THE ARGENTINE TANGO

AS DEMONSTRATED BY MR. GEORGE GROSSMITH

The gentleman should face his partner squarely, place his right arm round the lady's waist and allow the back of his thumb only to rest there, the open palm of his right hand being parallel with the floor.

He should hold the lady's right hand with the first and second finger and thumb only of his left hand, the bend of his left elbow and that of the lady's right elbow being at right angles and on a level with the shoulders.

First Movement. The gentleman moves forward ; lady backwards. The gentleman advances the left foot, brings the right foot forward with a sort of sliding movement, the toe being well turned in, and places it directly in front of the left foot, allowing the latter to drop behind, the toe only lightly touching the ground, the left knee bent. He then advances the left foot again and repeats the movement ; and in turning—whether the turn be complete, or only a part-turn to change direction—the couple must turn to the left only (as when reversing in any ordinary dance), and on no account must the couple turn to the right.

Second Movement. The gentleman moves backwards, and the lady forward. The lady now steps as did her partner in the first movement, and the gentleman as follows :—

He starts backwards with the right foot, places the left foot immediately behind it with a sliding sweep upwards, the toe pointed inwards, and places it immediately behind the right foot ; as he does so, swings the right toe inwards, allowing the heel of the right foot to remain firmly on the ground and slightly bending the right knee ; he then carries the right foot behind the left and continues the movement—this being the action of the lady during the gentleman's first movement.

Between the two movements the couple do a complete or half-turn, as in a waltz reverse.

Third Movement. The gentleman places the right foot over the front of the left, the lady at the same time placing her left foot over the front of the right ; the gentleman then brings the left foot, which is well behind, in a circular sweep over the front of the right, thus turning his body from facing left to facing right ; the lady reversing his movements so that the couple face simultaneously the same ways. They repeat this movement two or three times, and then:

Fourth Movement. The gentleman starts forward with the right foot ; the lady simultaneously with the left, their knees practically touching ; he then brings the left foot forward with an outward sweeping movement. (It is this movement of brushing the ground with the inward-turned toe that is the actual "Tango" step, and which occurs in all the figures. Although apparently against all orthodox rules of dancing, both knees are bent inwards and toes turned inwards throughout the "Tango" Dance.)

The lady simultaneously sweeps her right foot forward in the same manner ; they then both lean forward, well bending the knees ; after taking two steps forward in this manner, they quickly face the reverse way without however changing the position of the arms, his left and her right foot are advanced with the knees touching, the "Tango" step immediately following with his right and her left, then the bending of the knees, and so on.

Variations.

These are numerous—the most popular being the performance of the first and second movement with the gentleman standing immediately behind the lady, holding her right hand with his right, their left arms being free. Also, after the "Tango" step is performed, the foot that is behind is brought up with a sharp click alongside and parallel to the other foot, the latter immediately being advanced as if it were "kicked away."

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SEUL REPRÉSENTANT POUR LA FRANCE ET SES COLONIES, LA BELGIQUE, ET LA SUISSE FRANÇAISE.
ADOLPH FÜRSTNER, 18, RUE VIGNON, PARIS.

THE ARGENTINE

(TANGO-DANCE)

Danced by MISS JULIA SANDERSON and MR. VERNON CASTLE

In the Musical Play

"THE SUNSHINE GIRL"

Music by

PAUL A. RUBENS

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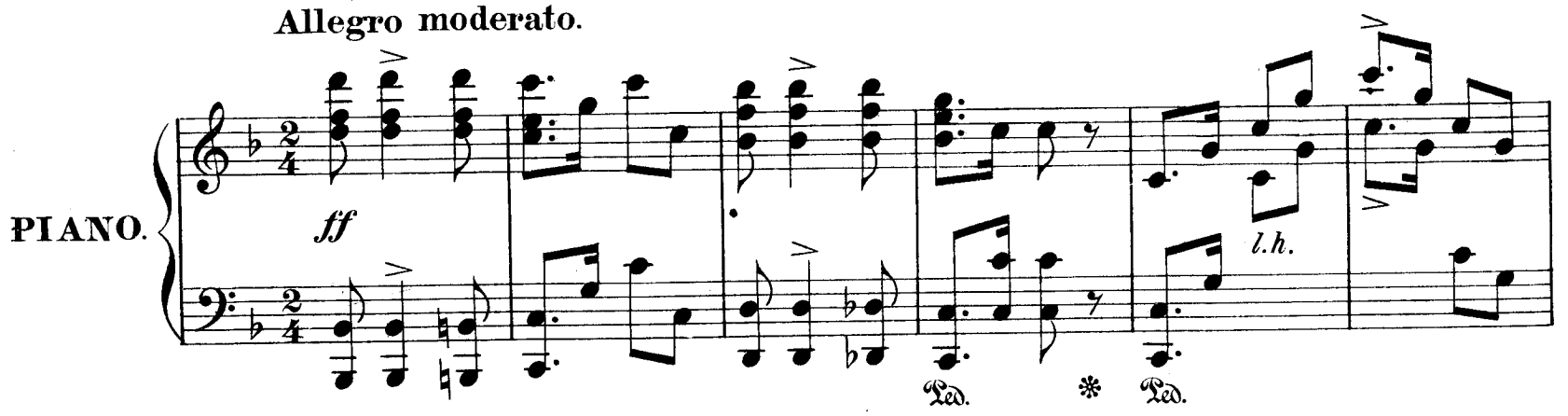
THE ARGENTINE

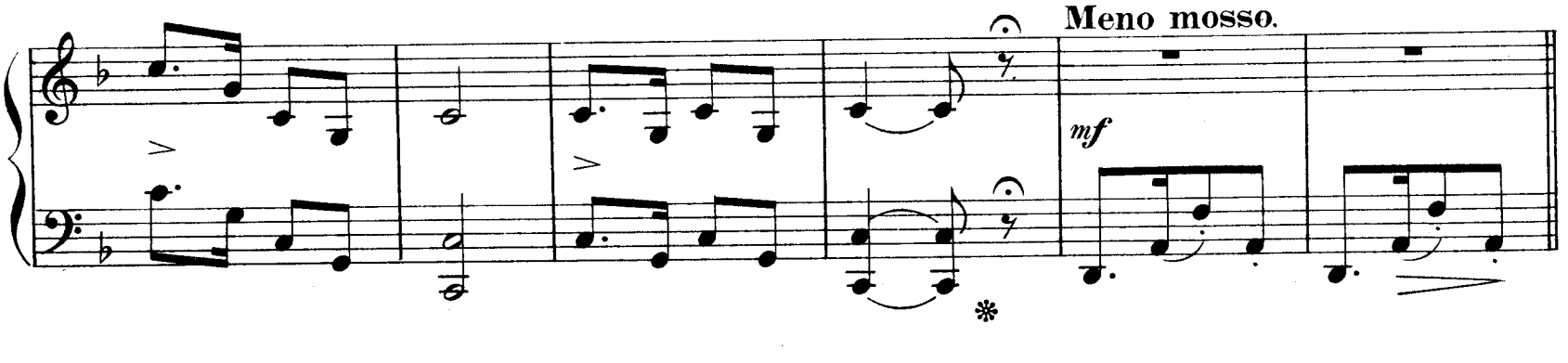
(Tango Dance.)

from "THE SUNSHINE GIRL."

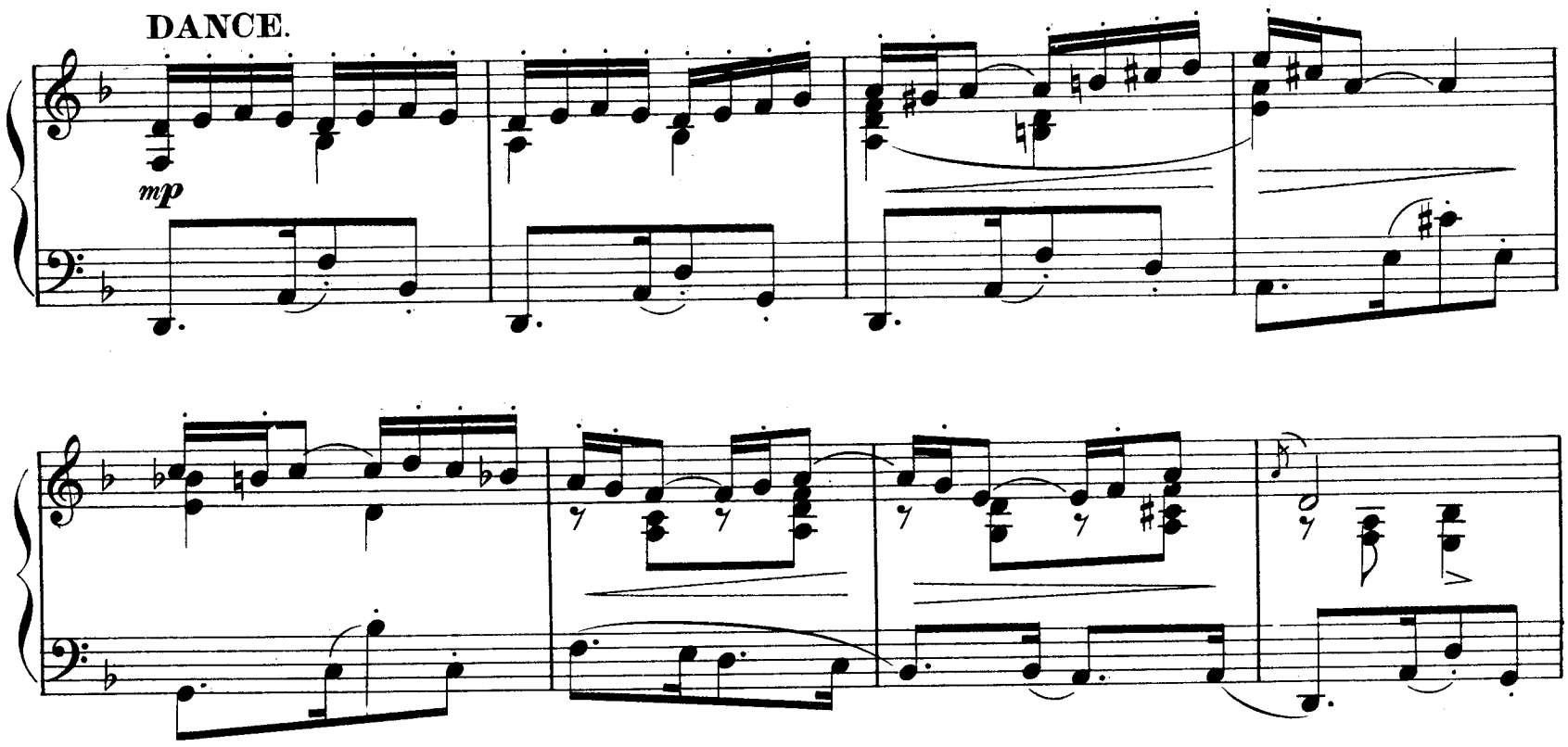
PAUL A. RUBENS.

INTRO.
Allegro moderato.





DANCE.



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Più mosso.

Meno mosso.

dim.

p

p

p

cresc.

dim.

p

p

Tempo I.

mp

Più mosso.

mf *f* *mf* *f* *f*

Ped. ✻ Ped. ✻ Ped. ✻

Meno mosso.

mp

Ped. ✻ Ped. ✻ Ped. *simile*

cresc.

dim.

p

p

p

cresc.

dim.

p

p

Più allegro.

5

ff

Ped. ✻ Ped. ✻