

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 L and point R 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 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 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.