allez et Retour" Figure (Go and Return Figure).

THE following are "improvisations" by
"Les Almanos" of the Tango:—

First comes the *Fascination Figure*.

For this the dancers stand opposite to each other, and both facing the same way, *up* the room. The gentleman holds the lady's right hand with his left, in the usual way, and also her left hand with his right, instead of putting his right arm round her waist. They stand with their weight on their inside feet, and each executes a small circle, starting outwards, with their outside feet, for beat 1 and 2 of the bar, without moving their ground. Then they both bend both knees for beat 3, and turn swiftly to

"Fantaisies" on the Tango by "Les Almanos"

face *down* the room for beat 4. They again make a circle with the outside feet for beat 5 and 6, bend on beat 7, and make a half-turn, to face each other, both hands held high up overhead, to form an arch for beat 8. At the beginning of beat 9 the gentleman, dropping the lady's right hand from his left, holds up her left hand in his right, while she, twisting on the ball of her left foot, pirouettes round it with her right foot, in a small circle, tapping the floor four times, once for each beat of the bar—9, 10, 11, and 12. The gentleman, who stands still while she pirouettes under his arm, drops her left hand, which she places on his shoulder at beat 12, and places his right arm round her waist, and they finish with a Corté, the entire figure, including the Corté, being performed to four bars of music.

The "*Ciseaux à l'Envers*" Figure (Scissors reversed) is another *fantaisie* of Mons. Almanos on "Scissors," and a very charming one, both to watch and to perform.

The dancers stand as for the waltz, but holding each other as loosely as possible, and they hardly travel at all throughout the figure. In this figure, it must be noted that, contrary to the ordinary Tango rule, the gentleman does one set

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of steps, and the lady an entirely different set. The gentleman merely performs "Scissors"—the sixth figure of the Tango—counting "One and up" and "Two and up" for beats 1, 2, and 3 and 4 of the bar.

The lady, facing him, turns her right shoulder completely round, from the waist, to the right, so that her left shoulder almost touches his shirt front, and in this position she then goes back, with her left foot, for 1, and back on her right foot, and points her left foot in front, having swung her shoulders completely round, so that her right shoulder is next to her partner, for 2. She then goes back on her left foot for 3, and goes back and turns on her right foot for 4. This she repeats for a second bar, and they finish the figure with a Corté. It will be seen from the illustrations that the lady turns her head and faces the gentleman throughout the figure.

Scraping Figure.—For the start of this figure the gentleman and lady stand side by side, holding each other in the ordinary way, and facing down the room; they rest their weight on their inside feet, while their outside feet (the gentleman's left foot and the lady's right) point forward, and well out to the side, toes up, and heels resting on the ground.

"Fantaisies" on the Tango by "Les Almanos"

They bring their outside feet together in front for 1, bring their inside feet up to the heels of the outside feet behind for 2, step outwards and forwards with the outside feet for 3, and draw inside feet up to outside feet for 4; then they again step straight forward with their outside feet for 5, draw up the inside feet to the heels of the outside feet for 6, and wind up with the last half of the Corté, the lady stepping forward on to her right foot, with the left foot pointing behind, and resting on the toe, for 7, and resting there for 8, while the gentleman throws his weight back on to the left leg for 7, and leaves the right foot forward, resting toe up, on the heel, for 8.

In performing the "Scraping Figure," the lady's left foot, placed flat on the floor, travels always in a straight line down the room, while her right foot takes alternate steps forward to the front, and forward to the side, always with the toe up, and scraping the ground with the heel. Hence the name.

The gentleman's right foot, placed flat on the floor, travels always in a straight line down the room, while his left foot takes alternate steps forward in front, and forward to the side, with the toe up, and scraping the floor with the heel.

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The "*Grand Corté*" (The Large Corté—six steps instead of four). The dancers stand facing each other, and "shunting" forward and back as for the ordinary Corté, but on a more elaborate scale, six steps being used instead of four.

The gentleman walks forward with the left foot for 1, and with the right foot for 2, and for 3 he gives a half-turn towards his partner. He then, putting his weight on to his right foot, takes a step forward with the left foot for 4, and back with the left foot for 5, and, throwing his weight back on to his left foot, "dips" on it for 6, leaving the right foot forward, on the heel, in the usual position at the finish of the Corté.

The lady goes back with the right foot for 1, and back with her left foot for 2; she then half-turns towards her partner for 3, and, putting her weight on to her left foot, swings back her right foot for 4, comes forward on her right foot for 5, and dips slightly on it, and pauses, for 6.

"*Pas Oriental Croisé*" (Oriental Steps, crossed) is another *fantaisie* of Mons. Almanos, which is easy and most effective, and likely to become very popular.

The partners stand side by side, facing down the room, and proceed to travel diagonally across it. The gentleman starts with his right foot,

“*Fantaisies*” on the Tango by “*Les Almanos*”

the lady with her left. The gentleman takes a step forward, diagonally, to the right, with his right foot, for 1; he brings his left foot across the right, travelling in the same direction (diagonally), and then brings his right toe up to the heel of his left foot, for 2; he then takes a step sideways and forward to the left, with his left foot, for 3, “dips” on it, to mark the beat, and pauses, for 4.

He then starts off again with his right foot, forward diagonally, to the right, and repeats the steps exactly as before. This figure may be performed four or six times—in fact, *ad libitum*; and as it carries the dancers round the room, with a little manipulation, is likely to prove useful at crowded fancy dress balls.

The lady, starting with the left foot, takes a step forward, diagonally to the right, for 1, and a step forward diagonally with the right foot, and brings the left toe up to the heel of the right foot, for 2; she then takes a step sideways and forward to the left, with her right foot, for 3, and “dips” on it, and pauses, for 4.

She then starts off again with her left foot, and forward, diagonally to the right, for 1, and repeats the steps exactly as before, the figure being repeated *ad libitum*.

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The "Allez et Retour" Figure (Go and Return).—This figure is another *fantaisie* on the Tango, improvised by Mons. Almanos, and is a modified version of the "Merry-Go-Round" Figure, and specially charming for the ball-room.

It is performed as follows:—The gentleman stands with feet crossed, his weight on the left leg, holding the lady very loosely, but in the ordinary position for the waltz. The lady, starting with the right foot, takes six steps round him to the right, one to each beat of the bar, and then, turning, dances six steps round him to the left. The figure is performed to three bars of music, and they then finish with a Corté for a fourth bar.

CHAPTER IV.

OTHER POPULAR AND ATTRACTIVE TANGO FIGURES.

1. Sheaves Figure.
2. Mazurka Figure.
3. "Scissors, Big and Small," Figure.
4. The "Dip" Figure.
5. Tango Waltz Figure.
6. The Square Figure.
7. Rocking-Horse Figure.
8. The Tapping Figure.
9. The Dutch Figure.
10. The Tapping Figure and Dutch Figure Combined.
11. The Swing Figure.
12. The Promenade with a Half-Crescent Figure.
13. The Screw Figure.
14. The Twisting Figure.
15. The Flicking Figure.
16. The Corté at the Side.

THE following descriptions are of a number of specially popular and attractive Tango steps and figures collected together from various sources by Miss Constance Beattie Crozier, chosen as being thoroughly practical, and easy to follow from a written description. They are also most of them quite new.

The diagrams given show only the pattern made by the dancer's feet upon the floor, as

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though cut in the ice when figure skating—a pastime, by the way, which Tangoing closely resembles—and not the actual steps employed, and they are given only in cases where the dancers do not retrace their steps, making diagrams too complicated to be of practical value.

For the celebrated "*Sheaves*" *Figure*, already alluded to elsewhere, the partners face one another, and hold one another as for a waltz, but the gentleman backs the lady all the time. The gentleman, starting off with the right foot, travels forward, while the lady starts off with the left foot, and goes back, and they describe a pattern on the floor which looks like a line of wheat sheaves. Hence the name.

The gentleman walks forward with the right foot for 1, and with the left foot for 2; he then crosses his right foot over his left for 3, and puts his left foot well out at the left side, heel pointing outwards, toe inwards, for 4. Meantime, at 4, he turns his right foot slightly to the right, rising on to the toe, heel out, while turning his shoulders to the right, to correspond with the movement of his feet.

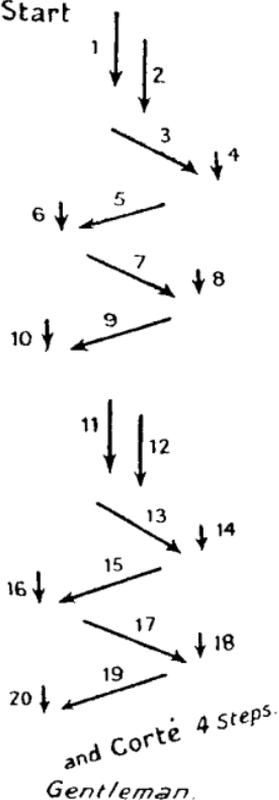
For 5 he crosses his left foot over his right, puts his right foot out to the right side, slightly turns the left foot to the left, the right foot on

Other Popular and Attractive Tango Figures

the toe, heel outwards, also turns slightly to the left; his shoulders also turning to the left, to correspond. Then he crosses his right foot in

"Sheaves" Figure.

Start



front of his left foot, as before, for 7 and 8, crosses to the right for 9 and 10; he then walks forward with the right foot for 11, and with the left for 12. He then crosses over four times in

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front, to left and right, counting "One, two," etc., as before, and on reaching 8 winds up with a Corté. The whole figure, including the Corté, being performed to six bars of the time.

The lady, starting off with the left foot, and travelling backwards, steps back with the left for 1, and with the right foot for 2; she then crosses the left foot behind the right for 3, and puts her right foot well out, at the right-hand side, on the toe, the heel turned slightly outward, and the toe in, for 4. Meanwhile, at 4, she also turns the foot she is standing on (the left) in the left direction, and rises on the toe, while turning the shoulders to the left, to correspond with the movement of her feet.

For 5 she crosses her right foot behind her left, puts her left foot out to the left side, with the left foot, on the toe, heel outward, toe slightly turned in, facing the right direction, and turns her right foot and her shoulders to the right to correspond. She then crosses her left foot behind the right, as before, for 7 and 8, and crosses the right behind the left, as before, for 9 and 10, and she then walks backwards with the left foot 11, and with the right foot for 12. She then crosses over four times, putting the left foot behind the right, and the right foot behind the left,

Other Popular and Attractive Tango Figures

as before, counting "One, two," etc., until reaching 8, when, having crossed over four times more, the dancers wind up with a Corté.

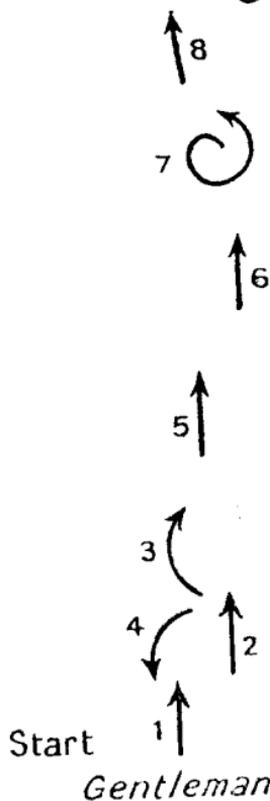
The whole figure, including the Corté, is performed to six bars of music.

The Mazurka Figure.—The dancers stand facing each other and holding one another as for the waltz, but rather further apart. The gentleman starts off with his left foot, the lady with her right foot, following the direction of their hands down the room. The gentleman walks forward with his left foot for 1 and with his right foot for 2, then stops, with his weight on his right foot, and points his left foot in front of his right foot for 3, and behind his right foot for 4. He turns his outside shoulder slightly towards his partner when his foot is forward, and away from her when it is behind, with the toe of the pointing foot turned slightly inwards when forward and outwards when back, to emphasise the rhythm. The gentleman then goes straight forward on his left foot for 5, and on his right for 6, turns on his left foot for 7, and leaves the right foot pointing in front for 8, which is a pause. He then starts off again, but following the direction of the dancers' shoulders instead of their hands, walking forward with his *right* foot for 1 and his left

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foot for 2; then, putting his weight on his left foot, he stops, and points with his right foot forward for 3 and back for 4. He then steps forward

First Part of
Mazurka Figure.



again on his right for 5 and his left for 6, forward on his right foot for 7, and points his left foot forward and pauses for 8. The dancers start off

Other Popular and Attractive Tango Figures

a third time, following the direction of their hands, as at first, from 1 to 8, and then finish up the figure with a Corté.

The lady starts off on her right foot, both dancers following the direction of their hands down the room. She walks forward with her right foot for 1 and with her left for 2, then stops, with her weight on her left foot, and points the toe of her right foot in front of her left foot for 3 and behind her left foot for 4, turning her outside shoulder slightly towards her partner when she is pointing forward and away from him when she is pointing back, without altering the direction of her head; the turn must be of the shoulders merely, just to emphasise the rhythm.

The lady then goes straight forward on her right for 5 and on her left for 6, slightly turns on her right foot for 7 and leaves her left foot pointing in front for 8, which is a pause.

She then starts off again (this time both dancers following the direction of their shoulders instead of following their hands) with her left foot stepping forward for 1, her right foot for 2, and then, putting her weight on to her right foot, she stops, and proceeds to point her left toe in front of her right foot for 3 and behind it for 4, turning the shoulders slightly as before.

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She then steps forward with her left foot for 5, her right foot for 6, and turns on her left foot for 7, and, pointing her right foot, pauses for 8.

The dancers start off a third time, following the direction of their hands as at first, and repeating the steps already described from 1 to 8, and they then finish up the figure, which is performed to six bars of the music, with a Corté, which takes up an extra bar.

In dancing the Mazurka figure, it should be noticed that the gentleman makes a big turn, changing from following the direction of his hands to that of his shoulder on step 7 of the *first* set of eight steps, while the lady makes her big turn in changing from following the hands to following the shoulders on the seventh step of the *second* set of eight steps.

"*Scissors, Big and Small*," otherwise known as "*The Farmyard Figure*," or as "*The Hen*." The dancers stand facing each other, and travel sideways together down, and then up, the room. The gentleman starts off with his right foot, crosses it over the left for 1, walks forward with his left for 2 and with his right for 3, and then puts his left forward and turns on it, to enable him to retrace his steps in the opposite direction, for 4.

Other Popular and Attractive Tango Figures

He then crosses the left over the right foot for 1, walks forward on right foot for 2, walks forward on left for 3, puts the right foot forward and turns on it, ready to retrace his steps, for 4. He again crosses his right foot over his left for 1, puts his left out and turns on it for 2, puts his left foot over his right for 3, and puts his right foot out and turns on it for 4, thus executing "Scissors"; and to finish the figure he crosses his right foot over his left for 1, puts his left forward and brings his right up to it behind for 2, goes back on his left for 3, and leaves his right foot forward, toe up and heel resting on the ground, for 4.

The lady starts off with her left foot and crosses it over the right foot for 1, walks forward with her right foot for 2, and with her left foot for 3, and then puts her right foot forward and turns sharply on it, swinging round the shoulders to face in the opposite direction, ready to retrace her steps, for 4.

She then crosses the right foot over the left for 1, walks forward with the left foot for 2, walks forward with the right for 3, puts the left foot forward and turns on it, ready to retrace her steps, for 4.

She then again crosses her left foot over her

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right foot for 1, puts her right foot out and turns on it for 2, puts her right foot over her left foot for 3, and puts her left foot out and turns on it for 4, thus executing "Scissors"; and to finish the figure she crosses her left foot over her right foot for 1, puts her right foot back and brings her left foot up to it in front for 2, goes forward with her right foot for 3, and leaves her left foot pointing on the toe behind for 4.

For the "*Dip*" or "*Sea Bathing*" Figure, the dancers stand facing each other, and rather far apart, holding each other loosely in order to leave space for both dancers' feet to come over simultaneously during the performance of "Scissors," which is introduced into the dance.

To begin, the gentleman starts by crossing his right foot over his left, in front, exactly as in "Scissors," for 1, and, turning his shoulders slightly to the left and twisting his left foot up on the toe for 2, brings his left foot over his right for 3, turning his shoulders to the right and turning up his right foot on to the toe for 4; then he crosses his right foot in front of his left and walks forward for 5, he walks forward with the left foot for 6, he walks and dips on the right leg for 7, and, putting his weight upon it, remains at the "dip" position for 8.

Other Popular and Attractive Tango Figures

Then for 1 he rises and turns on his right foot, at the same time crossing his left over his right foot to repeat the figure in the opposite direction, travelling *up* the room and exactly re-tracing his first steps from 1 to 8.

To wind up the figure he again performs one turn each way, first to left, then to right, of "Scissors," then walks to the left with his right foot, and, taking a little step with the left foot out at the side, brings the right foot up to it, and, going back on his left foot, leaves his right foot planted on the heel with toe in the air, as for the finish of the Corté.

The lady starts off by crossing her left foot over her right in front, exactly as in "Scissors," for 1, and turning her shoulders slightly to the right and turning her right foot up on to the toe, heel out, so that the right toe points in the left direction, for 2. She then brings her right foot over her left foot in front for 3, turning her shoulders to the left, and turning up her left foot on to the toe, heel outwards, toe pointing to the right, for 4. She then crosses her left foot in front of her right and walks forward with it for 5, she walks forward with the right foot for 6, she walks and dips on the left foot for 7, and,

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putting her weight on it, remains at the "dip" position for 8.

Then for 1 she rises and turns on her left foot, at the same time crossing her right foot over her left to repeat the figure in the opposite direction, travelling up the room and exactly retracing her first steps from 1 to 8.

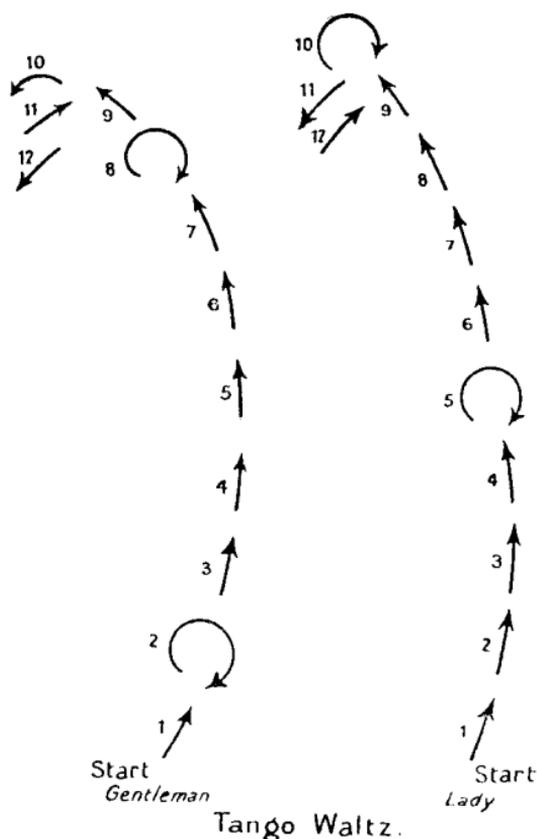
To wind up the figure she then performs one turn in each direction, first to the right, then to the left, of "Scissors"; then she walks to the right with her left foot, and, taking a little step with her right foot out to the side, brings her left foot up to it, and, coming forward on her right foot, leaves her left foot pointing out behind as at the finish of the Corté.

The Tango Waltz Figure.—The dancers stand as for an ordinary waltz, and to begin the figure the gentleman crosses his right foot over his left for 1; he then takes a step with his left foot and turns on it for 2; he then walks forward with his right for 3 and with his left for 4, his right for 5 and his left for 6.

He then crosses the right foot over the left for 1, takes a step and turns on it for 2, and repeats the remaining four steps as before, and winds up with a Corté. The advantage of this figure is that it will carry the dancers, should

Other Popular and Attractive Tango Figures

they wish it, right round the ball-room, and is therefore specially useful in a crowd, or when hunting for a clear space in which to practise less accommodating figures.



The lady starts by crossing her left foot over her right for 1; she walks forward with her right for 2, with her left for 3, and her right for 4; she

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then brings her left shoulder forward and swings her right shoulder back to turn on 5, and walks straight forward on her right foot for 6; she then crosses her right foot over her left for 1, and repeats the steps as before.

It is very useful to bear in mind that for the fourth step the gentleman and lady have their inside feet crossed over their outside feet and pointing forward, side by side, in the direction they are taking together. It should also be specially noticed that the gentleman turns on step 2 and the lady on step 5. It is particularly necessary for this figure that the gentleman should hold his partner very loosely, or it is impossible for them to turn.

The Square Figure.—The dancers face each other, holding each other as for the waltz, and proceed to make the pattern of a square upon the floor.

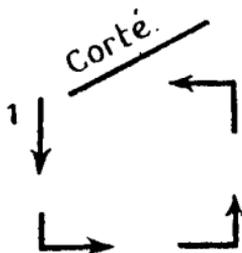
The gentleman goes straight back with his left foot for 1, straight to the right with his right foot, bringing his left foot up to his right foot for 2; he goes forward with his right foot for 3, and to his left with his left foot, bringing his right foot up to it, for 4.

The lady goes forward with the right foot for 1, straight to the left with her left foot, bring-

Other Popular and Attractive Tango Figures

ing her right foot up to her left foot, for 2; she then goes backwards on her left foot for 3, and to the right with her right foot, bringing her left foot up to her right foot, for 4. This they repeat several times and finish up with a Corté.

Square Figure.



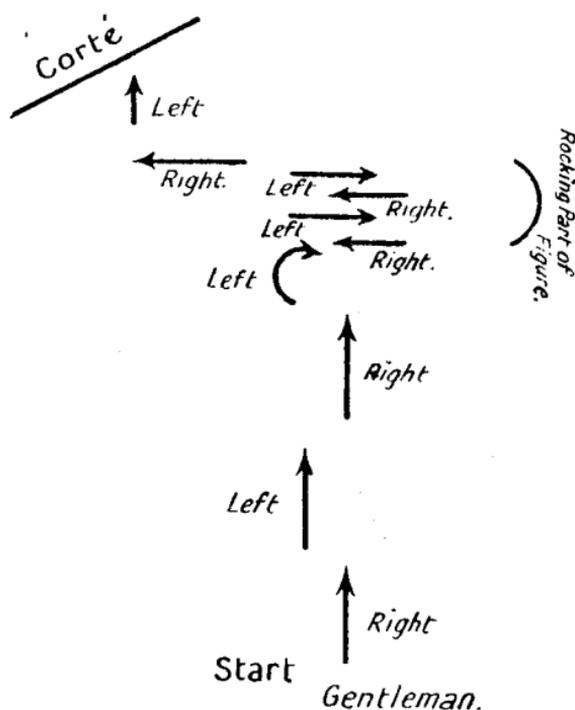
The Rocking-Horse Figure.—This is a half-time figure, which suddenly changes, right at the end, to wind up with a full-time Corté.

The dancers stand facing the direction in which they are about to travel, side by side, holding each other as for the waltz. The gentleman starts off with the right foot, the lady with the left, and they take three steps forward in a straight line, counting two beats of the time to each step. The gentleman having counted "Right, left, right," during six beats of the time, takes a long step with the left foot, and turns on it to face his partner for 7 and 8, ready to begin the rocking part of the figure. For this he brings

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his right foot up to his left foot, counting "One and two"; from there he steps back with his left foot, counting "Three and four"; then he comes forward on his right foot for 5 and 6, and goes

Rocking Horse Figure.



back on his left foot for 7 and 8. He then takes one step with the right foot backwards, counting "One and two," takes a step to the side with the left foot for 3 and 4, and then suddenly changes

Other Popular and Attractive Tango Figures

into a full-time Corté, counting "Five, six, seven, and eight" for the four Corté steps employed to a single beat of the bar, to bring the figure to a close.

The lady, having taken three steps forward in a straight line, counting two beats of the music for each step, counting "Left, right, left" during the six beats of the time, takes a long step with the right foot, turning to face her partner for 7 and 8, ready to begin the rocking part of the figure.

For this she brings her left foot up to her right foot, counting "One and two," then steps forward with her right foot, counting "Three and four," then goes backwards on her left foot, counting "Five and Six," and comes forward on the right foot for 7 and 8.

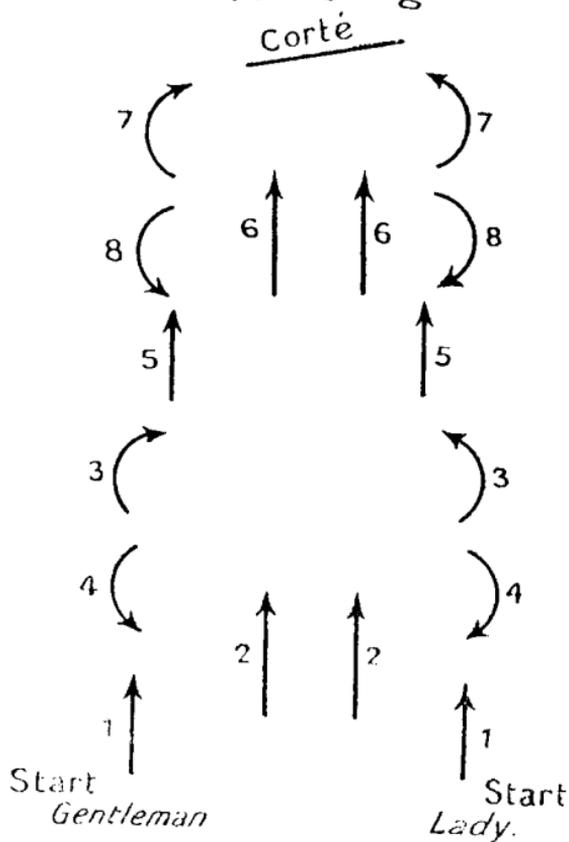
She then takes one step with the left foot forward, counting "One and two," takes a step to the side with the right foot for 3 and 4, and then suddenly changes into a full-time Corté, counting "Five, six, seven, eight" for the four Corté steps employed to a single beat of the bar, to bring the figure to a close.

The Tapping Figure.—The dancers stand side by side, almost facing one another, and holding one another as in the waltz, the gentleman

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starting off down the room with his left foot and the lady with the right, both facing in the same direction.

The Tapping Figure.



The gentleman takes a step forward with his left foot for 1 and with his right foot for 2 ; he then stops, and, putting his weight on to the right foot,

Other Popular and Attractive Tango Figures

puts his left foot forward for 3 and back for 4, meanwhile rising up and sinking down, toe and heel, upon the right foot, upon which he is balanced to emphasise the rhythm.

He then goes forward on the left again and repeats the steps a second time exactly, winding up with a Corté.

The lady starts off with the right foot for 1, takes a second step forward with her left foot for 2, and, putting her weight on to it, stops, swings the right foot forward for 3 and back for 4, meanwhile rising to the toe of the left foot, upon which she is balanced, for 3, and sinking back on to the heel for 4, to give point to the rhythm.

She repeats the four steps exactly, starting off on the right foot as before, and then winds up with a Corté.

The Dutch Figure.—The partners dance side by side, facing down the room in the direction in which they are going to travel, and holding each other as in the waltz, but rather more loosely. The gentleman starts off with the right foot and the lady with the left.

The gentleman takes a step forward with his right foot for 1, then puts his left foot out sideways, to the left, turning the left toe and knee inwards, so that he turns to face his partner, for

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2; he then puts the same foot (the left foot) out in front in the direction in which the dancers started to travel for 3, and rests with his weight on it for 4. He then starts with his right foot again and repeats the same three steps and a rest twice more, starting each time with the right foot. The figure is danced to three bars of the music, winding up with a Corté for bar four.

The lady starts off with her left foot and takes a step forward for 1; she then puts her right foot out sideways, to the right (turning the right toe and knee inwards, so that the knee-cap is facing the floor, while turning to face her partner), for step 2; she then puts forward the same foot (the right foot) out in front, in the direction in which the dancers started to travel, for 3, and rests with her weight on it for 4. She then starts off with the left foot again and repeats the same three steps and a rest twice more, starting off with the left foot each time. The figure is performed to three bars of the music, and winds up with a Corté for bar four.

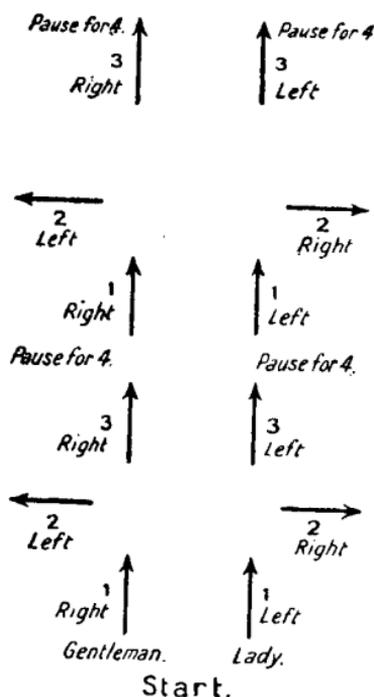
The *Tapping Figure* and the *Dutch Figure* are sometimes combined with great success, as follows:—

The gentleman, starting off on his right foot, does the Tapping Figure twice, to two bars of

Other Popular and Attractive Tango Figures

music; he then goes forward with the left foot for 1, forward with the right foot for 2, taps with the left for 3, and puts his weight on it for 4. He then turns to retrace his steps, starting on his

Dutch Figure.



right foot, for 1 (an extra step, introduced to get the dancers' feet into the right position, so that they may be turning the feet outwards, instead of inwards towards each other), going forward with

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his left foot for 2, putting his weight on to it and sending his right foot out to the right side while slightly turning towards his partner for 3, and going forward with his right foot and putting his weight on to it for 4. Then—and this is *most* important—the gentleman goes off with his left foot for 1, puts his right foot out at the side, on the toe, with the knee turned almost under, to slightly face his partner, for 2, then goes forward with his right foot, with his weight on it, for 3, and rests on it for 4.

The lady, starting off with her left foot, does the Tapping Figure twice, to two bars of the time; she then goes forward with the right foot for 1 and the left foot for 2; she taps with the right for 3 and puts her weight on it for 4. She then turns to retrace her steps, starting with her left foot, for 1 (an extra step, introduced to get the dancers' feet into the right position, so that they may be sending the feet outwards, instead of inwards towards each other), going forward with the right foot for 2, putting her weight on to it, meanwhile sending her left foot out to the left side, while slightly turning towards her partner, for 3, and going forward on her left foot and putting her weight on it for 4. Then—and this is *most* important—the lady goes off with her

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right foot for 1, puts her left foot out to the side, on the toe, with the knee turned almost under, to slightly face her partner, for 2, then goes forward with her left foot, with her weight on it, for 3, and rests on it for 4.

It should be noticed that directly the dancers turn from performing the Tapping Figure twice—to two bars of the time—they take a step for each beat of bar during bar three, but after that they take only three steps to the first three beats of each bar, and pause on the third step for beat 4, which is a rest.

The combined figures may wind up with a Corté.

The Swing Figure is a good one. It is performed as follows:—

The gentleman starts off with the right foot and the lady with the left; they take two steps, and the gentleman points the right foot and the lady the left for the third beat of the bar; then the gentleman swings his right foot in a half-circle over his left foot, simultaneously turning his left shoulder for beat 4. The lady swings her left foot in a half-circle over her right foot, while simultaneously turning the right shoulder, and the dancers, having executed a *volte face*, are

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ready to retrace their steps in the direction whence they started.

Starting off with the inside feet, they again take two steps and point for 3, and each swings the pointing foot over the other in a half-circle as before. This brings them into position for repeating the figure, which winds up with a Corté repeated twice.

Promenade with a Half Crescent.—The dancers stand side by side, holding each other as for the waltz, and facing down the room. Starting off for the Promenade (which is performed at half-time) with the outside feet, the gentleman beginning with the left foot, the lady with the right, they take three steps forward, one step to each two beats of the bar, then changing to full time, they bring the inside feet—the lady's left foot and gentleman's right foot—forward for 7, then the outside feet first come forward, on to the ball of the foot, just touching the ground in front very lightly (the real weight of the body remaining poised on the inside feet), and are swung back, and the dancers' weight transferred to them, for 8. Next they go back on the inside feet, and bring the outside feet up to the inside feet on the ball of the foot (the weight remaining on the outside feet), for 9,

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and kick the inside feet slightly up behind for 10. They now come forward with the inside feet for 1, with the outside feet bringing inside feet up to outside feet, and slightly kicking forward outside feet for 2. This they repeat, backwards and forwards, to four beats of the bar, and end up with the last half of the Corté.

To practise the second half—the Half Crescent part—of this figure, it must be exaggerated. The lady, with her weight balanced on the left foot, comes slightly forward on her right foot, swings right foot behind left, for 1; passes the right foot with the left, and draws the right foot up to left, kicking left foot up behind, for 2; then she brings her left foot forward for 3, and her right foot passes her left foot, and then her left foot comes up to just behind the right foot, and kicks it up, for 4.

The gentleman, to practise the “Half Crescent,” stands with his weight balanced on his right foot; he comes forward slightly with his left foot, and then swings his left foot behind his right foot, for 1; then passes the left foot with the right foot, and, drawing the left foot up to the right, kicks the right foot up behind, for 2; then he brings his right foot forward for 3, and passes his right foot with the left, and,

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drawing his right foot up just behind the left foot, kicks it—the left foot—up, for 4.

The "Screw" Figure.—The dancers stand side by side, facing down the room, and the gentleman goes forward with his right foot for 1, with his left, and brings right foot up to his left, for 2; he then twists in his left foot towards his partner for 3, and then brings it (the left foot) out to the left side for 4.

Then he turns on his right foot, and brings his left over his right, for 5, puts his balance on to his left foot, and turns his right foot over his left, for 6, points his left foot in front for 7, and puts his weight on to it for 8.

The lady goes forward on her left foot for 1, and with her right foot, bringing the left foot up to the right, for 2; she twists in her right foot towards her partner for 3, and then brings it—the right foot—out to the right side for 4; then she turns on her left foot, and brings her right foot over her left, for 5, puts her balance on her right foot, and turns her left foot over her right, for 6, points her right foot in front for 7, and puts her weight on to it for 8.

The Twisting Figure.—The dancers stand side by side, facing each other, and holding each other in the ordinary way, as for waltzing.

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The gentleman starts off with the left foot, and the lady with the right.

The gentleman, starting off diagonally, goes forward with the left for 1, passes the left with the right for 2, and passes the right before the left for 3, counts "one," putting his weight on it (the fourth beat of the bar), and brings the right foot up on to the toe behind. He then turns, and retraces his steps, transferring his weight on to the right foot, and, counting "one," pushes the left foot forward before the right for 2, pushes the right foot forward before the left for 3, leaving the left foot up on the toe behind for 4.

He then transfers his weight on to his left foot, crosses the right foot behind the left for 1, swings left foot round "against the clock" (*i.e.*, the direction taken in reversing), with shoulder and head following, for 2, crosses right foot over left for 3, steps forward on left, bringing right foot up to left, and kicks left foot up in front, for 4.

He now retraces his steps thus: he crosses his left foot behind the right for 1, swings the right foot round "with the clock," shoulder and head following, for 2, crosses the left foot over the right for 3, steps forward with the right

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foot, and, bringing the left foot up to the right behind, kicks it—the right—for 4, and finishes with a Corté.

The lady, starting off diagonally with the right foot for 1, passes the right foot with the left for 2, passes the left foot with the right for 3, counts "one" on it (the fourth beat of the bar), and brings the left foot up on the toe behind. She then turns, and retraces her steps, transferring her weight on to the left foot, and counting "one," then pushes the right foot before the left for 2, pushes the left foot before the right for 3, leaving the right foot up on the toe behind for 4.

She then transfers her weight on to her right foot, crosses the left foot behind the right for 1, swings the right foot round "with the clock" for 2, crosses the left foot over the right for 3, and steps forward on the right, bringing the left foot up to the right, and kicking the right foot up in front for 4.

She now retraces her steps, thus: she crosses the right foot behind the left for 1, swings the left foot round "against the clock,"—*i.e.*, in the direction taken in reversing—for 2, crosses the right foot over the left for 3, steps forward with the left foot, and, bringing the right foot up to

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the left foot behind, kicks it—the right—for 4, and finishes with a Corté.

The Flicking Figure.—The dancers stand side by side, holding each other as in the waltz, and both facing down the room, in the direction in which they are about to travel.

The gentleman starts with his left foot, the lady with her right.

The gentleman goes forward with his left foot for 1, then goes a step forward with his right foot for 2, then, putting his weight on to the right leg, he stretches the left leg out forward to its full length, in a straight line from hip to toe, twists it slightly inward towards his partner, with the toe, on the point, just touching the ground, and the knee turned partly under, for 3, and, straightening it, flicks it up for 4.

He then goes forward on the left foot again, and repeats the same movements exactly as before, twice more, to three bars of the time, finishing up with a Corté for the fourth bar of the time, or, repeating the movements a fourth time, omits the Corté, and goes straight on without a break to "Scissors."

The lady goes forward with her right foot for 1, and takes a second step forward with her

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left foot for 2 ; then, putting her weight on to her left foot, she stretches the right leg out forward to its full length, in a straight line from hip to toe, slightly twists it inwards towards her partner, with the toe at the point, and just touching the ground, with the knee turned partly under, for 3, and, turning it out again, flicks up the toe in front for 4.

She then goes forward on the right foot again, and repeats exactly the same movement as before, twice more, to three bars of the time, finishing up with a Corté for the fourth bar, or repeating the movements a fourth time, or omitting the Corté, to go straight on without a break to "Scissors."

Corté to the Side.—The Corté at the side is a variation of the usual backwards and forwards Corté, in which the second step is taken out to the side, which is used by some dancers. It is considered rather more difficult than the other.

The gentleman comes forward on his right foot, brings his left foot up to the level of the right, but at the side, at least a foot away from it, at the same time slightly tapping the ground with his left foot, for 2. He goes back on his left foot for 3, puts his weight on to it, and

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leaves the right foot, toe up, planted on the heel, as usual, for 4.

The lady goes back on her left foot for 1, brings her right foot up to the level of the left, but well out at the side, at least a foot away from it, and at the same time taps the ground with the left foot, for 2, brings forward the right foot for 3, and leaves the left foot pointing on the toe behind for 4.

CHAPTER V.

"WHERE TO DANCE THE TANGO." Dancing Tea, Dinner, and Supper Clubs.

- The "Thé Dansant" Club, at the Carlton.
- The Four Hundred Club, 6, Old Bond Street, W.
- The Public Schools and Universities Dance Club, at the Savoy Hotel.
- The Saturday Supper Club, at the Grafton Galleries.
- The Dancers' Club, at the Grosvenor Hall, Buckingham Palace Road, S.W.
- The "Royalist Club," and "Services and Universities Dance Club," at the Criterion and the Grafton Galleries.
- The Dinner Dances at Princes' Galleries, Piccadilly, W.
- The Thé Dansants, at the Waldorf Hotel, Aldwych, W.C.
- The Boston Club, at the Grafton Galleries.
- The Thé Tango Club, at Princes' Restaurant, Piccadilly, W.
- "Thé Tangos," at the Hotel Cecil.
- "Thé Tangos," at the Metropole, Brighton.
- "Thé Tangos," at the Queen's Hotel, Westgate-on-Sea.
- "Thé Tangos," at the Grand Hotel, Scarborough.
- "Thé Tangos," at Tilley's Rooms, Newcastle.

DANCING Tea, Dinner, and Supper Clubs, besides dancing clubs, where the dancing is the chief attraction of the evening's entertainment, just now abound in London.

The afternoon dance, or "Thé Dansant," long since popular abroad, was revived with much

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enthusiasm last winter both at Biarritz and all along the Riviera, where the pleasant little county clubs instituted delightful afternoons for dancing the One-step and Tango, and proved their attractiveness so conclusively that they became the rage in Paris last spring, where members of the “*Haut Monde*” met to dance every single afternoon, and Tango dancing masters made a fortune.

Now that winter-time is here the “Thé Dansant” has slipped across the Channel, to be received with open arms by hostesses both in London and all over the country side as an ideal form of winter entertainment. Indeed, it has everything to recommend it from every point of view. What could be pleasanter, for instance, on a dull wintry afternoon, at five o'clock or so, when calls or shopping are over, than to drop in to one of the cheery little “Thé Dansant” clubs, which have sprung up all over the West End during the last month or two, to take one's place at a tiny table—one of the many which surround the dancing floor—set forth with the prettiest of gold and white china; to enjoy a most elaborate and delicious tea, served within a moment of one's arrival, while listening to an excellent string band playing

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delicious, haunting Tango airs, with an occasional waltz—for those who prefer Bostoning—or lively rag-time melody, introduced from time to time? While chatting with friends, or joining in the dance, an hour or two slips by like magic, and it is time to go; but never mind, the club meets twice a week at least, and many of them every day.

Of the many private “Thé Dansant” clubs which have lately been started, the “Thé Dansant” Club organised at the Carlton Hotel by Mrs. Carl Leyel and Mrs. Fagan, which meets on Tuesday and Thursday afternoons from 4 to 6.30, is one of the very best, as it is quite one of the most exclusive.

Once inside its rigidly guarded portals, everything is delightful in the extreme; but the thing is to get there!

Membership is strictly limited to one hundred, subscriptions are high, and election difficult, while by a special, and, in these emancipated days, rather uncommon rule, no young girl is admitted without a chaperone.

Guests' vouchers are obtainable by members on payment of a special fee, the guests' names being submitted beforehand to the committee of the Club by the member introducing them,

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who must be present to receive his or her guests on arrival, and to sign for them at the door.

The ball-room at the Carlton, though not large, is very charming, with its decoration of ivory and dull gold, its pleasantly shaded lights, and many flowers, and it is here that the "Thé Dansant" Club's afternoon dances take place.

Stroud Haxton is in personal attendance with his small and specially chosen string orchestra, which proves an immense attraction both to those who dance and those who merely wish to sit and watch the dancers while chatting over tea.

Well-known people are seen on every side. The dancing enthusiasts come early, and spend the whole afternoon; others drop in for half an hour; while many of the members bring parties of young people, who seem much to enjoy the novelty of dancing in the afternoon, and seldom leave until after the last bar of music has been played.

In pleasant surroundings and amidst charming company, a delightful air of informal enjoyment prevails. Cigarettes are allowed in the ball-room after tea, and the special engagement of the famous French Tango dancers, "Les Almanos," who arrived fresh from Paris, bring-

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ing the very latest variations of the Parisian Tango, only two days before the opening of the Club, is the greatest possible success. Their dancing is the most graceful, gay, infectious thing imaginable, and an absolute revelation of the possibilities of the Tango as a ball-room dance to those who watch them for the first time; for their movements are the very poetry of motion, and no step seems ever to be repeated twice, for they improvise in most marvellous fashion, while their enthralled audience watches spell-bound.

When an "Exhibition Dance" takes place down the centre of the dancing floor, that all may see it, all but Mons. Almanos and his pretty partner, Mdlle. Odette Bernard, return to their special tea tables as coigns of vantage from which to watch a delightfully sparkling little performance of one or other of the newest dances of the hour—the latest invented figure in the Tango, perhaps, or, maybe, the *Maxixe brésilienne*, the star of which, by the way, is doubtless in the ascendant, for the dance is so delicately spirited and graceful, and the music so alluring and gay.

The dance ends suddenly, as it began, and hardly has the hum of applause died away than

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another air will strike up. Most of the younger people present, regardless of unfinished tea, exclaim impulsively, “We can’t miss this!” and in another instant the ball-room is full of whirling or gliding couples joining merrily in the dance.

“Monsieur” and “Mademoiselle,” meantime, will withdraw to a wee table for the well-earned tea, which they are so seldom left to enjoy, for a pleading couple will almost certainly approach begging to be guided through the intricacies of the dance, should it chance to be a Tango! To this they smilingly consent, each guiding a member of the Club with surprising skill through the most intricate mazes, to the admiration of friends who chance to be looking on, and their own satisfaction and delight; for one seems to learn more through a single dance with a really expert partner than by any amount of private practising.

“*The Four Hundred Club.*”—The Four Hundred Club, which opened only at the beginning of the present winter season, in delightful premises at 6, Old Bond Street, for the purpose of holding dance suppers and dance teas, combined with a “Cabaret Entertainment,” under the directorship of Mr. Cecil Kent, is already such a success that, despite rigid enforcement of the

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rule allowing each member to introduce only three guests on any one occasion, tea and supper tables have to be booked beforehand in order to ensure getting a place.

It caters to compete with the best London restaurants, wonderful kitchens having been specially installed, under the charge of first-rate chefs.

The reason for its popularity is not far to seek, for as a London venture it is quite unique, providing a mutual playground for "le monde qui s'amuse," and those hard-worked members of society whose whole duty in life is to amuse the public from the stage.

The pleasantest Bohemian atmosphere, in the best sense of the term, prevails, and the membership includes Royalty, an English duke or two, many well-known peers, and some of the best-known and most shining lights of the musical comedy stage.

The general setting of the Club is charming. It consists of a large and well-ventilated dancing hall, provided with one of the best-laid floors in London, surrounded by a low platform, fitted with three-sided settees and tables where teas and suppers are served. The sub-divisions, made by the backs of settees, are cleverly

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arranged to form “boxes” to accommodate parties of varying size, from every seat of which one can command an excellent view both of the platform erected at one end of the hall, for the artistes and dance orchestras, and of the whole of the dancing floor.

A broad staircase at the opposite end of the hall to the stage leads up to a wide gallery, which encircles the hall, providing an amusing coign of vantage on carnival nights, when, decked with coloured streamers and balloons, it looks very gay indeed. Here, also, “overflow” teas and suppers are served, and one gets a most amusing bird’s-eye view of the dancers and of the performers on the stage.

The general appointments of the Club, from the gold, black and white teacups, to the pleasantly shaded rose-coloured lights, old-world chintzes and purple-coloured carpets, show evidences of an uncommon taste and skill expended in their choice, and the result is most harmonious and altogether charming.

Stroud Haxton’s orchestra provides dance music both in the afternoon and at night, and a special rag-time drummer band, consisting of banjos, drums and fifes, plays occasional “Rags” at night.

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At the Four Hundred Club dancing is seen such as takes place nowhere else in London, for all the best-known Tango and Maxixe dancers are members, and come in to dance for their own pleasure after their evening's work is done, often giving an impromptu "special performance" for the amusement of the members of the Club. Signor Marquis and Miss Clayton, from the Savoy, "Les Almanos" from the Carlton, Miss Hammond and Mr. Hodges, and last, but not least, George Grossmith and Phyllis Monkman, of the Gaiety and Alhambra, often drop in to dance. And, apropos of this, there is an amusing tale of how George Grossmith and his partner, when Tangoing there one night, were approached by a short-sighted waiter, who, having failed to recognise them, was overheard gravely requesting them to leave the dancing floor while some "professional dancers" gave a performance of the Tango!

Here, too, the Maxixe is seen at its best, and lately the three cleverest Maxixe dancing couples in town were all seen "taking the floor" together.

Occasionally a big supper party will be held by members of the Club, by special arrangement with the management.

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The Club opens on Sunday nights, but not on Sunday afternoons.

Dinner at eight o'clock replaces supper, and a special concert takes place while members dine. This lasts until 10.30 or so, when the dance orchestra takes its place, and plays until half-past two, those members who do not care to dance on Sunday night, as a rule, leaving early.

A much-appreciated feature is the amusing "Cabaret Entertainment," which takes place nightly during supper; the programme is constantly changed, and the most popular entertainers in town have already appeared, while Mr. Kent has various delightful schemes in store for the near future.

One week the famous "Rag-time Octette" sang all the most fascinating numbers from their repertoire, and the mysterious and beautiful effect produced by secreting some of the minstrels up above in the gallery, whence their voices floated down to blend in the part-songs given from the stage, received quite an ovation.

Since then Max Darewski, the boy prodigy—who has just grown up, and plays the piano more wonderfully than ever—Rena Parker, whose singing is always a delight, and Irene Olsen, late

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of Shanley's, in New York, and now fresh from Ciro's, in Paris, with her delicious rendering of the most captivating songs of the hour, have helped to make the "Cabaret" a *succès fou*.

Soon Willie Soutar is announced to sing every night during supper, while "Songs at the Piano," of the attractive type chosen by Margaret Cooper, are promised as an attraction in the near future, that all tastes may be equally catered for.

The "Cabaret" entertainers, however, by no means have things all their own way at supper time, and supper is apt to be a somewhat inconsequent, though most lively and entertaining, meal, partaken of by many in mere snatches, for after some famous "star" has sung or given "imitations," the orchestra will suddenly intervene with an infectious dance melody, when the keen dancers of the company promptly proceed to leave their seats and dance a Rag-time or a Tango in between the courses.

On carnival nights—which will possibly be held each Saturday in the near future—the scene at midnight is gayer still. Coloured balloons, inflated with gas, are tied to all the chairs, and ladies, untying them, fasten them to an ornament, to float over their heads as they dance, with

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most picturesque effect. Then come showers of coloured ping-pong balls, such as one sees at carnival-times abroad, to be tossed about at supper, while wonderful head-dresses and caps, from the treasure trove of Paris, make their appearance, lending animation to the merry scene, and making a kaleidoscope of changing colour as the revellers mingle in the dance.

New Year's Eve will be a great occasion, when King Carnival and his Satellites will have full sway to welcome in the New Year right royally.

The rules for the enrolment of members at the Four Hundred Club are very strict. Only those are eligible for membership who belong to one of the few leading London clubs, or are public school or University men, or officers in either Service.

The few lady members join mostly in order to be able to dance there in the afternoons, only those who are near relatives of masculine members of the club, or who are proposed and seconded by lady members, being eligible for election.

The annual club subscription is five guineas, and every member is also required to pay ten shillings, the amount called up on one £1 six per cent. Preference share, which every member

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of the club must hold ; but they have no further liabilities whatever.

Each member is allowed to introduce a certain number of guests—who must be persons received in general society—so long as the accommodation for members is not thereby interfered with.

At night the payment by members on each guest's voucher is five shillings.

Table d'hôte dinner on Sunday night is six shillings a head.

The cost of the *table d'hôte* supper which is served on week-days from 11 p.m. until 1 a.m. is five shillings, while supper *à la carte* is obtainable as long as the club is open, and belated members and their guests are often to be seen indulging in an early morning meal of bacon and eggs at about 4.30 or 5 a.m.; for though nominally open from 10.30 until half-past three, there is no definite closing time ; sometimes, if only some half-dozen people still remain, the club will shut at half-past two, while on other nights dancing is often in full swing at half-past four, or even later.

The Public Schools and Universities Dance Club is quite one of the most popular, as it is one of the best-organised dance clubs in town, and no less than forty thousand people have been

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present at its dances, held at the Savoy Hotel, since it first started, three seasons ago.

Seven hundred and fifty dancers often attend the club on one single night, so to avoid overcrowding, dancing takes place in two ball-rooms, to music provided by two separate orchestras, synchronising by means of an ingenious arrangement of electric bells.

The Public Schools and Universities Club dances are now held twice a week, on Monday as well as Friday nights; and on Friday nights—the original nights—when the general attendance is always larger than on Mondays, the two ball-rooms are still in use.

Stroud Haxton, who practically made his *début* at these dances, provides the music, and always plays himself, having only missed one dance—when absent through illness—during the last three years.

The dances begin at nine o'clock and end promptly at half-past two—a rule which is much appreciated by the many members who have to work next day.

At 11.15 there is an interval of an hour, during which most people go up to sup in the Savoy Restaurant, Foyer, or Winter Garden, paying the usual restaurant prices for whatever they order;

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but this is, however, optional. The *table d'hôte* supper is 6s. a head. Many people go to a theatre first, then sup at the Savoy, and wind up by going down to dance after supper, thus satisfactorily fulfilling one of the chief ambitions of the day—to get in as much as possible. Some even then are not content, and a long string of taxis is often seen wending its way, taking the late members onward to wind up the night at the Four Hundred Club when the Savoy dance is over.

The members of the Club—men only—must be members of certain public schools, or of Oxford or Cambridge University, or belong to one or other of the two Services; and the annual subscription is £4 4s. for ordinary members and £3 3s. for members who are officers in the Army or Navy.

An unlimited number of vouchers for guests may be obtained on payment of 5s. each; but the name and address of each proposed guest must be submitted to the committee of the Dance Club before the vouchers can be issued.

Sometimes people give small dances—or even quite large ones—at the Public Schools Dance Club, instead of turning out their own rooms. They reserve a private room for supper, or

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engage a number of tables, placed all together, for their guests in the restaurant. All such arrangements are undertaken by the club if the member wishes to be saved trouble. Recently one such party numbered fifty-two, and parties of forty are fairly common. In getting up such large parties, it should be recollected that the name of each guest must be sent in beforehand with the request for vouchers in the usual way.

Two Tangos are now introduced into the evening programme at each dance, and as a rule both are encored; and doubtless more will be introduced at an early date, should members express a wish to have them.

The rules for the admission of guests are unusually strict, and are most rigidly enforced. No member is allowed to introduce anyone who is, or who has been, on the stage, though in exceptional instances the committee, on having the name of some well-known actor or actress brought to their notice, are pleased to accord them a special invitation to be present.

The Saturday Supper Club.—The “Supper Club,” which has met on Saturday nights at the Grafton Galleries, 8, Grafton Street, W., for the last dozen years, is one of the oldest dance clubs

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in London, and has long been famous as a rendezvous for the best dancers in town, who are always to be seen there.

Should a new dance come into vogue, it will make its first appearance at the Supper Club, danced by a couple of experts—members, or members' guests—to be judged by the other members present; if approved, it probably becomes the rage of London ball-rooms: if condemned as ungraceful or dull, it will probably die a sudden death, to be never seen again!

The "Boston" was danced at the Supper Club long before it became the ordinary dance of Society, and it was here that the "Double Boston" and "Triple Boston" met with approval for the ball-room.

The Tango was danced at the Supper Club as a regular feature of the evening's programme when practically unknown elsewhere, or still labouring under a ban from those who had never seen it danced, except in exaggerated forms upon the stage.

The Maxixe is now gaining ground with Supper Club dancers, and though few at present dance it, they do not sit it out. Everyone crowds into the ball-room as the first bars are played to look on and admire, and soon it will

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probably take an important place upon the programme.

A special privilege is enjoyed by the members of the Supper Club in the opportunity it provides for them to see the constantly changing collections of pictures which adorn the walls of the Grafton Galleries, and which as a rule consist of one or other of the most talked of exhibitions in town—one month, perhaps, the “Post Impressionists,” the next some fine show of portrait work by the most famous of modern painters, while a third will bring a collection of the work of sixteenth-century masters of the Spanish School, perhaps, and so on throughout the year.

A not inconsiderable advantage this, especially for men members whose work prevents them from getting to picture shows, which are seldom open after six o'clock; and picture-gazing is in consequence a favourite occupation during the intervals of the dance.

The Grafton Galleries supper rooms are downstairs, in a charmingly got-up banquetting hall, with white-and-gold walls, soft, shaded lights, and small tables, with gilt chairs, to accommodate parties of four. Here supper is served from eleven o'clock to one, at a fixed price of five shillings a head, while light refreshments

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can also be obtained by those who do not want to spare time from the dance to enjoy a sit-down supper. There is no fixed supper interval, and Herr Meier's orchestra plays in the dancing galleries from 10.30 to half-past two.

The annual subscription for members is five guineas, if elected during the first half of the season—between the beginning of October and the first of May—or three guineas if elected during the second half, and each newly elected member must hold a £1 share in the Grafton Clubs, Ltd.

Members' names come up for re-election at the beginning of each winter season. There is no entrance fee.

Members have the pleasant privilege of inviting visitors, as guests of the club, without payment of any fee, provided that their number does not exceed three on any one occasion. No member may, however, invite the same man guest on more than six occasions in the year.

The names and addresses of all visitors must be written down by the member introducing them, in a book kept for the purpose, on their arrival. Members inviting friends can furnish them with a card of invitation, to be obtained

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beforehand from the secretary, to avoid their having to wait at the entrance of the Club while the member entertaining them is being sent for and found—a convenient plan when several guests are each arriving at a different time during the evening; but no guest can be admitted to the Club unless the member inviting him or her is present.

Both ladies and men are eligible as members of the Saturday Supper Club, and those who are already members of certain selected clubs—a list of which can be obtained from the secretary—are eligible for election by the committee of the “Supper Club” without being proposed and seconded by members.

“*The Dancers’ Club.*”—The Dancers’ Club, which meets at the Grosvenor Hall, Buckingham Palace Road, S.W., on Wednesday nights, from October to April or May, is a small but very cheery little institution, which is proving the greatest possible success. The members—both men and girls—are for the most part quite young people, and the dances resolve themselves into almost “boy and girl” affairs. Chaperones, too, are often *en évidence*—a rather rare thing in these days of dancing clubs—and most of the members come accompanied by parties of six or a dozen

The Tango and How to Dance it

of the keenest dancers of their acquaintance for each dance.

The number of members is kept rather small—at present they number about fifty—allowing plenty of room for them to bring their friends ; and the number of guests' vouchers obtainable for any one night by a single member is not at present limited.

The chief attractions are an admirable floor, plenty of space for dancing in a delightfully airy atmosphere, and Haxton's orchestra, with Stroud Haxton himself in attendance to lead with his violin.

Personally, I have never heard him play better than here, for the hall, being comparatively small, allows him to play himself while conducting his band.

Every dance is, as a rule, encored with vigour, and nowhere is keener or better dancing to be seen than here ; while a delightful atmosphere of youth and *joie de vivre* prevails.

The Tango is weekly growing in popularity. At present one Tango and an extra are played each night, but after Christmas it is likely that several more will figure on the programme of each dance, in deference to the wishes of the members, who are taking it up with much enthu-

"Where to Dance the Tango"

siasm, and already many of them are dancing it extremely well.

There is no supper interval, but an excellent caterer—Hill—is in attendance, and members can get anything they may require at a very moderate charge.

The members of the committee include Mrs. Alec Tweedie and Mr. Lewis Baumer, and the rules for the election of dance members is very strict.

Intending members must apply for subscription forms to the hon. secretary, Miss Constance Beattie Crozier, at the Gosvenor Hall.

The subscription fees for members amount to £1 10s. for each set of ten dances, and guests' vouchers are obtainable for 4s. 6d. each. Members must apply for these beforehand, and the name and address of each proposed guest must accompany the application.

The "Royalist Club" and "Services and Universities Dance Club."—The Royalist Club, which is now affiliated with the Services and Universities Dance Club, holds dances several times a week at the Criterion and at the Grafton Galleries, members being supplied with special cards, giving the Club "fixtures" for a couple of months ahead, at intervals during the year.

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The hon. secretary is Mr. F. G. Plummer, while the members of the committee, which is a large one, include the Right Hon. Sir George Reid, G.C.M.G., Sir Robert Hay-Drummond-Hay, C.M.G., Admiral W. H. Piggott, and Colonel G. F. Paske.

The annual subscription to the Royalist Club is three guineas, or members may join for the half-season for half fees.

Members are entitled to vouchers for the admission of three guests, whose names and addresses must be entered in the visitors' book on arrival, to each Club dance held, upon payment of 5s. each. Supper is served at a special price from 9 o'clock to 12.30, and other refreshments are also to be had.

Dancing begins at 9 o'clock, and goes on until half-past one.

The Tango is this winter a specially popular item of the evening's programme. Just for the present four Tangos are played each night, while the number will probably be considerably increased after Christmas, as more and more members take to dancing it.

Dancing contests, which are highly popular, both with the competitors and with those who look on, are an entertaining feature of the

"Where to Dance the Tango"

dances, and "Tango," "One-Step," and "Boston" competitions are to be held early in the New Year (1914).

The Rules for the election of members, either ladies or men, are strict.

New members are elected to the Club by the committee, on nomination by a member of the Club, who must be personally acquainted with the candidate, and must furnish a number of particulars about them—profession, clubs, and, if University members, the names of their college and University, upon special application forms, supplied by the Secretary, whose address is 43, Aldwych, London, W.C.; and each new member must be proposed and seconded by members of the Club.

Dinner Dances at Princes' Galleries.—The fortnightly dinner dances at Princes' Galleries, in Piccadilly, which take place on alternate Saturday nights during the Winter, are very pleasant affairs, and guests specially enjoy the privilege of dancing amid attractive surroundings, and of seeing any special show of pictures that chances to adorn the walls.

The diners arrive at seven, when dinner is served in the large room behind the Galleries. Joyce's orchestra is in attendance, and after

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dining everyone dances until just before twelve o'clock.

Tangos just now are a special feature of the programme, at least four being played each night.

Tickets for dinner and dance are 9s. 6d. each, and all applications should be addressed to the hon. secretary, Miss Lennard, 46, Seymour Place, W.

The Thé Dansants at the Waldorf Hotel.—The Thé Dansants, organised by Miss Lennard, in the pretty white-and-gold ball-room at the Waldorf Hotel (which has a separate entrance for dance guests), take place on Wednesday afternoons, from half-past four to half-past seven, and are delightful. Tall white pillars, set out a few feet from the walls down the length of the room, make long colonnades, at either side, which are set forth with small tea-tables, where little parties of from two to six can sit and enjoy a most excellent tea between the dances, or remain throughout the afternoon watching the others dance, to music provided by Stroud Haxton's band, perched up on a small platform in one corner.

Here Tangos are a special feature of the programme, at least six or seven being played.

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It is, however, diversified by Bostons, One-Steps, and an occasional Maxixe, which most people at present seem rather shy of dancing, despite its inspiriting refrain. It is never wasted, however, for they Tango to it instead, putting a few of the easier Maxixe steps here and there with excellent effect.

In order to gain admittance to these Thé Dansants, tickets for which are obtainable at the door (those for tea and dancing are 5s. each, while those for tea only, where one only goes to look on, are 3s. each), it is necessary to have an introduction from a member of Miss Lennard's Boston Club—where, by the way, four Tangos are now introduced into the programme each evening—it meets at the Grafton Galleries on Tuesday nights from 9 o'clock to 12—or to write to her beforehand, sending suitable references, for the Thé Dansants at the Waldorf are purely private.

A *Thé Tango Club* has been started at Princes', in Piccadilly, the members' entrance being in Jermyn Street.

The membership is restricted to two hundred, and the dances take place on Tuesday afternoons, from three to half-past six.

Here members and their friends dance the

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Tango, and watch expert dancers, who are engaged to give demonstrations of the latest variations of the dance, while the members and their friends partake of tea.

Vouchers for friends are obtainable by members on payment of 5s. each; but no member may introduce more than three guests on any one occasion.

The members' subscription is three guineas for the season, and applications as to membership should be made to the hon. secretary, 1a, Grafton Street, W.

"Thé Tangos" are also held at the Hotel Cecil, under the direction of Miss Harding, on Monday afternoons, from half-past four to half-past six or seven.

Here guests are admitted on payment of 5s. at the door, and this includes both tea and expert instruction, for those who wish to take it, in both the Tango and Maxixe, no less than ten expert instructors being always in attendance and ready to display the newest steps to guests.

Miss Harding's "Tango Teas" are well known not only in London, but all over England. She holds them weekly at the Hotel Metropole, at Brighton; at the Queen's Hotel, at Westgate-on-Sea; at the Grand Hotel, Scarborough, and

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“Where to Dance the Tango”

at Tilley's Rooms, Newcastle—the latter one of the finest galleries for dancing in the whole of the North of England.

That the Tango is spreading like wildfire all over the countryside there is no doubt, for hundreds are turned away each week from these “out of town” Thé Tangos.

CHAPTER VI.

"TANGO MUSIC."

- The "Boom" in Tango Music.
- Favourite Tango Tunes for Beginners to Practise to.
- The Choice of Tango Tunes for the Piano.
- Popular Tango Composers :
 - (a) Miss Maria Gutierrez-Ponce.
 - (b) Mr. Farban and "La Belle Créole."
- A Fascinating Composite Tango Tune and Spanish Waltz.
- The Gramophone and the Tango.
- Tango Dance Records for the Gramophone.
- Choice of a Gramophone for Dancing to.
- Messrs. Francis, Day, and Hunter's latest Tango Dance Music List.
- Attractive Tango Melodies for Reception Orchestras.
- The Pianola and the Tango.
- Inexpensive Pianola Hire with Tango Tunes for the Holidays.
- List of New Tangos published for the Pianola by the Orchestrelle Co.

NEVER has there been such a boom in the musical world for one special type of dance music since the start of the rag-time craze as the demand for Tangos, which just now threatens to overtop even that tremendous record. Five hundred copies of one specially popular Tango

"Tango Music"

air was sold by a single firm of music publishers in a couple of hours one November afternoon, and that quite possibly does not constitute a record.

Composers and printers are alike working over hours to cope with the demand, and still cannot supply new Tangos fast enough, while music publishers have made a fortune.

A Tango is a piece of music of marked Spanish character, written in four time. The best tunes for beginners to practise to are those in which the rhythm is very strongly marked. "El Rumba," "El Choclo," and "La Belle Créole" are excellent.

In choosing Tango tunes for the piano, see that the time is well emphasised by good chords in the bass. Some of the prettiest and most popular airs, which are delightful for an orchestra, depend chiefly on single notes in the bass, or on a running accompaniment, which a piano cannot sustain, as a violin does, and the result is consequently disappointing.

A large proportion of the best Tango tunes are by Spanish composers, many of whom have based their melodies on the traditional old Tango airs, with their peculiar and most characteristic rhythm, which the gipsies brought with them to

The Tango and How to Dance it

Spain, along with the dance, hundreds of years ago.

One of the most popular Tango composers of the day is Miss Maria Gutierrez-Ponce, a South American lady, of Spanish extraction, who, born in the Argentine, has been familiar with Tango melodies from childhood, and grasps their subtle Spanish qualities to perfection. Her famous Tango, "Chispa"—published in England by Messrs. Augener and Co., of Conduit Street—was, last summer, all the rage in Spain, receiving the signally Spanish honour of being played after every bull-fight at San Sebastian by the band of the Maria Christina Hotel.

There is immense spirit, verve and go about it as a whole, with a haunting underlying sadness in certain turns of the melody which makes it a most fascinating tune to dance to, and so popular has it now become that it has been arranged for bands, piano, pianola, and can now be heard upon the gramophone.

The extract from it, which will be found on the next page, is given by the composer's special permission.

"La Belle Créole," another excellent Argentine Tango, is published by Messrs. Francis, Day and Hunter, and played by Joyce, Haxton, and

CHISPA.

TANGO.

Pour Piano.

MARÍA GUTIÉRREZ-PONCE.

The musical score is written for piano and consists of eight systems of two staves each. The first system includes the instruction "molto agitato". The music is in a 2/4 time signature and features a rhythmic pattern of eighth and sixteenth notes, characteristic of a tango. The score is enclosed in a rectangular border.

Published by Augener, Ltd., 63, Conduit St., London, W.

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other up-to-date bands. It has a unique and interesting history, told by a clever writer in the *Dancing Times*, for it was composed by an Englishman—Mr. Richard Farban, the well-known band conductor and composer—at a time when the Tango was still unknown in England.

One night—so runs the story—Mr. Farban had been conducting his band at an entertainment given in honour of the Argentine Minister in London, and at last all but one guest—a tall, slender, musical young Argentine—had left, and he, strolling up to Mr. Farban, thanked him gracefully for playing, and then proceeded to inquire why he had included no Tango in the evening's programme.

Mr. Farban, expressing his ignorance of the dance, asked him to describe it; upon which the young Argentine not only beat out a few bars of the Tango rhythm, but, seeing Mr. Farban's undoubted interest, proceeded to perform a few steps of the dance.

Though partnerless, he succeeded in conveying the fundamental essence of the Tango so completely, that the first inspiration for "La Belle Créole" was already dancing in Mr. Farban's head, to be jotted down on the backs of stray papers in his pocket as he took his home-

“Tango Music”

ward way, and it lay completed on his desk, written in pencil on a sheet of manuscript, before he went to bed. A day later it went off to the publishers, and in a week it was making its first bow to the public, and at once became a popular success.

“La Katanga,” by Zweike, is a fascinating little Tango tune which has had a tremendous success in the United States, and it possesses a unique feature in the fact that when nearly three parts through it changes suddenly from a Tango into a very Spanish waltz.

This is naturally seized on with avidity by the dancers, who, puzzled at first by the unexpected change of rhythm, unless previously warned, on the second time of hearing it Tango for the first part of the dance, and waltz for the last third. The sudden change of time is captivating, and “La Katanga” will doubtless serve as a model for other “composite” dance tunes; and I can imagine a Tango into which a few characteristic Maxixe phrases are introduced at intervals having a great popular success if the general public succeeds in mastering the intricacies of the latter dance.

For those who do not play dance music well themselves—and it is nowadays a rare accom-

The Tango and How to Dance it

plishment—a good gramophone is an invaluable investment, for the new Tango gramophone records are excellent for dancing to, while one, of course, gets the advantage of the spirit and swing put into the music by the conductor of the special dance orchestra from whose playing the record was originally made.

“La Katanga” goes with tremendous spirit on the gramophone; the clash of cymbals and click of Spanish castanettes are introduced with much effect, making it quite irresistible to dance to; and the records of “La Belle Créolè” and “Chispa” are equally excellent. The expense of Tango dance music for the gramophone is trifling.

“La Rumba” and “Amampa,” two of the best Tangos written, are recorded on either side of a single gramophone disc, and published at 5s. 6d.; and one can dance to them in turn for a whole evening.

The “Maori” Tango and the “Canzone Tango Celebre”—a very Spanish air—are also excellent; while really expert dancers, who do not require specially well-marked time, will find “El Tango de Amor” and the “Mitsou Tango,” recorded by a wonderful Hungarian gipsy orchestra (the Tzigane Orchestra, so popular in

"Tango Music"

Paris), which are written in a curious plaintive minor key—the Hungarian "*Mode*," so I am told—both uncommon and attractive.

The "Chiquita Tango," by Villoldo, and the popular "El Choclo," by the same composer, and "El Irresistible" Tango, by Logatti, and "Joaquina" Tango, by Bergamino, are amongst the new Tango gramophone records to be published by the middle of December; while a Maxixe record is promised for Christmas, or at latest by New Year's Day.

The difficulty just now is for gramophone-record makers to keep pace with the demand, for Tango records are literally selling by the gross, and one dealer told me that great piles standing knee high come in each day, and are sold out before night; while customers who a month ago were asking "What is a Tango?" now dash in to whistle or hum a nameless Tango air which chances to have caught their fancy, and expect them to produce it on the spot!

The cheapest and best gramophones for dancing to are those with horns—one costing six guineas, or thereabouts, answers splendidly for dancing to in a medium-sized room, especially if used with a loud needle, and many

The Tango and How to Dance it

dancing teachers use it; while for about £12 an instrument is obtainable which will fill the largest hall, and at the same time can be muted down, by the simple device of dropping a handkerchief down the horn, without in the least altering the quality of the sound.

Messrs. Francis, Day and Hunter, publishers of "La Belle Créole," have also published several other captivating airs for Tangoists, and of these the two which Mons. Givre is dancing to at the Comedy Theatre—the "Carancho Tango," by Arthur de Blanc, and the "Castora Tango," by Edouard de Bilbao—and the "Buena Vista Tango," by Lewis Hirsch, the composer of the famous "Wedding Glide," are all three excellent for the piano.

Those who are looking for Tangos without specially marked rhythm, suitable for an orchestra to play at a reception, or while luncheon or dinner is served, will be charmed with "La Seduccion," by Noceti, "Girliana," by Melville Gideon, and "Ennas," by Hilton, specially recommended by Mr. Stroud Haxton; these are specially to be noted for their very graceful and attractive melodies.

The music provided by a pianola is excellent to dance the Tango to, a special advantage

“Tango Music”

lying in the fact that the sustaining of the bass notes—so essential when playing a Tango—which presents difficulties to even the really skilled pianist unless a very powerful player, is managed without the least trouble by means of the pianola lever, while, owing to the elasticity of the instrument, the player can introduce his or her individuality to any extent into the rendering of any special Tango air.

For those who possess a piano, but have no one to play on it, it is a splendid plan to hire a pianola for the Christmas holiday season, together with a dozen rolls of dance music, including, of course, several Tango tunes, when impromptu Tango teas, or Tango practices, can be arranged at almost a moment's notice, to all the newest tunes, the dancers playing to provide the dance music in turn.

Pianola hire is quite inexpensive—one can get the loan of a good one, with music complete, for about a guinea a month—and a postcard sent to the Orchestrelle Company, at the Æolian Hall, Bond Street, will bring all information by return of post.

The following is a list of Tangos already published for the pianola, some for the 88-note instrument, some for the 65-note one.

The Tango and How to Dance it

LIST OF TANGOS

88 NOTE.			s.	d.
Joaquina	Bergamino	TL 21605	7	6
Myosotis	Nazareth	TL 21556	10	6
Apollo	Bevilacqua	TL 21762	7	6
Pedrucho	Drangooch	TL 21853	7	6
De Primera	Barbosa	TL 21602	7	6
Irresistibile	Bulhols	TL 21796	6	6

65 NOTE.				
El Choclo	Villoldo	L 3927	5	0
Argentine Tango	Rubens	T 103202	6	0
Venus	Bevilacqua	L 3763	5	0
El Mimoso	Strigelli	L 3421	5	0
Mi Sultana	Valverde	L 3221	3	6
Conscriptos	Nicolin	L 3568	2	6

CHAPTER VII.

TANGO DRESS.

"What to Wear to Dance the Tango."

Lovely Tango Frocks made by "Lucile."

The "Carnival" Thé Dansant Gown.

The "You'd Better Ask Me!" Thé Dansant Frock.

The "Bébé d'Amour" Tango Ball Gown.

A Russian "Nichero" Tango Ball Gown.

A Black "Lucile" Tango Evening Gown in Crêpe Chiffon.

The Chiffon Underskirts and Draperies worn with all Split-up Tango Dance Skirts at "Lucile's."

A Practical Tango Tea Frock of Black Charmeuse.

Tango Dresses seen at the Four Hundred Club.

Apache Tango Frocks.

Afternoon Shoes for the Tango.

Dress for Tango Teas in the Country.

Tango Teas and the "Super Nut."

Suggestions for Tango Dress by *Punch* Artists.

Tentative Hints on Masculine Attire for Tango Teas.

Brocaded Tango Ball Shoes.

THE question of "what to wear" looms large when asked out to dance the Tango. As a matter of fact, almost every variety of afternoon garb is worn at dancing teas.

The Tango tea frocks created by "Lucile," of Hanover Square, W., are the loveliest things imaginable, and a delicious one of white chiffon velvet, very plainly cut, and seen disporting itself

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on a very pretty wearer at the "Thé Dansant" Club at the Carlton the other day, called forth much admiration. It had a rather long, straight-falling coat, edged with skunk fur, and a curiously draped skirt, split up the centre of the back to the knee, and also bordered with skunk, while beneath the opening a lace and chiffon panel revealed itself as the wearer danced; while when the coat was taken off the dearest little upper part of chiffon, lace, and net revealed itself, to match the panel in the skirt. Worn with a black hat, the whole effect was charming.

By special permission of "Madame Lucile," two of the prettiest and most characteristic of their Tango frocks—one suitable for a Tango ball frock, the other for a Tango tea—were specially sketched by their artist, and are shown in the illustrations, and these may be taken as representative of the latest word in Tango dress this winter, both in London and Paris.

Each of "Madame Lucile's" model Tango gowns has a special name of its own, and one charming "Thé Dansant" gown bears the attractive title "Carnival." It is made of darkest blue charmeuse, with long sleeves to the wrists, and a small roll-back collar. In front the bodice of

Tango Dress

the gown is cut out in a deep spade-shaped scoop, filled in with folds of flesh-coloured tulle to leave just a V-shaped opening at the throat.

The skirt ends in a double-pointed train, which, for dancing, is looped up on either side to reveal the loveliest Aubergine-tinted charmeuse lining. In front the skirt opens to reveal an under-petticoat of Aubergine chiffon, embroidered with dull gold, which looks delightful when, as the wearer dances, the upper skirt floats out.

A quaint little closely pleated Persian tunic of deep mole-coloured net, the edge run with a gold thread, springs from the waist, while beneath is a wide band of long, mole-coloured fur encircling the wearer's hips. This lovely colour scheme is completed by a belt of deep blue-and-gold brocade ribbon, bordered with Aubergine charmeuse, and tied in the centre with a narrow yellow and dull green silk ribbon, bearing a couple of long Chinese tassels dangling from either end to match, which hang on the left side of the front, giving the quaintest Oriental touch to the whole gown.

Aubergine-coloured shoes and stockings are worn to give a completing touch.

The sketch depicting another "Thé Dansant"

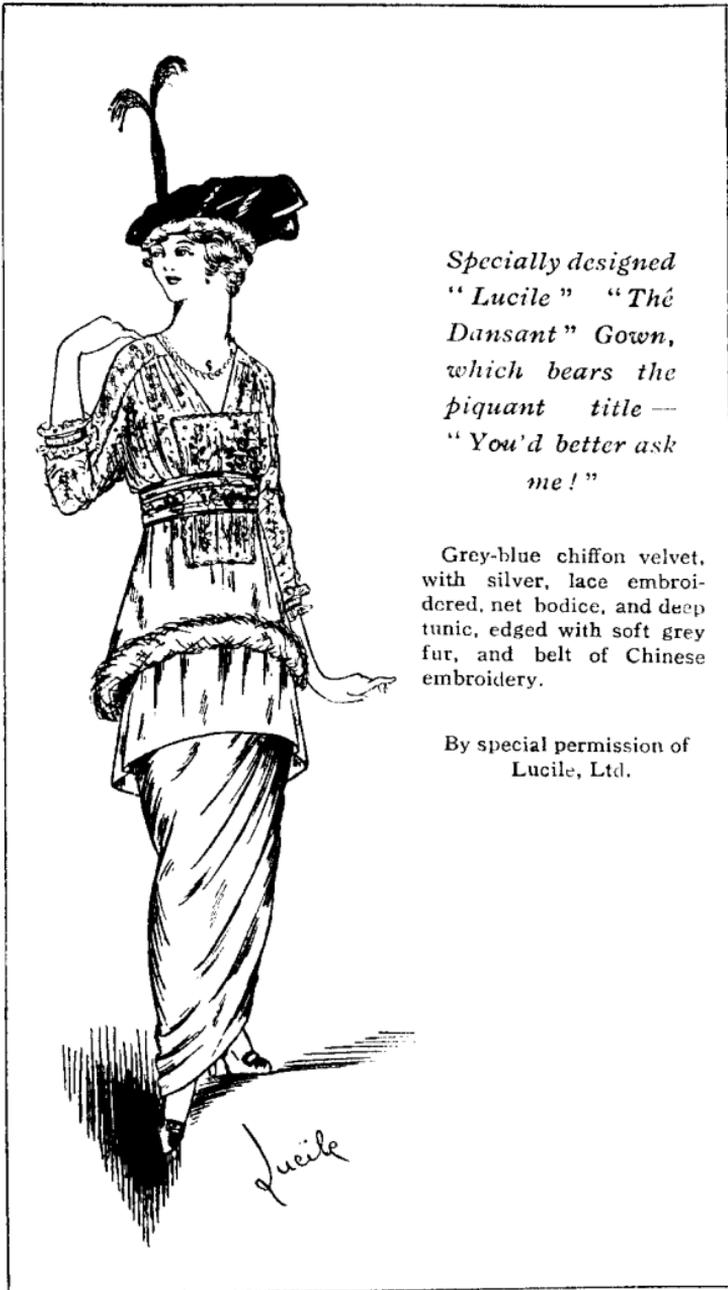
The Tango and How to Dance it

gown goes by a very piquant title—it is called "You'd Better Ask Me!"—and there is certainly little chance that its wearer would be allowed to grace the wall at any dance.

It is made in the loveliest shade of grey-blue chiffon velvet, with a straight coat, bordered at neck and wrists with fur—which is not shown in the illustration—and the little long-sleeved bodice is of silver, lace embroidered, net. The deep tunic is edged with soft grey fur, and a delightfully original completing touch lies in the wide belt of Chinese embroidery, with an ivory-white background, bearing a design in silver, blue, and yellow, blended together in faint tones, and completed by a narrow yellow-and-gold edge. It is tied in a big double bow at the right-hand side, almost under the arm, at the back.

The sketch for a Tango ball dress shows the model known by the title "Bébé d'Amour," and the frock certainly justifies its charmingly poetic name. Nothing could be more delicately lovely, both in colouring and in design.

The effect produced at first sight is of a soft blue crêpe charmeuse frock, very simply draped to show a flounced underdress of silver lace at the left-hand side. It is tied with a queer, but most attractive, green ribbon girdle, finishing in



*Specially designed
"Lucile" "Thé
Dansant" Gown,
which bears the
piquant title —
"You'd better ask
me!"*

Grey-blue chiffon velvet,
with silver, lace embroi-
dered, net bodice, and deep
tunic, edged with soft grey
fur, and belt of Chinese
embroidery.

By special permission of
Lucile, Ltd.

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a tiny bow at the left side of the front, with a bunch of the hand-made blossoms, in mingled pink, mauve, blue, and yellow, marvellously wrought in silk, for which "Lucile's" is justly famous.

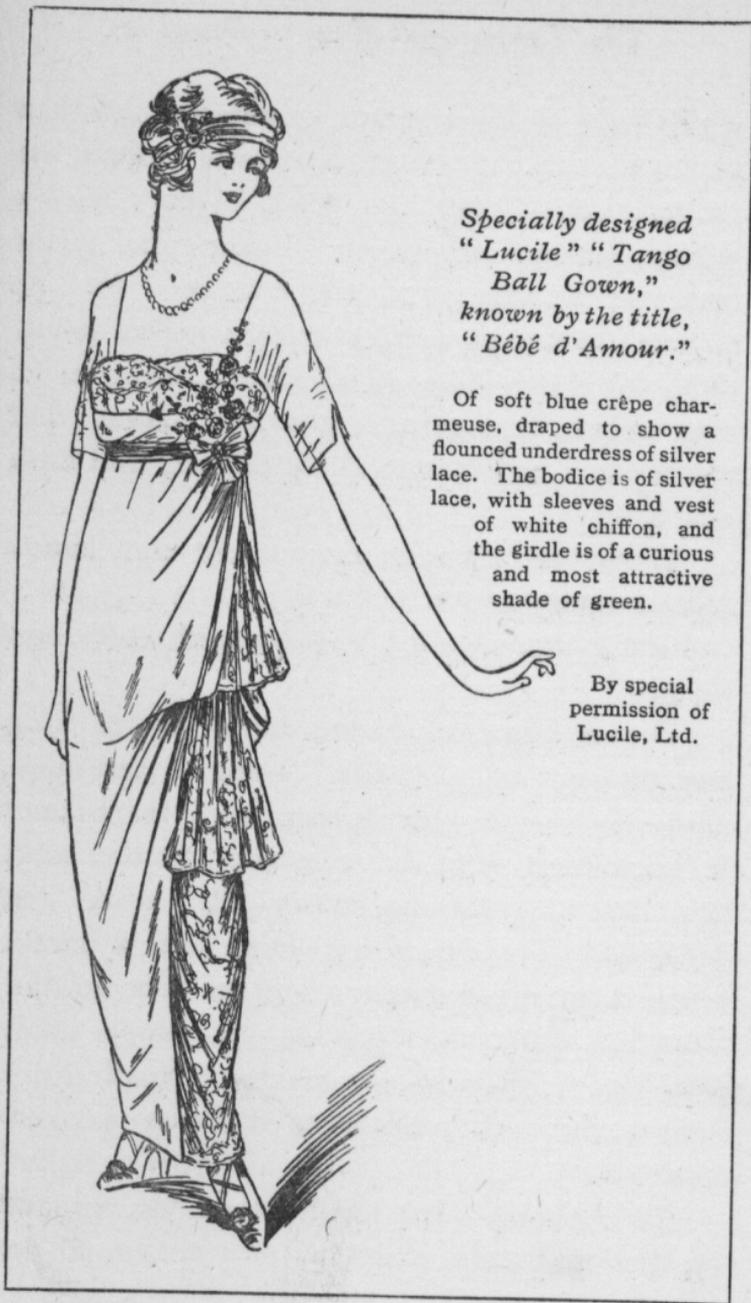
The bodice is of silver lace, with vest and short sleeves of white chiffon.

A most becoming head-dress accompanies this gown, contrived from a strip of dull green ribbon with a silver edge, tied in a bow at the back, and completed with a wee nosegay of the same hand-made flowers.

Flesh-pink shoes are worn, and stockings which match exactly.

Another beautiful Tango dress, designed for evening wear, is called the "Nichero," and quite suggests its somewhat Russian-sounding name.

The overdress of dull rose damask, brocaded in dull silver, reaching from waist to heels, is bordered at the hem with a wide band of skunk, which is carried to within a short distance of the waist in front, where it ends with three small barrel-shaped "frog" ornaments of Russian design, wound with vivid green—a note of colour repeated in the belt. This brocade overskirt—further adorned with a frill of lovely silver lace—parts up to the waist in front to reveal an



*Specially designed
"Lucile" "Tango
Ball Gown,"
known by the title,
"Bébé d'Amour."*

Of soft blue crêpe char-
meuse, draped to show a
flounced underdress of silver
lace. The bodice is of silver
lace, with sleeves and vest
of white chiffon, and
the girle is of a curious
and most attractive
shade of green.

By special
permission of
Lucile, Ltd.

The Tango and How to Dance it

underdress of silver tissue, arranged at the hem to form a sort of "Turkish trouser" effect, the straight edges, back and front, being sewn together, leaving only space at either end of the sack-like arrangement thus contrived for the wearer's foot to be slipped through. This underskirt, cut rather long, seems merely, however, to turn under, in singularly graceful manner, and the result is both practical for dancing and most charming.

Above the belt there is a narrow and skimpy frill of damask, from which appears a plain, low-cut silver-tissue bodice, embroidered with silver thread.

The Russian head-dress provided is most fascinating, and, without being remarkable, gives its wearer quite a regal air. In shape it is somewhat like an all-round crown, worn low down, quite encircling the head, and fashioned of ecclesiastical silver lace of rather open design, the pattern picked out in turquoises. There is a narrow band edge of skunk above this, and a close fringe of pear-shaped pearls below, which hang almost to reach the wearer's eyebrows.

At "Lucile's" few black dresses are just now to be seen, but a charming one, known as the

Tango Dress

"Papita," which would be delightful to Tango in, is carried out entirely in black crêpe chiffon with a picot edge. The skirt is plain, with a black lace underskirt dimly visible beneath, and a deep Persian tunic, stiffened at the edge, which, quite short in front, where it just crosses, reaches to the wearer's knees behind.

It is adorned with three graduated frills of picot-edged chiffon, put on a few inches apart, to simulate three overskirts, and a velvet or satin ribbon belt and cut jet buckle.

The bodice is quite plain, cut kimono fashion, with the sleeves all in one, with a wide V back and front, while the sole trimming consists of a couple of quite flat revers, each with a picot edge; the plain, straight sleeves, reaching to the elbow, are finished in the same way.

At "Lucile's" most of the decoration of the Tango dresses is lavished on the skirt; the bodices are very plain, and quite flat over the shoulders. There is no special waist-line shown, belts being loosely swathed round the figure, wherever they fit in with the general scheme of the design. No "split-up" skirts unprovided with chiffon under-draperies are to be seen at "Lucile's." Sometimes, however, the chiffon drapery is replaced by a lace and chiffon under-

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skirt, to be very prettily revealed as the wearer dances.

While elaborate afternoon Tango frocks such as those seen at "Lucile's" are *de rigueur* for "Thé Dansants" given by London hostesses in their own drawing-rooms, for the moment at the smart "Thé Dansant" Clubs in town almost nothing but black is seen.

One specially pretty and practical little Tango gown of black charmeuse, with a slightly draped skirt, had a very plainly cut basqued bodice, cut V-shape at the neck, where the only atom of trimming occurred in a narrow band of finest white ermine, which outlined it all round. The long, plain sleeves, reaching half-way over the hands, were completed by white gloves, and a small black velvet hat was worn.

Another equally pretty Tango dress seen at the Four Hundred Club, of black voile, extremely plainly cut, with a slightly draped cross-over tunic, had a plain long-sleeved bodice, finished off at the throat with a roll-over collar, and long fichu-shaped ends of ivory-tinted shadow lace, which tucked into the belt. With it a black tulle hat, quite small, was worn, with a butterfly bow of black lace, which looked very light and charming.

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Yet a third black Tango dress was of dull black satin, made Romney fashion, with a looped-up skirt, and simple, cross-over bodice, with long satin sleeves ending in black chiffon ruffles. The edge of the low-cut throat was softened with a few folds of the same chiffon, and a narrow vest of ivory net made an attractive background for a lovely string of pearls.

“Apache” Tango frocks, of black charmeuse or soft silk, with draped skirts, cut rather short and finished with a patent-leather belt, are very smart indeed, the bodices being scooped out widely in front to reveal an under-shirt with a deep rolled-back collar of some vivid-hued silk (cerise looks charming), and with them a black velvet hat of oblong sailor shape is often worn.

Though fashion papers are full of the wonderful footgear and coloured or white hosiery worn by the *élégantes* in Paris, in London nothing is seen at “Thé Dansants” but black shoes, worn with the finest of black silk stockings. Dancing-shoe heels are made extremely high, no doubt to make the foot—so very much more in evidence in the Tango—seem smaller; and black velvet is a favourite material for afternoon dancing shoes, though fine black glacé kid ones are also worn, completed with medium-sized paste or cut-steel

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buckles ; and a few are made of the dullest black satin. All strapless dancing shoes are "cross-gartered," with half-inch-wide ribbon, or elastic, to keep them on.

Many people come into a "Thé Dansant" in their ordinary outdoor calling and shopping clothes, and it is quite a common sight at the very smartest "Thé Dansant" Clubs to see members dancing in coats and skirts and ordinary outdoor walking shoes. Many girls, too, wear a cloth or serge skirt, with an ivory net or chiffon blouse and black hat, and look charming.

A pretty woman seen Tangoing in a rose-coloured "duvety" skirt and soft white shirt of crêpe chiffon and black velvet hat looked extremely well. There is no hard-and-fast rule, except that every woman, of course, wears a hat. Bare hands, by the way, are surprisingly *en évidence*, for an Englishman can seldom be induced to wear white gloves in the afternoon, no matter what his occupation ; and girls also often seem to take them off for tea and then dance without them.

A Tango Ball Frock—an original suggestion.—For a Christmas ball frock, a delightful little gown might be carried out in "Tango" colour—a soft, deep shade of orange red, much

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the colour of a London sunset, seen through a foggy haze, and most becoming to a dark-haired wearer.

Let the skirt be of charmeuse, very simply draped, to cross over in front, and fill up the hiatus thus left at the foot with a petticoat of double chiffon of the same "Tango" hue, the folded edge forming the hem, and the semi-transparency showing a gleam through of dainty silken stockings. The bodice may be of the same chiffon, cut kimono fashion, and rather loose, with a deep "V" back and front, bordered with a picot edging, and lined with picot-edged white chiffon, and a short tunic of "Tango"-coloured chiffon, to reach just to the hips, curved away on either side of the front, and set on rather full at the waist, in a few carefully disposed pleats—not gathers—to stand out a trifle at the hem, should be provided.

A wide belt of velvet in "Tango" red, with the ends tied in a short bow, would make a pretty finish, the shoes and stockings being, of course, chosen to exactly match.

Tango ball frocks for dancing in are almost all cut to clear the ground by about two inches, so that the dancer's shoes may show. The Tango can, however, be performed by a dancer wear-

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ing a frock with a short, pointed train, though the point is generally just caught up for dancing.

For Tango teas held in the country, where most people arrive having motored, driven, or walked miles, a thin summer gown, of coloured crépon, voile, or thin silk, which can be hidden away under a thick coat, looks suitable and charming; outdoor shoes should be taken off, and dancing slippers carried, to be donned on arrival. Few country hats look well with a thin afternoon gown, so at country tea parties most people take them off and dance without them.

For informal evening dancing classes, too, in town, the same sort of thin, high gown is often worn by girls, rather than evening dress, while the men wear black ties and dinner jackets.

Already signs are not wanting that in the "Tango Tea" the "Super Nut" has at last found his longed-for opportunity.

Shining white spats, and even white-topped boots, so I am told, have already made their appearance upon the dancing floor, and doubtless before the year is out some brilliant Tango suit will be devised to carry all before it. "Mr. Punch," with his usual prompt helpfulness, was early in the field with one quite priceless sug-

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gestion, while Mr. Lewis Baumer, who caricatures "modern man's" foibles in dress with an unerring skill and the neatest powers of observation, will doubtless ere long rise to the occasion, and point out the way to the highest flights of fashion for those still entertaining doubts on that knotty problem, "what to wear."

Meanwhile, a few tentatively proffered hints as to the sort of dancing attire in which their hostesses will expect their men guests to appear at a Tango tea may, perhaps, not come amiss to those who are still unacquainted with this new form of entertainment.

In town, just ordinary calling dress—black morning coat, dark grey striped trousers, and a black waistcoat, with a white piqué slip in it, and black boots—is *de rigueur*. Many men wear light spats, and there is no harm in a button-hole.

Men are quite often seen, however, dancing in some sort of dark lounge suit, and even tweeds worn with brown boots have been seen at some of the smartest dancing clubs; while short jackets are quite common, and would certainly be worn in place of "morning coats" at afternoon dances in the country.

Grey suits, with cutaway coats, are also some-

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times seen, and they look both smart and cool for dancing.

Gloves, as I have already said, so far as men are concerned, are, as a rule, conspicuous by their absence!

A few specially "Nuttish" people wear a high black satin stock, with half an inch of white linen collar peeping shyly above it, which for those whom it suits looks very well indeed.

Immense attention is paid to the evening shoes worn when Tango dancing, for in the Tango one's feet are so much *en évidence* that one's choice of shoes is apt to make or mar the whole effect of a new gown.

The highest of heels are worn, and jewelled heels are being gradually introduced. They, however, are a fashion which comparatively few people are likely to take up, though there is no doubt of the attraction of a high black heel encrusted with small paste gems in two different sizes, allied to a plain black satin shoe, worn by the thrice-happy owner of a really tiny foot.

The brocade shoes which are now made in every imaginable combination of colours, and in black and silver, and black and gold, and gold with every imaginable colour, will carry all before them for evening wear, with those who

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can afford the initial outlay, for good ones are decidedly expensive.

Really well-cut satin shoes always look well, and some of the plain, self-coloured ones are charmingly completed by a satin and chiffon rose, of exactly the same hue (the satin being used to make the centre of the flower), taking the place of a buckle, which many people find tiresome to Tango in, for if worn with a soft lace and chiffon frock, buckles are so apt to catch and tear it.

The one really important point in a dance slipper is that it should stick on tightly. Some strapless dance shoes are possessed of a very independent, roving nature, and no one would wish to be disgraced as was the present writer, by having her shoe hop off and skip down the ball-room by itself, just as a dance was over, and the dancers had cleared off the floor, to make a special and independent bow before its startled hostess!

It was by no means a fairy-like Cinderella's slipper either, and it was long ere the luckless owner was allowed to forget the painful incident which had caused such general delight.

Some of the very newest shoes, made of brocade, have a very low cut toe, which is quite

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unadorned, the shoe being completed with an unusually wide strap across the instep (measuring an inch and a half at least), fastening on the outside with a good-sized cameo. This makes quite an ingenious idea, by the way, for utilising an ancient pair of cameo earrings upon shoes of dull gold and ivory brocade.

Another new idea consists in a satin shoe with a bead-embroidered toe, and bead-embroidered double straps, which, starting from either side of the top of the toe, cross over the instep, like a child's elastic to a dancing sandal, and button on either side of the foot. This crossing-over-the-instep effect is much more becoming to the foot than the ordinary single-strapped dancing shoe, or the double-strapped shoe, in which the straps are parallel to one another.

CHAPTER VIII.

FANCY DRESS AND THE TANGO.

The Tango as a Feature of the big Fancy Dress Balls.
Suggestions by Mr. Percy Anderson for suitable Fancy
Dress.

Spanish Peasant Costumes.

Spanish Gipsies' Dress.

Argentine Peasants' Dress.

THE dancing of the Tango is certain to be a special feature of the many fancy dress balls which take place during Christmas-time and the first few weeks of the New Year, and the following specially appropriate suggestions of Spanish and Argentine fancy dress, made by Mr. Percy Anderson, the famous authority on the subject, will perhaps prove useful to those in doubt as to what to wear to Tango in.

His suggestions are for a pair of Spanish peasants, a pair of Spanish gipsies, and a couple of Argentine peasants, respectively, any of which would be equally appropriate characters.

The Spanish peasants are garbed entirely in black, but for the white shirt and stockings of the man, and the girl's white stockings, and low turn-down collar, the one note of colour being the yellow marigold worn in the woman's hair.

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The man wears a black cloth suit, consisting of a short jacket (like an Eton boy's), and a short, straight-cut waistcoat, ending in a straight line at the waist, tight knee-breeches, and a white shirt, white cotton stockings, and black kid dancing pumps.

His tie is a characteristic feature; it is of black silk, very narrow, and tied in a sailor's knot.

His hat is a black cloth *sombrero*, the brim quite straight, and (like a wide-brimmed, large-crowned man's straw hat) worn low down on the head, to reach almost to the eyebrows.

The Spanish peasant woman wears a black velvet jacket, buttoning up the front, with plain coat sleeves, reaching to the wrists. It is cut in small, rounded tabs at the bottom edge, which reach to the hips, and is completed at the neck with a man's stiff turn-down white linen collar (a boy's Eton collar might serve for a pattern), fastened in front with a small gold brooch. Her rather full-cut skirt, gathered at the waist, is of black cashmere, and a black cashmere shawl, folded crossways, and edged with a woollen fringe, is worn over the shoulders. She wears white cotton stockings and black kid shoes, with rounded

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toes, and one bright orange marigold in the centre of her hair, which is parted well to the left-hand side, and arranged very much in the present fashion, only drawn back to show the ears.

The Spanish gipsy man is a most brilliant figure. He wears a soft white shirt (much washed and worn), brown cloth or velvet knee breeches, gaping at the outside of the knee, and tied with leathern thongs (very narrow), black stockings, and black Oxford shoes.

On his head he wears a tightly tied orange handkerchief, and a wide sash of the same colour at the waist, with a rough knife in a sheath thrust through it. The orange material must *not* be silk. A real brown Spanish shawl, with bobbles (which can be obtained from Messrs. Simmons, of 6, King Street, Covent Garden), flung over the shoulders, and a lighted cigarette, puts a most characteristic touch to his attire.

The Spanish gipsy woman makes him a picturesque companion, in brown cashmere skirt to the ankles, white stockings and black kid pumps, a man's white cotton shirt and turn-down collar, cut rather low in the throat, with bell sleeves to reach the elbow, a black silk or cashmere sash, with fringed ends, tied at the left-hand side,

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an orange kerchief tied over her hair, a real Spanish orange-coloured shawl (the latter also procurable from Simmons), a necklace of red beads, a narrow black necktie, with the ends tucked into her belt, and round brass earrings.

The Argentine peasants are a most effective couple. The man wears a wide buff-coloured straw hat, with upturned edge to the brim and a high crown, a buff chamois leather coat to the waist, adorned with big fancy buttons, and open in front to reveal a red cashmere shirt, with a narrow turn-down collar of the same material, black velvet knee-breeches, brown leather gaiters, with leather fringe down the outside of the leg, a leather belt, and a white or coloured cashmere sash below it, and a red handkerchief, tied with ends to hang over the right ear beneath his hat.

The Argentine peasant woman wears a big buff-coloured straw hat, with a high crown, like the man's, a white collarless shirt, cut low in the neck, to reveal a red bead necklace, with bell sleeves to the elbow, and over it a small striped red and yellow shawl, with the ends tucked into a man's leather belt, a black cashmere skirt, and a white or coloured apron, white stockings, and black Oxford shoes or pumps.

CHAPTER IX.

TANGO DANCING ON ROLLER SKATES.

Displays of Tango Dancing at the Queen's Rink, Earl's Court.

How to Practise Tangoing on Skates.

Music for Tangoing on Skates.

Choice of Skates for Tangoing.

Tango Displays at the *Palais de Danse* at Earl's Court.

Tango Skating Dress.

TANGO dancing on roller skates is one of the chief attractions at the newly opened Queen's Rink at Earl's Court—lately transformed by a happy inspiration into a "Winter Playground"—where skating takes place daily, both afternoon and night, and the famous Sunday Skating Club, of which Lord Crichton is president, now holds its weekly meetings on Sunday afternoons.

Already some wonderful displays of Tango skating have been held, and at the special "skating tea" given there the other day in aid of a charity Mr. Percy A. Brown, the skating expert and gold medallist, who is one of the chief instructors at the rink, and his marvellous lady pupil, Mrs. Bramley-Moore, provided a display

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which was quite a revelation as to the possibilities of Tangoing, and gave much point to the skater's version of the poet's lines, "Where dancing finishes skating begins," opening up endless vistas of "fresh fields and pastures new" before the charmed eyes of the enthusiastic Tango dancer.

Starting off with a waltz, at a sudden change in the music to the two-four rag-time air, "You made me love you!" they began the most wonderful series of gyrations ever seen on roller skates. They "Promenaded," they "Corté-ed," they performed the Tango "Dip," the "Huite Croisé," "Scissors," and even the "Media Luna," dancing sometimes facing one another and sometimes side by side, with the gentleman rather behind the lady, introducing a variety of the best-known and most graceful Tango steps, modified and arranged for roller skates, one after another, with the most fascinating effect imaginable, amidst general applause.

The rhythm of the Tango danced on skates is marvellous, and when once its initial difficulties have been overcome its charm for the roller skater knows no bounds; and it seems likely that it will carry all before it at the various roller-skating rinks, both in London and all over the provinces, before the end of the winter.

Needless to say, it takes some practice to bring Tangoing on skates to perfection; each figure

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must be performed many times before it can be linked up successfully with the next. But Mr. Brown, who is hourly engaged just now in adapting more and more Tango steps for skating, holds out much encouragement to the ordinary skater to take up "Tangoing on Wheels." Providing that he or she is proficient in backward and forward edges and has perfect control for dead stops, there is no reason why he or she should not begin Tangoing on skates at once.

So enthusiastic is Mr. Brown over this latest of sports that, though a private lesson from a rink instructor in fancy skating costs 6s. an hour, he told me that he would be only too pleased to put any visitor to the Queen's Rink on the right road for Tango practising, during his leisure moments, free of charge.

In order to practise Tango dancing on roller skates, it is by no means necessary, however, to at first frequent a rink. Excellent preliminary practice may be obtained at home by taking small, quick steps—mounted, of course, on wheels—from side to side and backwards and forwards, on any linoleum-covered or plain-boarded floor—the more slippery the better—practising getting the feet up quickly from every possible position, crossing and re-crossing them swiftly, and executing sudden dips, and when some skill has been attained in those directions it is time to go to a rink for further practising.

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The Tango on skates is always danced with a partner and performed to music. Any "One-step" or "Two-step" tune is suitable, provided that the dancers take it at half-time, performing only one Tango step to each two beats of the bar; but it cannot, of course, be practised to a waltz.

A very light skate must be used for Tangoing. The "Dexter" skate is specially suitable, being very light and comfortable, and fitted with box-wood wheels—these are an absolute necessity, for aluminium ones are far too heavy to attempt to dance in; the Tangoist has to be so quick in getting the feet up off the ground that the slightest drag is fatal to success.

A knowledge of ball-room Tangoing is a decided asset for the roller skater who is about to attempt Tangoing on wheels, and at Earl's Court "Winter Playground" hundreds of people may be nightly found dancing and practising the Tango and other dances upon the excellent dancing floor provided in the huge and sumptuously decorated "Palais de Danse," with its gay "*Rose du Barry*" coloured walls and long, black covered lounges, to music provided by a red-coated "Quadrille Band."

Here exhibitions of the Tango are given from time to time by a couple of clever girl professionals, while on Wednesday and Saturday nights Signor Marquis and Miss Clayton give special

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displays of Tango dancing for the benefit of the many onlookers.

The Queen's Rink and the "Palais de Danse" are situated side by side, and an entrance fee of one shilling admits the visitor to both, so that after watching a professional display of steps and figures, one can first practise a little on the ball-room floor and then proceed to the rink, where, on payment of another shilling, one is provided with a pair of skates and is admitted upon the skating floor to practise Tangoing on skates to the first Two-step available.

In order to dance the Tango on roller skates it is wise for a lady to wear a rather short skirt—one which clears the ground by a foot at least—otherwise the bottom edge of it is apt to get under the wheels during the deep "dips" which are a prominent feature of several of the Tango skating figures.

A "Russian blouse" of black velvet, with a collar edged with fur, a short tunic edged with fur, and a gored skirt, allowing perfect freedom of limb, to reach to the tops of high black leather boots, looks both workmanlike and becoming allied to a belt of some deep, rather subdued, colour—wine red, deep purple, or dull deep blue—finishing at one side of the front with a couple of stiff military sash ends, and accompanied by a small black velvet fur-edged hat.

CHAPTER X.

HOW TO ARRANGE AN INFORMAL TANGO TEA.

Tango Teas a Delightful Form of Informal Hospitality.

Avoidance of Trouble and Expense entailed by an Evening Dance.

Dancing the Tango in a Small Room.

How to Serve Tea at an Afternoon Dance.

Decorations for a Tango Tea.

THE informal "Tango Tea" comes as a delightful resource alike to the wealthy hostess on the look-out for some new and up-to-date form of entertainment, and to the many hospitable people of smaller means, who have been hitherto prevented from giving any sort of dance owing to the unavoidable cost of a ball supper, with the additional expenditure necessary for wines and extra attendance, besides programmes—for a country dance, where the custom of having them still prevails—and music.

Then an evening dance so often entails much general disturbance created by the clearing out of the dancing room and supper room, and the vexation caused to the master of the house is great on finding that the hall has been unrecognisably transformed into a series of "delightful

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sitting-out places" by his energetic young daughters and their friends, adorned with drawing-room chairs, and cushions placed in twos, while the old oak chest in which he keeps his hat, to say nothing of the umbrella stand, have completely disappeared!

"Never again!" is apt to be the parental decree, when, after weeks of persuasion, he has been at last reluctantly persuaded to let such an entertainment take place—a decision to which he may adhere for years, despite all entreaties.

With the introduction of the "Thé Dansant" the entertaining difficulty disappears, for a delightful informal "dancing tea" can be arranged at a few days' notice with little more trouble than that occasioned by an ordinary tea party.

For a "Thé Dansant" it is not in the least necessary to ask everyone one knows to come on the same day. For a small room, ask only six or eight couples who are "keen about the Tango," inviting them to come from half-past three or four to half-past six or seven, on the first free Saturday afternoon, in order to get an equal number of men and girls, for, although girls can practise the Tango together, for a party it would not be thought very amusing to be forced to do so; and most of the younger men are just now so keen about the Tango that they jump at any invitation bringing a chance to dance it as eagerly as though it were one for golf!

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As I have already said, in another chapter, quite a small space can be employed for dancing the Tango, and any ordinary-sized drawing-room, if the lighter furniture be removed, and the heavier pieces placed against the wall, will provide ample space for a few couples at least to perform together.

In a small house it is often a good plan to clear out the dining-room, and let the dancing take place there, while tea is served in the drawing-room in the ordinary way. If the dining-room side-table or sideboard is too heavy to be easily lifted out, it may be spread with lemonade and claret cup, and tiny tumblers, and a vase or two of flowers, and so made both useful and ornamental.

A large, old-fashioned square hall, with an oak floor, covered merely with rugs, such as is often found in an old country house or rectory, makes a splendid setting for a Tango tea, the bare floor needing merely to be well wiped over with a damp cloth, and then rubbed over with turpentine, to prevent it from being too slippery. This is the very latest plan for Tango dancing, and it certainly makes it much easier for the dancers to keep their balance when performing the more intricate steps and figures.

Tangos can quite well be danced on a smooth carpet, or a not too slippery drugget, though a parquet or other wooden floor is best.

How to Arrange an Informal Tango Tea

For a Tango tea, where space allows, the tea should be served at small tables arranged round the dancing floor—bridge tables covered with small white cloths answer the purpose admirably—while small gilt chairs which take up very little room, can be easily hired. If the dancing room is too small to allow of this, however, the tables may be arranged in any annex to the dancing room—a back drawing-room or dining-room—where the guests at the foremost row of tea tables can watch the dancers, and all the guests are at least within sound of the music, and can enjoy the general air of gaiety which prevails.

Elaborate floral decorations are not necessary at a Tango tea, as they are for an ordinary evening dance. A few vases of flowers upon the mantelpiece, and a “trophy” of leaves and berries, or a huge jar of tawny chrysanthemums on the piano, give just the right note of colour, and are all that are required.

CHAPTER XI.

CHILDREN'S PARTIES AND THE TANGO.

Children's Enjoyment of the Tango.

A Pretty Tango Figure, "The Merry-go-Round" for Children.

A Children's Lesson in the Tango.

Educational Qualities of the Tango.

The Tango as a "Fancy Dance."

Tango Dancing Competitions for Children.

Prizes for Tango Competitions.

Tango Practice in the Schoolroom.

A Nursery Tango Orchestra.

An Amateur Tango Dancing Class for the Holidays.

CHILDREN of all ages are just now taking up the Tango with the greatest enthusiasm, and many of the French "*fantaisies*," such as the charming "Caroussel," or "Merry-go-Round," improvised by Mons. Almanos, are delightful to watch danced by a small boy and girl at a children's party.

The boy, taking the little damsel's right hand in his left, turns slowly on a pivot, while his small partner, starting at almost their double arms' length away, their arms forming a gracefully curved arch, dances gracefully in a wide circle round him, with eight steps, performed to two bars (eight beats) of the music, to the right, then to the left, to two bars more, to represent the prancing "merry-go-round" steed.

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The sight of a roomful of tiny tots dancing the Tango in couples—he in ruffled silk shirt and absurdly short knickerbockers, she with the most abbreviated of white frocks, her head adorned with a gay ribbon bow, their sturdy legs completed by the shortest of white socks and dancing shoes—performing the figures in their right order and with a detailed correctness and precision which would put most grown-up dancers to shame, is the prettiest sight imaginable; and the Tango has surely come to stay, at least as far as children are concerned, for it has everything to recommend it.

The other day I was privileged to watch a Tango lesson given by Miss Vacani—a fairy-like figure in peach-coloured satin gown and silver petticoat, with wee high jewelled-heeled shoes, and herself the most exquisite of Tango dancers—to forty or fifty pretty children at the Queen's Gate Hall, and spent a delightful hour watching a really entrancing sight.

Most of the children chanced to be little girls, so half the class took the part of "gentlemen," and lined up along the wall, to be led forward by Miss Vacani, while the "ladies" stood in a row opposite, several yards out from the wall, because they would subsequently have to back, under the pleasant leadership of a bright-faced girl assistant.

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They began with the Tango Walk—"gentlemen" four steps forward, "ladies" four steps back; then came the Corté—"five, six, seven, and rest"—repeated several times to let the little ones get the rhythm of the backwards and forwards swing thoroughly into their heads.

"Now, children!" cried Miss Vacani, "Keep your lines, but come more forward, and each place your hands on to the shoulders of the child standing opposite, and do the 'Walk' and Corté again, to see how your steps fit into one another." The music started again, and five-and-twenty little couples performed the pretty "Walk" and graceful Corté with such a splendid rhythm and swing that the whole room seemed to sway in response. "Good, children! Now let two tiny ones come out—you, Elizabeth, and you, Joan"; and out sprang two tiny sisters dressed in blue, who, without an instant's hesitation, paced the measure together while the class looked on, and a moment later all were bidden to join in the dance.

So they went through the whole Tango, figure by figure, with surprising ease and skill. Even the tinies at the Baby Class have learnt it; and Miss Vacani's youngest "Tangoist" is just three and a half, while some of the most skilled performers are only six or seven.

The Tango is an ideal dance for children, for it is not only quite charming as a spectacle, but

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its educational qualities are great. It gives them lissomness, grace, and balance, and teaches that perfect sense of rhythm which proves so invaluable an asset later on, when music lessons have to be grappled with.

The first eight Tango figures once learnt, the various steps introduced can easily be made into a charming "fancy dance" for a single child, or for a tiny pair of dancers, to be performed in place of the "scarf dances," "fan dances," and the rest, of which most of us are a trifle tired.

Bigger boys and girls, too, home for the Christmas holidays, will thoroughly enjoy working out new steps and figures of the Tango ready for Christmas parties. The fitting of them together without a break is a problem which appeals much to their lively intelligence, and when Corté after Corté has been by degrees dropped out, and the show pair of schoolroom performers find that they can go from one figure to another, taking them in their proper order, without a break in the rhythm, in true professional fashion, their rejoicing knows no bounds.

After a little energetic practice a Tango dancing competition instituted at a children's party would meet with great success, the competitions being divided into two—one for schoolroom children over ten, and one for the inmates of the nursery.

Prizes should certainly be awarded, and those

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for the tiny tots might well be wee dancing dolls ; though by Christmas-time a pair of mechanical Tango dancers, worked by clockwork or a string, will doubtless be found, having staked out their "dancing claim" upon the curb of the various shopping thoroughfares, to be snapped up as Christmas novelties, and as prizes for a Children's Tango Competition they would be difficult to beat.

Tango practice for the schoolroom has the marked advantage that it can be conducted without undue noise, for the Tango is a very quiet dance—or should be—and requires little space for its performance. It can be carried on round the nursery or schoolroom table with perfect success. Music, too, is not difficult of attainment, for if no schoolroom pianist be at hand, or gramophone be ready to supply the necessary air, successful practice can be enjoyed to a Tango air performed upon the comb by a player with a strongly marked sense of rhythm and time, the "band" being warned to "keep it very slow." This latter instrument—the comb—will give a clear idea of the nature of the gipsy music to which, as a folk dance, the Tango was long ago performed in Spain, and by the addition of a triangle and a pair of castanets quite a fine nursery or schoolroom Tango orchestra may be obtained, providing splendid employment for those who do not care to join in the dance.

Children's Parties and the Tango

Children are, as a rule, much quicker than grown-up folk to pick up new Tango steps, and the amateur instructress—mother, elder sister, or aunt—who resolves to hold an impromptu Tango dancing class by special request during the “children’s hour” after tea, should insist on each preliminary step being learnt thoroughly by her pupils before permitting the members of the little class to attempt to improvise new steps amongst themselves. Some of the children will probably already know something of the Tango, having learnt it at the dancing class at school, or in the course of private dancing lessons, and it will be a tremendous help if they will practise with the others.

To begin the class, first show the children the set of four or eight steps which go to form a single figure, and then, having ranged the members of the class up in a long row, dance it in front of them, with whichever of their number already happens to know it, or, having a special gift for dancing, can be relied on to pick it up almost at once.

The amateur instructress should count aloud as she dances, in order that the young audience may get a clear idea of exactly what it is that they are watching and will be soon called on to perform, while learning, besides, the direction in which they are to travel (round in a ring, side-

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ways, or up and down the room) for each separate figure, and the exact pattern which their feet should describe upon the dancing floor—just as in figure skating.

For this the directions for the first eight Tango figures, as taught by Mons. Almanos to his pupils, which are given in the earlier part of this volume, should be thoroughly mastered by the amateur instructress, and the counting directions repeated during the demonstrations by dancers and onlookers in unison, as the exhibition performers dance, until the whole class has got them by heart, and each little couple can repeat them while dancing together until they are pronounced perfect.

The older children will soon set their brains to work, thinking out each figure in their heads, to see exactly how they can be linked to one another without the interposition of too many Cortés, very few being really necessary when dancing the first eight basic figures of the dance, if each figure is well mastered and the order in which they are to be performed decided upon before they start off, and will reap their reward in the applause which is sure to meet their efforts at the first children's party!



Photo by Campbell Gray, Ltd.

"La Promenade."

The Walk.

Gentleman starts off with right foot, and goes forward; lady starts off with left foot, and goes back. They walk four steps.



Photo by Campbell Gray, Ltd.

"Corté" at the end of the "Walk."

Step No. 2 in the Corté.

The gentleman puts his weight on to his right foot, and brings his left foot forward. The lady puts her weight on to her left foot, and swings her right foot behind her left.



Photo by Campbell Gray, Ltd.

"Media Luna."

Step 1.

The gentleman, resting his weight on his right foot, starts by bringing his left foot forward for step 1. The lady, resting her weight upon her left foot, carries her right foot behind the left for step 1.



Photo by Campbell Gray, Ld.

“Media Luna.”

Step 3.

The gentleman, transferring his weight to his left foot, carries the right foot behind the left for step 3. The lady, transferring her weight to the right foot, brings the left foot in front of the right foot for step 3.



Photo by Campbell Gray, Ltd.

"Media Luna."

End of "Media Luna" (Step 4).

The gentleman brings the right foot in front of the left foot for step 4. The lady carries the left foot behind the right foot for step 4.



Photo by Campbell Gray, Ltd.

"Pas Oriental à Gauche."

(a) The Start (Step 1).

The gentleman starts off with the right foot, crossing it slightly over the left, for 1. The lady starts off with the left foot, crossing it slightly over the right, for 1.



Photo by Campbell Gray, Ltd.

The turn of the Pas Oriental from à gauche to à droite.

"Pas Oriental à Droite."

Step 1.

The gentleman starts off with his left foot, and the lady with her right foot, for step 1; the dancers swing round on the last beat of the fourth bar of music, in Figure 4 ("Pas Oriental à Gauche"), to retrace their steps in the opposite direction, without a break in the rhythm.



Photo by Campbell Gray, Ltd.

“Scissors.”

Step 1.

Gentleman turns to the right, and passes his left foot across the right. The lady turns to the left, and passes her right foot across her left.



Photo by Campbell Gray, Ltd.

"Scissors" (Les Ciseaux).

Step 2.

The gentleman crosses his right foot over his left; the lady crosses her left foot over her right.



Photo by Campbell Gray, Ltd.

"Corté en Arrière."

Step 1.

The gentleman, travelling backwards, swings the right foot behind the left, at a distance, for step 1. The lady, travelling forwards, swings the left foot forward for step 1.



Photo by Campbell Gray, Ltd.

“Corté en Arrière.”

Step 2, and rests in this position for Step 3.

The gentleman draws the heel of the left foot up to the level of the right toe for 2; counts “one” for beat 3 of the bar, while remaining in this position. The lady draws the right foot up on the toe to the heel of the left foot for 2; counts “one” for beat 3 of the bar, while remaining in this position.



Photo by Campbell Gray, Ltd.

“Corté en Arrière.”

Step 4.

The gentleman swings the left foot behind the right foot for step 4.
The lady swings the right foot forward for step 4.



Photo by Campbell Gray, Ltd.

Waltz at end of "Corté en Arrière." Taken in very slow Tango time.



Photo by Campbell Gray, Ltd.

"Le Huite" Figure.

(a) *The 8.*

Position for the start; dancers about to cross feet for step 1.



Photo by Campbell Gray, Ltd.

“Le Huite” Figure.

(b) *The 8.*

Gentleman walks with the left foot, and lady with the right foot,
for step 4.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(a) Fascination Figure.

The lady starts with the left foot, the gentleman with the right, and they each tap out a circle, for beats 1 and 2 of the bar.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(b) Fascination Figure.

The dancers bend for beat 3 of the bar.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(c) *Fascination Figure.*

The dancers rise and turn for beat 4 of the bar, to face in the opposite direction. Here they again each tap out a circle for beats 5 and 6.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(d) *Fascination Figure.*

They bend for beat 7, and making a half turn, to face one another, hold each other's hands to form a high arch overhead for beat 8.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(e) Fascination Figure.

At the beginning of beat 9 the gentleman, dropping the lady's right hand, holds up her left hand with his right, while she pirouettes in a small circle during beats 9 to 12 of the music.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(f) Fascination Figure.

The gentleman drops the lady's left hand, and places his right arm round her again, to finish the figure with a Corté.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(a) *Scissors reversed (Ciseaux à l'Envers).*

The Start. The gentleman performs "Scissors," while the lady goes back on her left foot for 1, and back on her right foot for 2.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(b) *Scissors reversed (Ciseaux à l'Envers).*

The return. The gentleman repeats "Scissors"; the lady having completely swung round, goes back on her left foot for 3, and on her right foot for 4.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(a) The Scraping Step.

Position for the start. Dancers' outside feet point forward, and well out to the side, toes up, heels on the ground.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(b) The Scraping Step.

Dancers bring their outside feet together in front for step 1.



Photo by Campbell Gray, Ltd.

The Grand Corté.

Large Corté (6 steps).

The dancers give a half turn towards each other for step 3.



Photo by Campbell Gray, Ltd.

'Fantaisie' on the Tango.

Pas Oriental Croisé Figure (Oriental Steps, crossed).

Step 1.—The gentleman starts off with the right foot, the lady with the left foot, and they go off diagonally to the right.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

Pas Oriental Croisé Figure (Oriental Steps, crossed).

Step 2.—The gentleman takes a step with his left foot, and the lady with her right foot, still travelling diagonally to the right.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

Pas Oriental Croisé Figure (Oriental Steps, crossed).

Step 3.—The gentleman brings his left foot back, across his right foot, the lady bringing her right foot across her left foot, and they pause and dip for step 4.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(a) *Allez et Retour Figure (Go and Return).*

The gentleman crosses his feet and turns slowly to his left, while the lady dances round him to the right.



Photo by Campbell Gray, Ltd.

"Fantaisie" on the Tango.

(b) *Allez et Retour Figure (Go and Return).*

The gentleman recrosses his legs, and the lady retraces her steps to dance in a half circle round him in the opposite direction.

