

TANGO FROM SCENT OF A WOMAN



by Richard Powers, based on the choreography by Jerry Mitchell

Some tangos in films are just a series of poses, like the tango in *True Lies*. But the tango by Al Pacino and Gabrielle Anwar in *Scent of a Woman* contains several dramatic but leadable social tango figures. This isn't Jerry Mitchell's long choreography from the film, but just a few of the best figures.

A. ROCKING CORTE

In closed waltz position, the Lead faces LOD and walks forward while the Follow backs up, 2 slow steps. Then she steps back, stopping, then the man rocks back one step, QQ timing. Repeat both, S-S-QQ. Finish with a Side-Step Dip, with her swaying past his left side, then replace weight. S-S.

REPEAT THE ROCKING CORTE, but just close together instead of the Side-Step Dip on the final two counts, sinking down and up in place, to prepare R foot free.

B. COUNTER-CROSSING OCHOS

Both cross their R foot over their L, going in opposite directions, and point L toe open toward the left side. Repeat opposite, crossing L over R. Repeat, but stay twisted toward the right on the fourth one, and walk forward around each other L (the cross-step) and R (walking forward) on counts 7 and 8.

POMANDER RUEDA

In left Yale (Side) Position, slowly walk forward around each other CCW with 4 steps. Twist a little to aim your heart to your partner's heart, to see your partner (although Al Pacino didn't, but he couldn't see her anyway).

Finish with a Follow's slow Outside Turn, to closed position, on the last 4 counts. The Lead sends the Follow under toward LOD. End in closed position, feet closed together, with the Follow's back against LOD.

C. THREE CORTES

1) "HOO-WAH" release to Swingout Position and return. The Lead dramatically releases the Follow to Swingout Position, then both return to closed position, in 2 slows steps, back and forward. It's simple and dramatic. Hint: Unlike the way Al Pacino did it, it will be more comfortable for her if he tucks his fingers into Swingout Handhold before sending her out.

Back the Follow 2 slow steps.

2) SIDE LUNGE - side step toward the center, looking back at the rear foot in "scorpion position" and replace on the other foot.

Back the Follow 2 slow steps.

3) DOUBLE SWAYING DIP - The Follow sways back, stepping back R but staying in an opened waltz position, looking over her shoulder into the center of the room, as the Lead takes a small step L forward, then replace back on the outside foot. S-S. Finish with a Side-Step Dip, with her swaying past his left side, then replace weight. S-S.

Back the Follow, turning a quarter to face LOD in promenade position with 2 more slow steps, and do a SIDE LUNGE TOWARD LOD on count 7, and replace weight back on 8.

D. PROMENADE INSIDE TURN INTO CRADLE POSITION

Both Tango Promenade LOD with 2 slow steps, beginning normal first foot. He starts to lead the forward held hands INTO the frame during the second step of a Promenade, as his R arm slips down her L arm to open 2-hand hold. The Follow turns left, CCW, during two quick steps, but the Lead takes a slow step. Finish with a promenade step forward. The Follow's timing is S-S-QQ-S. R-L-RL-R, as the Lead walks 4 slow steps, L-R-L-R.

CRADLE PROMENADE, changing sides

In Cradle Position with her at his right side, both beginning L foot, do a 5-step run promenade, flipping to the right on the last step, which will be side L.

UNWIND TO CORTE SIDE DIP

In Reverse Cradle Position, promenade 2 slow steps RLOD, beginning R. Then he unwinds her with his raising L hand as she turns CCW with a turning two-step, R-L-R. As she is starting to turn, he takes two more slow steps, R-L. Then she finishes her CW turn with another two-step, L-R-L, as he passes her on the inside lane with a two-step, R-L-R. Taking closed position, with the Lead facing LOD, and Side Dip toward the center of the room on count 7 and hold.

If continuing into a repeated sequence, rise back up on the other foot on 8 to repeat the sequence. Or hold the 7th step if it is the finale.