

Tango

N O T I C I A S

C O N T E N T S

Volume 2, Issue 2

www.ballroomchicago.com/tango_noticias.htm

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CHICAGO EVENTS CALENDAR

February

1st - 18th Melina Brufmann & Julio Altez Workshops

Various locations

"There is no substitute for excellence in teaching" is their theme. Melina and Julio are back to teach for 2½ weeks. Check out their schedule for privates or classes in tango, waltz, milonga and tango stretch. There will be a ladies' only and a men's only classes. Check with Tiffany Asta for a schedule.

Contact Tiffany Asta at tiffanytango@hotmail.com or 312.666.4854 for details.

8th Federico's Welcome Back Party

Lake Street Milonga, 942 W. Lake, Chicago

Federico Costantino is back from Buenos Aires and his students are looking forward to him teaching again. He and partner, Erica Sutton, will lead the introductory lesson at 7:15 pm at the Lake Street Milonga. Come welcome him back and dance until midnight

8:00 pm - midnight Cost: \$7

Contact Erica Sutton at tango@argentinamail.com or 773.505.1577 or Jan Carpenter tangojan@hotmail.com or 312.664.4865 for details.

9th "Red, Red, Red" Valentine's Ball

Schopf's Gallery 942 W. Lake, Chicago

Hosted by Melina Brufman, Julio Altez, and Tiffany Asta, this formal affair will include performances by the hosts, a raffle, prize for person wearing the most red and more. Food and drinks provided.

7:30 pm - ? Cost: \$15 by Feb. 5th; \$20 thereafter.

Sponsor – Tiffany Asta tiffanytango@hotmail.com or 312.666.4854.

16th-18th & 23rd-25th Séan & Yanira at Latin Street Dancing

540 North LaSalle, Suite 500, Chicago

Over two weekends, Séan and Yanira will teach Basic, Intermediate and Advanced Tango Topics – also **Milonga**. Cost: \$30 per workshop or \$150 for both weekends; privates also available. Contact *Latin Street Dancing* at 312.527.9006 for more information.

23rd Joaquin Amenabar seminar "History of Tango and Bandoneon"

Instituto de Cervates, John Hancock Building, 875 N. Michigan, Suite #2940, Chicago

Music Professor and bandoneonist Joaquin Amenabar will present this informative seminar in Spanish in the cultural center for Spain. Although there is no charge, reservations are suggested.

6:00 pm Cost: Free; call 312.335.1996 for reservations
Contact Charlotte Vikstrom 773.493.666 for further details.

27th Mardi Gras Theme at Tuesday's Milonga

Club 720, 720 N. Wells, 3rd Floor, Chicago

Chicago Tango Club Argentine's Tuesday night milonga will celebrate Mardi Gras with special prizes for costumes and lucky numbers for gifts.

7:30 pm – midnight Cost: \$5 club cover, plus \$5 donation at tango floor

Contact Charlotte Vikstrom 773.493.0666 for details.

March

11TH – 18TH CONGRESO INTERNACIONAL DE TANGO ARGENTINO (CITA)

Attend this annual Tango Congress in Buenos Aires and study six hours a day, go to milongas every night and see shows of the best Argentine dancers. People from all over the world will attend. Get more information on the www.cosmotango.com or contact Elena Robles @ *Tangosendito* 773-327-1667.

16th - 18th Daniel Lapadula & Cynthia Veil Workshops

Mark your calendar now. Details in next month's calendar. Call 888-Tango21 for details

29th - April 6th Florencia Taccetti Returns

Florencia Taccetti returns to Chicago for workshops and private lessons. Recommendations for class material currently being accepted. Help build a workshop covering what you want to learn! Class information and location in next month's *Tango Noticias*

Contact Erica Sutton at tango@argentinamail.com or 773.505.1577 for details.

CHICAGO TANGO

Chicago Teachers

Tom Barnard*	tbbarnard@hotmail.com
Jose & Gerri Caravantes*	773.286.6424
Federico Costantino**	773.505.1577
Bob Dronski & Kathleen Kreher**	773.792.2099
Emilia Boykov**	773.743.2962
Sean Erwin*	314.862.8504
Carlos Favre *	773.481.1551/773.852.6555
Leroy Hearon*	773.276.1518
Louis Gallo **	773.878.8089
Gadi Lissak *	773.293.3249
Tina Mangos **	773.282.5108
Jorge Nieras**	888.826.4621
Elena Robles*	773.327.1667
Fred & Yermen Romero**	773.725.0518
Pamela Strateman**	312.902.2803
Erica Sutton**	773.505.1577
Charlotte Vikstrom**	Argentango@usa.net

*Privates only **Classes and Privates

Chicago Milongas

First Sunday of the Month – February 4th

Chicago Dance Ballroom, 3660 West Irving Park, Chicago
7:00 – 10:00 pm \$6
Free class 7:00 – 8:00 pm
Contact Charlotte Vikstrom 773.493.0666 for details.

Tuesdays

Club 720, 720 North Wells 3rd Floor, Chicago
Sponsor: Chicago Tango Club Argentine
7:30 pm – midnight; \$5 cover
Lesson from 7:30 to 8:15
Contact Charlotte Vikstrom 773.493.0666 for details.

First Thursday of the Month – February 1st

Tango 21 – Fine Arts Building
410 S. Michigan 10th Floor, Chicago
7:30 – 10:00 pm \$11
Lesson from 7:00 to 7:45
Call 888-Tango21 for details

Thursdays

Lake Street Milonga 942 W. Lake (at Sangamon), Chicago
8:00 pm – midnight \$7
Introductory Lesson 7:15 – 8:00 pm
Call Jan Carpenter 312.664.4865 or Erica Sutton
773.505.1577 for details

Fridays (except the last Friday of the month)

Hilton Arts, 400 South Green Street, Chicago
Re-opening this month after flood damage. Call Arica to confirm opening date.

8:00 pm – Midnight \$10
Contact Arica Hilton 312.226.1118 for details.

Saturdays

Tango...nada mas; 6137 N. Northwest Hwy., Chicago
9:00 pm – 2:00 am (Free Introductory Class at 8:30)
\$15 includes light buffet
Contact Bob Dronski 773.792.2099 for details.

Fourth Friday of the Month – February 23rd

Tres Tangueras Milonga; Latvian Community Center
4146 N. Elston (at Hamlin)
7:30 pm – Midnight \$10
Contact Valentina Cisar 773-763-8729 for details.

Chicago Classes

- ▶ **4-week Introduction to Tango** on Wednesdays in February at Chicago Dance. 8:00 pm; \$50. Contact Charlotte Vikstrom 773.493.0666 for details.
- ▶ **Federico and Erica** will start two new series of classes on Feb 18th - beginning tango 5-6 pm, and intermediate/advance tango 6-7 pm. \$65 for each class series paid in advanced (6 classes) or \$12 walk-ins. *Dancer's Delight* 1623 West Melrose. Contact Erica at 773.505.1577 or tango@argentinamail.com for details.

On-Going Classes: call instructors for details:

- ▶ Bob Dronski and Kathleen Krehler
- ▶ Fred Romero
- ▶ Jorge Nieras

Chicago Practicas

Tango...nada mas

6137 N. Northwest Hwy., Chicago
Fridays beginning at 8:00 pm Cost \$5
Contact Bob Dronski 773.792.2099 for details.

North Shore Dance Studio

6163 N. Broadway, Chicago
Fridays beginning at 7:00 PM Cost \$8
Contact Al Gates at 773.994.7929 for details.

Fine Arts Building

410 S. Michigan 10th floor, Chicago
Thursdays (except the 1st one); 8:30 - 10:00 pm Cost \$5
Contact Jorge Nieras at 888-Tango21 for details.

THE MADNESS OF MADRID

A place exists where young people enjoy dancing tango through the night until morning breaks. A place exists where tango is danced and people smile while dancing it. A place exists where the city's youth dance tango for a few hours then move down the street to dance to house-music before finding another place to dance tango. A place exists where people leave their homes for a 'night on the town' at 1:00AM not to arrive home until the 'night has been killed' – in other words, not until the next afternoon. Does the world know about this place? Have they spoken of it, and why have I not listened to them before? Tango in Madrid blends hip-hop and Latin culture effortlessly. Tango in Madrid is different from tango anywhere else because Spanish people are different from the rest of the world. The Spanish often boast of needing to sleep much less than the rest of the world — they put this boast to the test when they dance all night and still function the next day. Tango in Madrid has a feeling of 'community' to it. This means that everyone is there to dance and simply to enjoy him- or herself. While I was there I never once felt like the 'new guy' or out of place just because I wasn't a local.

My night of tango started out not much differently from any other night of tango I have experienced elsewhere in the world. The place was dimly lit; they used cortinas and tandas, played Di Sarli and D'Arienzo. Then something very remarkable happened. I met a young man who said he could take me to a milonga that was only for people "our age." After not too much convincing we left to find the 'other' milonga. I walked to the second location listening to my new friend tell me the secrets of the city. I think he got lost twice trying to find the place. We walked up two flights of dark, shaky stairs to find a doorman waiting for us. A very animated argument followed between the doorman and my new friend over whether I would be allowed to attend the event. Apparently the milonga for "people our age" was not open to just anyone "our age." After some convincing I was allowed to enter but made to promise never to reveal the location of the milonga. The promise will not be hard to keep since I got thoroughly lost trying to find a cab when I left at the end of the evening. What I found on the other side of the doorman was exactly what my friend promised — a milonga for people "my age."

Now this was not that different from any other milonga I have been to except that everyone in the room was, indeed, my age — all people in their late teens and twenties. People were laughing and smiling while they danced; no one wore the serious tango face I take for granted at milongas. While I stayed until the last song played and danced more than I ever danced in my life, the people there wanted to stay out and did so. I, on the other hand, went to sleep — a little after 11:00AM.

The Franco years had an adverse effect on all forms of artistic expression, because Franco widely suppressed most artistic outlets. La Movida ("The Movement") describes the period after Franco's totalitarian repression ended when the country rejoiced in artistic expression. Tango benefited as much as any other art form did from this artistic explosion. The numbers of people dancing and the teachers residing in Madrid doubled over the next twenty years. The effects of this explosion are particularly evident in the number of young people that now dance tango in Madrid; they obviously revel in the freedom that their parents could only experience in the later years of their life. The famous proverb that 'youth is wasted on the young' is not the case for the youth in Madrid. Though they were not alive to experience the oppression of Franco, the youth of Madrid have listened to the stories — they understand that to be young and alive now is to have the good fortune to experience the effects of la Movida. ❖

Jonathan Bedi



HISTORICAL PIECE: TANGO IN JAPAN, PART III

—*A Politics of Style*



In our last two installments we have been tracing the outlines of tango's early years among the Japanese. What we've seen is that much of the early impulse that gave tango its first roots in Tokyo had nothing to do with some sort of 'spiritual kinship' between the Argentine and Japanese psyches, as many commentators have argued. The early impulse from which the practice of dancing tango first developed among the Japanese stemmed from very material considerations — a happy 'coincidence' between, on the one hand, a pro-West current, at that time strong in certain circles in Tokyo whose members had an interest in 'Westernizing' themselves for both political and economic reasons; and, on the other hand, the fact that the dance school of the Japanese Baron, Megata Tsunami, was perceived as providing training in certain French and English modes of upper-class behavior. The crossover of this pro-West current and the interests of this 'Western-sympathetic' Japanese Baron together provided the first bud from which flowered the Japanese desire to learn tango. Accordingly, the origin of this impulse did not reflect, at least initially, the desire of its Japanese adherents to become, in some fashion, more 'Argentine' in any discernible way.

Interestingly, this account of tango's origin in Japan does not explain the present fashion in which Argentine tango is practiced among the Japanese, since tango is not widely danced in the French fashion — a *la Megata*. As this writer has discovered through a variety of written sources and a number of informal interviews, tango, as it is currently danced in Japan, has been strongly identified with the British modes of practicing tango. A similar process occurred in North America where the term tango is often immediately connected to the stiff, formalized, pattern-oriented ballroom version of the dance. A great many Argentine tango devotees cringe at the thought of being confused with practicing such a dance form. To hear some practitioners of tango *argentino* speak, the difference between the ballroom manner of approaching the tango and the tango as danced in a fashion reflecting its particularly Argentine origins can be so vast that, in the end, one is compelled to acknowledge that these two manners of dancing apparently have nothing more than the word, tango, in common with one another. This commentator would not dispute the fact that vast differences do exist between British-influenced ballroom-style tango and the

forms of tango commonly recognized to reflect distinctly Argentine origins. On the other hand, a closer examination of the historical processes by which tango interacted with European dance-markets at the turn of the 20th century would seem to suggest that these two forms of the dance have more in common, historically speaking, than would now seem to be the case. Initially, at least in Japan, it would seem that even the apparent differences between these styles of dancing were part of a deliberate practice by which tango communities constituted, and in so doing, sought to exclude themselves from one another.

In the Japan of the 30's, as in North America, the British style of approaching the tango emphasized a strict physicality. Bodily discipline, the regimentation of orderly motions and a practiced lack of sensuality were principally introduced through the social dance classes British instructors began to teach in Japan in order to take advantage of a large number of European ex-patriots who had installed themselves in certain Japanese cities. The British instructors brought to these newly forming dance-markets their handbooks and dance manuals, aiming their dance-products squarely at the Japanese middle-class. The way these instructors taught was intended to produce a style of dance that was 'sportive,' more oriented toward competition. In the minds of these British instructors was the strong belief that their form of dancing thoroughly complemented the Japanese spirit, not because of the strong elements of sensuality and sentimentality that Megata and the French had emphasized. Rather, the tango, as taught by these British masters, was a highly regimented, disciplined sequence of movements emphasizing physical distance and the appearance of emotional disengagement between the partners. To hear these British teachers speak, the authentic tango was not the tango as danced in its place of origin, but the tango as subdued and separated from its specifically Latin beginnings. Unlike the emphasis on sensuality and elegance placed by Megata, such instructors did not require their dancers to express passion, and for this reason, they saw their form of tango as closer and more suitable to the Japanese spirit:

the tango comes close to the Japanese spirit. Tango does not require a physical expression of passion. The passionate feelings can be kept inside. Japanese people are not drawn to show affection like the Latinos; we don't hug, kiss and agitate like you guys.¹

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Lake Street Milonga

Every Thursday

942 W. Lake, Chicago

three blocks west of Halsted
six blocks west of Green Line Clinton stop
plenty of street parking

\$7

light refreshments - BYOB

8:00 – midnight

Complimentary lesson at 7:15

Teaching in February:

Feb. 1st – Melina & Julio

Feb. 8th – Federico & Erica

Feb. 15th – TBA

Feb. 22nd – TBA

Contact your hosts for
more info

Jan Carpenter

★ tangojan@hotmail.com

★ 312.258.6137

Erica Sutton

★ tango@argentinamail.com

★ 773.505.1577



differences were made 'authoritative' by the needs the different teachers had to form and sustain dance communities around themselves. But the claims these different teachers made to the authority, purity and genuineness of their manners of instruction and styles of dancing did not originate in a vacuum; but such claims also did not reflect reality. Further, such claims certainly failed to arise from any serious consideration of the possible Argentine-ness of tango. At least these two distinct styles of dancing tango in Japan depended on the dance markets that had formed around these instructors and the distinct markets these instructors subsequently attempted to reach. Their overriding claims to teaching the only 'true and genuine tango' were not based in reality but were first and foremost a response to the demands of shaping a market and economically sustaining a community. The seriousness with which such teachers took themselves depended in large part on factors of which, in all likelihood, they may very well not have been distinctly aware.²

But, if such a dynamic, with all of its illusory, though forceful, claims to purity, originality and authenticity, took place in Japan, could a similar dynamic have unfolded, or be unfolding, elsewhere? What does it mean to imply that tango means what it needs to mean to the communities at which it is directed? Which leads us directly to the following, perhaps uncomfortable, question: who are our tango authorities and what kinds of claims do they make about themselves and the dance(s) they teach. Finally, in what ways do our practices of dancing tango – the practices of our respective communities – vividly reflect us in the sense of reflecting both who we are and, perhaps more importantly, who we want to exclude. ❖

S. Erwin

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Where Megata believed it was the display of passion and sentimentality the tango allowed which complemented the Japanese psyche, these British-influenced instructors held exactly the opposite tack: only a form of tango danced for an apparent lack of passion and feeling truly expressed the Japanese spirit.

It is interesting to note at this point the degree to which both the Paris-influenced dance school of Megata and the social dance classes of the British teachers simply packaged Argentine tango in distinctly different, and exclusionary, ways given the requirements of opening up and marketing to vastly different communities. The tango seemed to mean what it needed to mean given the market that had produced the instructors and the community to which they subsequently targeted their products. Whether the tango was packaged as being sentimental, elegant and passionate, as it was for Megata; or passionless, detached and aerobic, as it was for the British teachers; these apparent stylistic

1 Sugi San, interview, November 1990; quoted from *Tango and the Political Economy of Passion*, M. Savigliano, Westview Press.

2 In other words, such instructors really did believe what they had been taught to believe, i.e. that their style of practicing tango was to be preferred to any other way of dancing it. Whether their beliefs reflected any actual sense for the history(ies) or reality(ies) of tango, was of little or no consequence. They were, after all, not historians but dance teachers — men and women with businesses to run.

From the Desk of Natalie...

Here I am in Buenos Aires, immersed in the Mecca of tango. I am surrounded by people from all over the world —Germans, French, Italians, Brazilians, Australians —all obsessed by the same thing: to perfect this fascinating and challenging dance. Our feelings, desires and frustrations are the same.

The universality of the “tango experience” is brought to me by an Argentine friend who shares a letter from a Frenchman — an article that appeared in the April/May issue of Tanguero Toulouse. My friend translated it into Spanish and I’ve attempted to render it for all of you into English. Following are the excerpts.

Grievances of a Beginning Tango Dancer:

The beginning is hell. I can hardly keep track of my two feet, yet I am not allowed to look at them. I try to hold my breath and perspiration...withholding my natural smells at this close distance...I have to embrace a stranger and do specific steps with her. Not only do I not know anything, I’m expected to lead! I feel as rigid as a sack of cement soaked by rain.

Each week it feels as if I were starting from scratch. After class I am exhausted, confused and have pains all over. I can’t see the difference between being erect and rigid...I challenge the laws of gravity...to top it all off I must stay with the music. Music and I have had a long relationship — and it has not been a friendly one.

To direct the actions of another from a state of incompetence! What an incredible task.

When I think of all those incompetent ones who govern us, I suddenly feel sympathy for them.

The first dance is terrible! If one of the good dancers would be charitable enough to ask me to dance I would die of shame, paralyzed by anguish. There ought to be a “Tango Assistance crew” to help in these moments of desperation.

And then one day you fall into the happiness of tango...you are truly in the music, inside the rhythm and in harmony with your dance partner. You finally see the brilliance of tango. You understand then that you, the man, propose the dance to the woman but you offer yourself as well. Perhaps—not only in tango—to lead well you need to obey the commands of the follower.

Letters to the Editor

What a terrific newsletter! How much effort is it to put together? What format do you use? I’d like *Girl Scouts of Chicago* to have an electronic newsletter — yours is the nicest I’ve seen. I managed to read most of it but have to catch my train, so I’ve printed it out to read the rest. The page “explaining” milongas was fascinating. Now I want to read the one about Japan...

Thanks for the encouragement, Pat!

S. Erwin

SÉAN & YANIRA

return to

LATIN STREET DANCING

Sean and Yanira will offer
TWO WEEKEND INTENSIVES of
TECHNIQUE-ORIENTED workshops and
private lessons at the studios of

Latin Street Dancing

February 16th — 18th &

February 23rd — 25th

Cost \$30 workshop or

\$150 FOR BOTH

WEEKENDS.

CALL 312.527.9006

for details and

to register.

Advertising Opportunity in Tango Noticias

Tango Noticias is now accepting advertising. Monthly rates for advertising are as follows:

1/8 page	\$25	1/2 page	\$50
1/4 page	\$35	whole page	\$85

Deadline for consideration in the next issue is February 25th. Please call or e-mail Editors Sean Erwin or Jan Carpenter with your copy or questions.

CENTRAL TANGO

Regional Supplement to Tango Noticias

Central Illinois

Contacts:

Rita Marvelli: marvelli@uiuc.edu; 217-344-2123

Leonardo: Tangoleon@aol.com; 217-328-1311

Joe Grohens: 217-328-1008

Practicas: Thursdays 8-10 pm; Illinois Program for Research in the Humanities at 805 W. Pennsylvania, Urbana. An ongoing class in *Tango Topics* precedes practica.

Milongas: *Tango Society of Central Illinois* — Monthly milongas held at *Phillips Recreation Center*: Feb 24, Mar 24 & Apr 28; admission \$3. For more information contact Leonardo.

Classes: Joe Grohens & Carlota, *White Streets Art Center*: 304 East White Street, Champaign, IL. Ongoing classes Tuesday nights at White Street Arts Center.

Detroit, MI

Contacts:

MotorCity Milongueros.com

Amy y Ray: AmyyRay@mediaone.net; 313.561.3236

Lori Burton: Argentinatangodetroit.com; 810.726.2370

Amy & Ray: *MotorCity Milongueros.com*

Classes:

▶ **Tuesdays at Dance Avenue, Dearborn.** Class 8:00 to 9:00pm, Practica 9:00-10:00pm.

▶ **Thursdays 7-9 pm followed by a Practica 9-10 pm;** Pitsfield Grange, Ann Arbor; all levels. \$10 for all evening.

▶ **Fridays at Farmington YMCA, Farmington Hills.** Class 7:30 to 9:00pm, Practica 9:00 to 10:00pm.

Peña: Every 4th Saturday at the Pitsfield Grange.

Performance during show segment open to anyone.

Class 7-9 pm Dinner at 9 pm followed by show and general dancing. Folk-loric dance played throughout the evening; \$20 covers class & dinner show.

Visiting Teachers:

Angel Garcia & Rosa Collantes — March 29th to April 1st

Lori Burton: Argentinatangodetroit.com

Classes: Wedensdays 6-8 pm (*Intermediate & Vals/Milonga*); Friday 8-9 pm (*Beginners*); Sundays 2-5 pm (*Vals/Milonga, Advanced*)

Milongas:

▶ *Sangria Club* Thursdays 7-9:30 pm; \$5; 401 south

Lafayette Street, Royal Oak, MI.

▶ *Brickhouse.* Auburn Road, Utica, MI. 8 pm; \$7.

Visiting Teachers:

Facundo & Kely Posadas – February 17th & 18th

Iowa City

Contacts:

Valerie Williams: 515.232.7374; vjw@cnde.iastate.edu

Classes: 7-8 pm; Beginning Class and Technique Tango Salon: Dance held following class on alternate Thursday; call for information or check website. Location: *Café Diem*, 323 Main Street, Ames, IA 50014



Kansas City, MO

Contacts:

Korey Ireland; korey@kodair.com or 816.665.4916

Elizabeth O'Keefe; tangotemptress@hotmail.com

Midwest Argentine Tango Society: masociety.org; 816.361.1281

Milongas: Wednesdays at *Fedora on the Plaza*; lessons from 7-8 pm. Live tango music 8-10:30 pm.

Visiting Teachers:

Mauricio Castro – February

Fernanda Ghi & Ghuillermo Merlot – April 13-15.

Madison, WI

Contacts:

Steven Fosdal: fosdal@mail.com; 608.347.2718

Anna Snider: annatanguera@mail.com

Practicas: *Pasión del Tango:* Weekly; University of Wisconsin campus in Lathrup Hall. Steve and Anna teach and answer question; free.

Milongas: Date and time to be announced. Call for details.

St. Louis, MO

Contacts:

Roxanne McKenny: stltango@aol.com

Carter Maier: tngomn@hotmail.com

Estella & Randy: akapros@stlnet.com

Sean & Yanira: drtango@hotmail.com

Lourdes Ylagan: Lylagan@path.wustl.edu

Practicas: **First two Mondays at Focal Point, Maplewood, MO: February 5th and 12th from 8-10pm. \$10; call 314.849.3007 for details.**

Milongas: **February 13th at Club Viva; cost \$10**
February 25th at Focal Point; cost \$10

Classes:

- ▶ Estella & Randy: call for classes
- ▶ Roxanne: Basic, Intermediate, and Advanced
- ▶ Sean & Yanira: Privates and semi-privates, ongoing

Visiting Teachers

Leandro Palou & Andrea Missé – **March 29th; contact Sean Erwin for details.**

Tulsa, OK

Contact:

Bob & Gretchen Manhart; OKTANGO@prodigy.net

Milongas: **Contact for more details.**

Classes: **Every other Saturday 6-8 pm. \$8 per person or \$15 per couple.**

Twin Cities, MN

Contacts:

Tango Society of Minnesota:: Mntango.org

Steve Lee: 612.729.5306 tango-1@juno.com

Lois Donnay: 612.930.9221 donnay@donnay.net

Practicas: **Rebecca Trost's Tango Practicas: Tuesdays 9-10:30 pm; \$2; Four Season's Dance Studio, 1637 Hennepin Avenue, Minneapolis 612.342.0902**

Milongas:

- ▶ Live music at *Hopkins Dance Center* with Severin Behnen's *Cambiando Sombras*. 816 Main Street, Hopkins 612.938.0048; \$10 (\$13 non-members)

- ▶ *Steve Lee's Tango Plus*. One Friday of each month, usually the 3rd one; 9 pm – 1 am; lesson 9-9:30 pm. \$5; *Lake Harriet Dance Center*, 6438 Lyndale Ave., S., Richfield. Call for information 612.729.5306.
- ▶ *Michael Cordner's Mini-Milongas*: Sundays 7-9:30 pm \$2; *Four Season's Dance Studio*, 1637 Hennepin Avenue, Minneapolis 612.342.0902
- ▶ *Rendesvous Ballroom*; lesson 8-9 pm; dancing beginning at 9 pm. 2524 Nicollet Ave., Minneapolis.

Classes:

- ▶ Mondays 8:30-9:30 pm combinations class, followed by practica 9:30-10:00 pm. *Lake Harriet Dance Center*, 6438 Lyndale Ave., S., Richfield.
- ▶ Carol Fritchie's basic Argentine Tango in Roseville. 651.429.4785 or cfritch@MR.net.
- ▶ Rebecca Trost's intermediate tango 8 pm followed by practica until 10 pm. *Four Season's Dance Studio*, 1637 Hennepin Avenue, Minneapolis 612.342.0902
- ▶ Lois Donnay's tango class/practica, *42nd Ave. Ballroom*, 8 pm; \$6; 705 42nd Ave., N, Minneapolis.

Visiting Teachers:

Ricardo & Zulema for a visit of indefinite length. Call 612.872.1562 for more information or to schedule private lessons.



Tango Noticias is a not-for-profit, independent, monthly newsletter whose objective is to provide timely information about happenings of interest to members of Chicago's Tango community. Your comments and suggestions are welcomed.

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Special Valentine's Section

Tango Amour

By Kara Wenham

Connie and Greg

Connie and Greg first met at no other place but the milonga at *Tango...nada mas* in February of 1998. On this one Saturday night, she came with friends and recalls Greg sitting at a table nearby. When she finally worked up her nerve to ask him to sit at their table, she managed to dance with everyone *but* Greg! However, the following Saturday they finally got their dance despite, as he puts it, “his nervousness.” The next week entailed the usual confusions: he thought she was more interested in his friend – she thought he was more interested in her friend. But true feelings bleed through, for no sooner had Greg’s head hit the pillow to go to sleep, when images of Connie started floating through his mind. No, this wasn’t some weird case of allergies or hot flashes — it was merely the malady of love, and it drove him to call her the very next day to ask her out to dinner. She declined, but it didn’t seem to stop him. He asked a second time, and this time it seemed to have worked. In fact, it seems to have worked right through to their wedding in August of 1999 — and beyond, since they are still sighted weekly tango-ing at *Tango...nada mas*.

Leandro and Andrea

“My first impression of him was that he was cute,” Andrea says as she recounts the story of her first meeting Leandro. She was performing with her brother in Buenos Aires, and Leandro was performing with another woman. As she remembers it: “He thought I was arrogant the first time we met.” Regardless of their first impressions, he watched her dance then approached her, saying, “Oh, the person you danced with led a *calesita*, and you drew a circle on the floor — and it’s still there!” This was their first acquaintance; it wouldn’t be for another year, when Andrea picked her brother up from assisting a teacher, that she would see Leandro again. When they finally arranged a meeting at a milonga, she encouraged her brother to get Leandro to ask her to dance. Then, she encouraged her brother again. Finally, at four a.m., on the last set of the night, Andrea got her wish. She exclaimed, “I jumped off the chair and said — yes!”

Séan and Yanira

They first met at *Tango...nada mas*. Yanira was just arriving and Séan was just leaving — perfect timing. They didn’t speak, but Yanira recalls them both having a real sharp, first glance at each other. It wasn’t until a year later that

she saw him again at Club 720. “He was wearing a suit,” she recalls. “I believe a friend of mine was trying to set us up. She kept suggesting that I should go dance with him.” Well, it didn’t seem that he was going to ask her to dance, so she’d have to bite the bullet and do it herself. He was talking with someone she danced with occasionally, and, just as she came up to ask Séan to dance, this other person graciously accepted Yanira’s offer! “I couldn’t say no, so I had to dance with him,” she said. Afterwards, she tried again, and this time got the right man. Later that night they discovered that they both needed to take the same train home. “He wouldn’t get off the train,” she jokes. As it turned out, they not only had the same stop, but they also lived just three blocks away from one another. He ended up walking her home that night, and, better than asking her out on a date, he asked her if she’d like — to *practice*.



Beginning A Chicago-Based Tango-Performance Club

The tango talent in Chicago has grown — the weekly showcases at *Tango...nada mas*, *Tres Tangueras*, and the Fine Arts Milonga feature locally grown Chicago dancers on a weekly basis. The time has come to gather those talents together and give them the coaching, support, and encouragement they need to develop into truly awesome tangueros and tangueras – fit for the stage! As a group, we would have open to us nearly limitless venues in the Chicago area. Besides dancers, such a “Performance Club” would need choreographers, costume designers, & music enthusiasts to organize and select the right tunes, along with marketing specialists to give our club the promotion it needs to take off in a big way.

Jan Carpenter, a Tango Noticias editor and co-host of the Lake Street Milonga, would like to invite interested and talented tango dancers to a meeting for generating ideas. Let’s move this inspiration forward – toward having a life on Chicago stages! The meeting will be held Sunday, February 11th from 4:00 - 5:30 pm at Jan’s apartment in downtown Chicago. We will end in time to attend Melina and Julio’s workshop beginning at 6:15 pm. If you are ready to perform NOW or would like to assist in a small way, please come even if you are not sure what specifically you could do! To RSVP or get more information, contact Jan at home **312.664.4865** or by email at **jcarpent@ssax.com**.

TANGO TRANSLATION

by Natalie Pepa

Así se baila el tango

Que saben los pitucos
lamidos y soshitas,
que saben lo que es tango
que saben de compás.
Aquí está la elegancia
que pinta, que silueta
que porte, que arrogancia
que clase pa' bailar.

Así se baila el tango
mientras dibujo el ocho
parezco filigrana
yo soy como un pintor
Ahora una corrida
una vuelta, una sentada,
así se baila el tango
el tango de mi flor.

Así se baila el tango
sintiendo en la cara
la sangre que se sube a cada compás
mientras el brazo,
como una serpiente
se enrosca en el talle
que se va a quebrar.

Así se baila el tango
mezclando el aliento
cerrando los ojos
para oír mejor,
como los violines le dicen al fuelle
madera de cantor.

Lyrics: E. Randall "Marvil"

This is how you dance the tango

What do the rich boys know,
so straight-laced and neat,
what do they know of tango
what do they know of its beat?
What an elegance is here,
what model, what profile,
what carriage, what conceit
such class to do this dance!

This is how to dance the tango,
while I am drawing an "ocho"
I am just like a painter
creating filigree.
Here comes a "corrida"*
a turn, then a "sentada,"**
this is how to dance the tango
tango from my town.

This is how to dance the tango,
feeling in your face
blood rising with each beat,
while your arm
like a serpent,
twines around the waist
that is about to break.

This is how you dance the tango,
the mingling of breaths
and closing the eyes
to better hear the sound
of how the violins talk to the bandoneon,
with singing wood.

Translated: Natalie Pepa

**corrida*: literally, a 'run.' In tango, the continuous walk or run either forward or back.

***sentada*: literally, 'sitting down.' In tango, a pause during which the man bends down and more or less places the woman in a reclining or sitting position upon his leg.