1856 **TANGO**

Based on an 1850s choreography of The Tango, "a South American dance," by M. Markowski of Paris, as described in 1856 by Charles Durang of Philadelphia.

**Interpretation by Richard Powers**

Durang's description was unclear and incomplete, so it cannot be reconstructed as a stand-alone source. Dances like this often survived for decades as "character dances" in ballet schools.

Anna Pavlova seems to have learned this tango as a child in ballet school, because many elements of this tango appear intact in her "Pavlowana" that she created, danced to tango music, described in January 1915.

This an *interpretation*, not a reconstruction, intended to give the general appearance and style of the 1850s Tango.

Intro music: Step away from partner and bow.

**A** Facing audience, with lady on the right. Man's hands akimbo

1 Fouetté (whip step) with outside foot, then point inside foot forward, while angling body away from partner.
1 Fouetté with inside foot, and point outside foot forward, while angling body toward partner.

2 Zig-zag chassez forward away from partner, then forward toward partner.
2 Repeat both fouettés.

2 Cast away from partner with 2 chassez, to end facing. He points R at end as she steps L.

**B** Facing partner

2 Two Pas de Basques, to the right and to the left (side, cross, uncross)
1 Fouetté R and point L, shading to the right, advancing.
1 Fouetté L and point R, shading to the left, advancing.

1 Step R behind L shading to right, pointing L foot to partner and take L hands w/ partner, raising them.
1 Step R shading to left, pointing R foot to partner and take R hands, raising them.

1 Step L shading to right, pointing L foot to partner and take L hands, raising them.
1 Step R shading to left, pointing R foot to partner and take R hands, raising them.
C  Circling

2  L shoulder toward partner, circle partner CCW, arms akimbo, almost touching L elbows, walking S-S-QQ-S, beginning R foot, turning to the left on the last step.  (A full turn.)
1  Taking Allemande handhold, linking R elbows, step L and point R forward.
1  Change to Matador handhold, with his straight R arm placed behind her back, holding her L palm which is behind her back, both L hands held in an arch overhead, step L and point R forward.  (Half Turn.)

Repeat most of this with opposite feet, arms and turns:  (A full turn.)
2  Turn CW around partner in this Matador hold, walking S-S-QQ-S, beginning L foot, turning right on last step.
1  Taking Allemande handhold, linking L elbows, step R and point L forward.
1  Change to Reverse Matador handhold, step R and point L forward.  (Half Turn.)

D  Passing L shoulders, cast away and circle around.

At this point the man is facing toward the right side and the lady is facing to the left side.
1  Beginning R, step forward, coupe L under, and ronde-de-jambe R foot in a CW circle on the floor.  QQS.
1  Advance with a chassé-jeté (like a polka redowa) beginning R.
   (The man is traveling toward the right side, as the lady travels to the left, separating from each other.)
2  Do this combination with the L foot, man turning to the left, lady turning to the right.
2  Do this combination with the R foot, continuing to turn, toward each other.
2  Do this combination with the L foot, to meet partner.

E  Rhenish Waltz in closed position

1  Man backs 3 steps L-R-L, as lady advances R-L-R, turning one quarter CCW on the third step.
1  Lady backs 3 steps L-R-L as man advances R-L-R, turning one quarter CCW on the third step.
1  Man backs 3 steps L-R-L, as lady advances R-L-R, turning one quarter CCW on the third step.
1  Lady backs 3 steps L-R-L as man advances R-L-R, turning one quarter CW on the third step.
1  Man backs 3 steps L-R-L, as lady advances R-L-R, turning one quarter CW on the third step.
1  Lady backs 3 steps L-R-L as man advances R-L-R, turning one quarter CW on the third step.
1  M backs 3 steps L-R-L as W advances R-L-R.
1  Step back away from partner raising held L hands
1  Take R hands and raise them, pause, and bow.