

# Tango

N O T I C I A S

## C O N T E N T S

Volume 2, Issue 4

[www.tangonoticias.com](http://www.tangonoticias.com)

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New! **Tango Noticias Web Site**  
launches April 4th, [click here](#)



# CHICAGO EVENTS CALENDAR

## Events

### April

#### Mar 31st & April 1st - Florencia Taccetti Workshop

*Flamenco Arts Center, 3755 N. Western Ave., Chicago*

Florencia Taccetti returns to Chicago to teach an intensive workshop over two days from 3-7 pm. Each day will have two-2 hour classes best taken in progression. \$25 per class. For further class details visit [www.tangoparatodos.com](http://www.tangoparatodos.com) or call Federico & Erica 773.505.1577.

#### April 3rd - 720 Club "Grand Opening"

*Club 720, 720 North Wells 2<sup>nd</sup> Floor, Chicago*

Chicago Tango Club Argentine will move from the 3rd floor to the 2nd floor of *Club 720*. There will be more room and a better sound system. The \$5 price and time of 7:30 - midnight remains the same. Contact Charlotte Vikstrom 773.493.0666.

#### April 6-7th & April 13-14th:

*Latin Street Dancing, 540 North LaSalle, Chicago*

Séan and Yanira return for Workshops and Privates. Cost \$30/Workshop or \$100 for all four. Privates also available. Call Latin Street Dancing at 312.527.9006 to register and for more details.

#### April 22nd - BRANGO - Champagne Tango Brunch

*Chicago Yacht Club at the Belmont Harbor*

Dance on the glass enclosed deck and enjoy a fabulous brunch served with champagne beginning at noon. Hosted by Chicago Tango Club Argentine. For club members a \$15 deposit by April 6th will hold your reservation; balance of \$25 due before or on the day of the Brango. Free parking. See Carmen Pinto, Roberto Manarjez, Joe Pellizzeri, or Charlotte Vikstrom 773.493.0666 for details.

#### TBA - Follow-up Workshop to the B.A. CITA Congress de Tango

Join Leroy Hearon, Phoebe Grant, and Elena Robles to see and hear what they learned at the CITA conference in Buenos Aires. Contact Elena, Tango Sentido, 773.327.1667 for details.

### May

#### May 25th - June 2nd U.S. Tango Congress 5th Annual Tango Fantasy 2001

*Fountain Bleu Hilton Resort, Miami Beach, Florida*

Choose either a Memorial Day weekend package or go for the entire week. Top named instructors. Classes all day, milonga every night. Contact Phoebe Grant at 312.446.6601 to qualify for \$30 discount and details.

### June

#### June 15th - "Fabulous at Fifty" Birthday Tango Ball

*Lake Street Art Gallery, 942 W. Lake*

Mark your calendar now for a big birthday bash. Details to follow in next month's Tango Noticias. No charge for anyone born in 1951!

#### June 5 - 11th

Norberto "El Pulpo" Esbrez and Luiza Paes will be in Chicago for privates and workshops. "The Octopus" has a very exciting and sensual style of tango. Details are being finalized and will be available by mid-April. Please note that Norberto and Luiza prefer to give privates to couples and the rate for couples will be discounted from that for a single individual - so you have plenty of time to find a partner! Contact Leroy Hearon @LEROYTAN-GO@aol.com or Phoebe J. Grant (312) 446-6601 / [pjg@mindspring.com](mailto:pjg@mindspring.com) for more information. Norberto and Luiza's premier visit to Chicago is being organized in conjunction with Frederico Constantino and Erica Sutton.

## Lake Street Milonga

*Congratulates*

*Tango Noticias for a great year!*

*Join us April 12<sup>th</sup> & 19<sup>th</sup>*

Since tax time is right between our milongas,  
We will host a "Rich Man/Poor Man" theme  
12<sup>th</sup>: Still rolling in \$\$, enjoy champagne and fruit;  
dressed to kill  
19<sup>th</sup>: \$\$ went to Uncle Sam; cheap wine & crackers;  
hobo clothes

*942 W. Lake, Chicago*

**\$7 - light refreshments; BYOB**

8:00 – midnight

Contact your hosts for more info

Jan Carpenter 312.258.6137

[tangojan@hotmail.com](mailto:tangojan@hotmail.com)

Erica Sutton 773.505.1577

[tango@argentinamail.com](mailto:tango@argentinamail.com)



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**Tango Noticias Web Site**

**Launches April 4th,  
www.tangonoticias.com**

## **Letter to the Editor**

### **No More 3<sup>rd</sup> Floor!**

That's the headline — Club 720 is moving us to the 2nd floor from the 3rd floor, which is the best room I've ever been in (this includes New York, Montreal, London, and Buenos Aires). What is the cause of the loss? Tango dancers don't buy drinks, and they don't tip the bartender. Ed bought furniture. He bought new tables. He bought an expensive red sofa, which sits up in the loft area. He plans to bring in live music on Tuesdays, presumably salsa. I think I heard that on Saturdays at 720 the cover charge is \$25 for men, \$20 for ladies. Plus they buy drinks like crazy.

It is important to have a showcase location. In Buenos Aires, everyone goes to Niño Bien on Thursday — big room, tall ceilings. We in Chicago had 720 — tall ceilings, great bar, those tall windows looking out on the great Chicago skyline. Bob Dronski has done a lot with a store-front location, but it's not the same. Our community is tiny. And we don't buy drinks. If you don't drink alcohol, when you are at 720 drink something!! Salsa people buy drinks all night long. It doesn't matter if they're drunk; it's not serious dancing anyway, right?

We need to grow the whole thing. We need to grow the whole community, and teachers need to really stimulate their students to come out and dance. Teachers should feed dancers to the milongas. Milongas will, in turn, feed dancers back out to the teachers because tango, unlike salsa, is a dance requiring expertise.

There exist good reasons to tip our bartender. Maybe someday he'll buy the place. But for the \$50 he got at the

end of the night (\$10 of it from me and an equal amount from Al) he said he'd rather come and drink with us than tend bar. Maybe he'll buy some other place, which we might need, but why would he want a tango group that neither buys drinks nor tips? And some of the clientele is abusive. Further, Mike is second in command. Who do you suppose Ed bounced off his idea of a big Salsa night on Tuesdays? And who makes \$450 or \$500 on a weekend night, and who is perhaps experiencing abuse at the hands of insensitive tango dancers.

At least two people understood the problem, Al and myself. Al buys drinks all night and tips heavy. So do I. I think José Franco is another. Ken drinks a little. He's decent. One of two things will probably happen: If Tuesdays become really big for salsa, we will be entirely thrown out; if Tuesdays fail, we may get our room back. For now, it is an unequivocal setback.

*Tom Barnard*

happy anniversary Tango Noticias !!

### **tango para todos the chicago tango school**



ongoing classes start sunday april 8, 2001

flamenco arts center  
3755 n. western ave

5:30 – 7:00 beginning tango  
7:00 – 8:30 advanced tango

\$10 per class

\$50 **tango para todos** card - buy 5 classes, get 6<sup>th</sup> free  
www.tangoparatodos.com \* 773.505.1577

# CHICAGO TANGO

## Chicago Milongas

### First Sunday of the Month – April 1st

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 2<sup>nd</sup> 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 – April 5th

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

### Second & Third Thursdays - April 12th & 19th

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

### Fridays

Hilton Arts, 400 South Green Street, Chicago  
8:00 pm – Midnight \$10  
Contact Arica Hilton 312.226.1118 for details.

### Last Friday of the Month - April 27th

Tres Tangueras Milonga; Latvian Community Center  
4146 N. Elston (at Hamlin)  
“Spring Fling” Celebrate the new season!  
7:30 pm – Midnight \$10  
Contact Valentina Cisar 773-763-8729 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.

## Chicago Classes

**On-Going Classes:** call instructors for details:

- ▶ Al Gates
- ▶ Bob Dronski and Kathleen Kreler
- ▶ Federico Costantino & Erica Sutton
- ▶ Fred Romero
- ▶ Jorge Nidas

## 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 7:30 PM Cost \$10  
Contact Al Gates at 773.994.7929 for details.

### Fine Arts Building

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

### Advertising Opportunity in *Tango Noticias*

Advertise in our anniversary issue. 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 April 25th. Please call or e-mail Editors Sean Erwin or Jan Carpenter with your copy or questions.

## 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 **	773.472.8776
Tina Mangos **	773.282.5108
Jorge Nidas**	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

## *‘Thinking at the Edge’ with Brooke Burdett —Interview by Séan Erwin, Part I*

During a recent visit to St Louis I had the opportunity to sit down for a couple of hours with Brooke Burdett, one of the most innovative and interesting tango teachers currently touring the US. Our conversation takes place on a sunny morning in a Saint Louis café at a small table with a window looking out onto the street. As I anticipated, it doesn’t take us long to begin moving away from the standard sorts of questions and answers one can expect in such an interview towards issues of dominance, subversion and a real meditation on the meaning of tango as a *social practice*.

TN: What first brought you to the tango?

Brooke: I was living in Boulder Colorado in 1994-95 and Daniel Trenner came to teach some workshops and I got hooked from the very beginning. I have always danced; I have always taken dance classes, but some time after college I grew to like the idea of social dancing, of dancing and improvising with a partner; tango was the perfect form of dance for me to do that.

TN: Did your passion for the dance come all at once — I mean, did you take your first tango lesson and then suddenly ‘there it was’?

Brooke: Yes, I had been doing other social dances but for some reason none of the other dances could quite do it for me. To me they seemed limited, and I didn’t feel challenged. With tango, I started learning the man’s part and the woman’s part at the same time, and from the very first class, the possibilities amazed and enticed me. The dance itself — not so much the music at first but the dance itself — fascinated me and I couldn’t get enough of it. Later I grew into the music.

TN: But then you did something that very few of us do — you began dancing in Colorado but you also originated the whole community there.

Brooke: More or less; I was working with other people but I guess I was one of the four or five ‘core’ enthusiasts. In fact I started teaching probably long before I knew enough to do so

but I just wanted to get more people involved; and then I had an opportunity to go to Argentina with a tour (that was before I decided to move there). I went on the tour then stayed four extra weeks, and the idea of that, by itself, was like a dream—to be able to go to some foreign place and mingle with the locals - especially in a dance atmosphere. And then when I got there it **was** like a dream. I think a lot of people go there and experience this: ‘wow, I want to do this all the time,’ and that was what happened to me. I returned to the States and started to save money so that I could go back there for at least a year and then decide if I wanted to stay. So then in about the fourth month

after my move to Buenos Aires, I started to struggle. At that point, the glamour and excitement of dancing every night began to wear off—and what I had underneath was real life. And I think that’s the point at which many people say, “I don’t want to do this.” I don’t know - I had it as a goal - to learn Spanish, to get closer to the culture, and I thought if I stayed there at least one year I could achieve some of that. Basically I thought, ‘The only way I can really do this is to sink in and do it.’ And now I’ve been there four years.

TN: Do you consider yourself to have achieved that goal?

Brooke: Yes

TN: Has living in Argentina actually given you a better understanding of the dance?

Brooke: Oh, yes; the dance is informed by the culture. And it’s not Argentine culture *per se*, it’s *porteño* culture, and it’s subtle. The way that people behave, the way that they socialize. The tango culture itself is separate from the *porteño* culture; however, I tend to see it as an exaggerated version of *porteño* culture. In one sense, it is more traditional because the traditional male and female roles are more pronounced. You **can’t** say that the tango culture is representative of the *porteño* culture because it is a very small sub-group. Everything that’s portrayed in *porteño* culture is depicted in tango culture but not vice-versa. And the mistake that a lot of people make is that they travel to Argentina and they only dance tango and they say, ‘Argentine people are like that,’ and that drives me nuts.

TN: So you see the tango culture as being an amplification of certain elements of the *porteño* culture and yet at the same time the *porteño* culture has aspects that tango culture doesn’t necessarily have.



Brooke: I'm not sure I would say that the tango culture 'amplifies' *porteño* culture. In fact, the tango has always been an activity for marginal people, or those who are a little bit on the 'edge', and so it's like a sub-culture. If I think of traditional roles between men and women, in the tango these are more exaggerated. And that's what I mean.

TN: Could you be specific?

Brooke: Well, for example, we have the male being really in control, being the one who's thinking and the one who's creating, being the one who's piecing things together; and the woman who is the 'object,' who is waiting and receiving, who is the image that supports what the man is doing. And I know that people like to think that the woman has some kind of position of power, but in the tradition, and the way you see things acted out, she doesn't.

TN: You mean in the *porteño* culture overall?

Brooke: No, in the tango culture. In the *porteño* culture also but not to such a degree. Both the Argentine tango and the *porteño* culture are evolving - women are having more validity in what they do and the way that they think. But, still, look at the tango....the leader, the one who makes up and guides both dancers in the pair, is the man's role, and the leader is the one who is basically in control. The dance was created by men and in the old days, men first danced together to get better and then they went out and danced with women. So you take the fact that the dance is one created by men compounded by the fact that now there are 10 times more women dancing than men. What do you have? Not strength in numbers — rather, more power for the men, because now they are just more sought after.

TN: That's a very good point. So you see the relation between tango society and Argentine society more in terms of 'exaggeration'— where tango culture exaggerates *porteño* culture. Further, the two communities, in your eyes, are not necessarily coextensive.

Brooke: And what I'm referring to mostly are the roles between men and women. In Argentine society, you still see men and women playing out traditional roles. Actually, you see that in the States, too, for that matter. But I would say more so in Argentina and even more so in the tango culture.

TN: Then, even though there may be changes going on in the life of the average man and woman, these elements of dominance and power are still there. And your living there for so long has given you an especially good eye on all this since, being an outsider, you are not as accustomed to these dynamics as someone who, on the other hand, has never had an opportunity to be 'outside' of this world and who, for that reason, simply takes these dynamics for granted — men and women dealing with one another in that way

Brooke: O.k. - but now we need to get an idea of what 'that way' means.

TN: Sure, but before we proceed to that, let's address something which, in my mind, comes prior to this. As I've witnessed in your teaching you, almost from the very first moments of a class, immediately begin to subvert that traditional tango-relationship of man to woman. You exchange the roles, encourage women to dance the man's part and, basically, even the very movements you teach have men imitating the follow's part. For example, you have men lead the woman to do a side-step while they, the men, do backward ochos.

Brooke: Ok, but in my mind the last thing you mentioned does not subvert the traditional male/female roles whatsoever. That particular movement has nothing to do with male/female roles but simply exploring other possibilities of the dance. When we do those kinds of movements in class, it may look as if the roles have been switched, but they really haven't because the man is still leading. It's like a *trompe d'oeil*, an eye trick, because it appears that the roles have changed but they simply haven't. It makes the dance more interesting because it gives the leader more possibilities but it does nothing to the roles themselves.

TN: Fine, then let me take a different tack on this same issue. Let's look a little more closely at your specific dancing practices because I've watched you leading ladies around; I've watched you encouraging ladies to lead you around; I see that you have no problem with ladies leading men around. Given the way you understand male/female dynamics, at least within the tango culture, the way you *practice* and *teach* tango, let's say, certainly *shakes* these roles.

Brooke: Good! Because I think that people need to be shaken a little bit. I don't necessarily think that women should always go around leading women - that *that* is the answer — but it is another option for us. To be honest, most of the women that I know that dance the man's part do so because there are so many more women than there are men that they find themselves just sitting around. And that's the thing that I'm tired of - I'm tired of sitting and waiting for the guy, you know? Because of my love of the dance then if that means that I need to learn the guy's part in order to dance then that's what I'm going to do. Also it gives me the opportunity to be the creator. That is important. But still, often I feel that all I want is to follow a nice, male lead, and most women I know who lead want the same thing. I think they do enjoy dancing the man's part but at the same time they don't lose that desire to dance the woman's part with a man that really knows how to do it—that desire never goes away. I know there are people that believe if a man dances with a man or a woman with a woman, that will somehow take away the 'essence' of the tango but I don't think that's going to happen. ♦♦

– Continued in May

# Shoe Review : Bailando en L.A

By Kara Wenham

Recently, I had the good fortune to head down to Los Angeles for a weekend of non-stop, unbridled tango. Accompanying me for the adventure: my father — the host — Jan Carpenter and Alex Schutz. In five nights, we managed to cover the greater Los Angeles area and much of Orange County. It soon became obvious to me that if you want to dance a lot in Southern California you're going to have to want to drive as well — or at least find someone who will drive for you! The milongas, and there are many of them, are spread out at quite a distance from each other. Despite these drives, often clocking in at well over an hour and a half, the great dance floors and excellent music that awaited us always seemed to suffice.

There was one milonga that stood out to me in particular. Out in the valley of Sherman Oaks on a Saturday night,

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## Shoe Review Rating

Four shoes = Maravilloso

Three shoes = Muy bueno

Two shoes = Bueno

One shoe = Tiene que mejorar

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*El Encuentro* (The Encounter) advertises itself as being an intimate gathering place with the best tango in Los Angeles. Having lived in L.A. for many years it was hard to think of anything there as intimate, but I was pleased to find out that it, indeed, was. The smallish room boasted festive, multi-colored tables that encircled the crowded floor. Immediately I noticed how the line of dance had a certain flow and synchronicity to it that made it look like the whole room was truly dancing together. A well-humored Argentinean who ran the place approached us and sat us down at our friend's table. A placard on it read, "*Nestor y sus mujeres.*" That playful and cheeky note seemed to set the tone for the rest of the evening.

As the night progressed I came to find that the milonga was, in fact, divided into two parts. Part one, known as *El Encuentro*, kicks off the first few hours of the night. Here the floor was mostly crowded with dancers moving in time to the fast rhythmic music of the thirties and forties. Quite a few Argentineans were present, predominantly dancing in close embrace and using the short syncopated steps that

one woman there called milonguero style. I enjoyed the challenge of dancing in a smaller space, of staying connected to the music, and keeping the flow of the floor moving along. Later in the evening begins the second part of the milonga known as *La Franela* – The Make-Out. By this time some people had left and the space had opened up for more salon-style dancing; the music slowed down and became more modern and mixed in its variety. I thought this was an interesting way to set up an evening. People can choose to come early, late, or stay the whole night depending on their musical preferences. I noticed that some came and chose not to dance at all; the milonga was just a social setting for them to watch and enjoy. I also found myself often just watching and enjoying what I was seeing. I found, too, that I was as enchanted with the vibe and energy of the place as I was with the level of dancing and the different styles of movement. At one point I danced with an older, Argentinean milonguero dancer in a three-piece suit. By the end of the next song, I was high-fiving a tango-nuevo dancer in tennis shoes and baggy jeans. "This is bizarre," I thought. But in fact, it was as eclectic and diverse as I suppose L.A. really is.

Of course, not everything was as smooth as it probably sounds in writing. There were a couple of dancing lawnmowers and tornadoes ripping up the dance floor. One was a raving drunk Frenchman wearing dark glasses who insisted on blocking up traffic or bumping into tables to knock drinks over. We found ourselves making beelines anywhere in order not to have to dance with him.

All in all, I enjoyed the milonga and would recommend it to anyone visiting L.A. It was, of course, a blast to dance with my father, whose passion for tango really made me want to re-dedicate myself to this dance once again. It was truly unique for me to go back to the city where I was raised; back to a place where intimacy is not generally found in cars zigzagging over vast stretches of highway; and to discover here a familiar setting with familiar music where people can experience intimacy dancing with perfect strangers. §

## Shoe Review Rating for El Encuentro:



Congratulations to Tango Noticias on your first year anniversary.

Here's to many more years of useful information and fascinating reading!

The best is yet to come...



## Congratulations

### *Tango Noticias*

on your first year anniversary!

*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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## SÉAN & YANIRA RETURN TO LATIN STREET DANCING

Séan and Yanira will offer TWO MORE WEEKEND INTENSIVES of INNOVATIVE, technique-centered workshops and private lessons at the studios of *Latin Street Dancing* –

April 6<sup>th</sup> & 7<sup>th</sup> AND  
April 13<sup>th</sup> & 14<sup>th</sup>.

Cost \$30 per workshop or  
\$100 FOR BOTH WEEKENDS.

CALL 312.527.9006 for details and  
to register or  
e-mail Séan at [drtango@hotmail.com](mailto:drtango@hotmail.com)  
for more information.



# Observations on Argentina

## —Tom Barnard

### Part I

**A**fter five visits I have a feel for this place. One can begin anywhere. One could ask why, for example, do my fingernails have so much dirt under them at the end of the day when I spent no time in the garden? One could comment on the auto fumes that are pungent and pervasive, really third world. But, to begin at the beginning, I think the place to start is with the French women staying at the house where I am staying.

They called to check about canyengue lessons. Were they at 8 pm? Yes, they are told. They arrive promptly, in that perfect French accent kind of way. They learn there is no canyengue lesson at 8 pm — in fact, there is no canyengue lesson at all. If they want to wait until 9 pm, there is a milonga lesson.

This happens constantly. My Spanish teacher called to cancel my lesson. I go to her office. She is not there. I come back, and Pilar, owner of the house where I am staying, says I will murder her. Pilar forgot to tell me. But she's so charming and good-natured I cannot hold it against her.

My French friends were going to take candombe lessons. I point out their teacher at Plaza Dorrego in San Telmo where El Indio dances dramatically to the Cumparsita. They run over to see him. No, the lesson as advertised in the magazine will not happen. If they had not seen him by chance, they would have turned up to an empty room.

There are exceptions. An American friend and I decide that three things work: the taxi's, the subte (the subway), and Cotto (a grocery store). The taxi's are omni-present. Walk down any well-traveled street, and they will appear singly, or a school of taxi's will swim by. The main line of the subte (short for subterráneo) is old and rickety, but they come fre-

quently and reliably. Cotto, the grocery store, must have learned from American cousins. The air-conditioning is painfully cold, the checkers quick. The only thing they don't have are packers at the end of the check-out.

Lateness is not a pastime. It's not routine. It's ingrained — it's part of the national psyche. I call a girl for a date. She says call tomorrow. She's late for her dinner date with a friend, but adds, laughing, "he'll understand. He's also an Argentine." He? I wouldn't expect their IMF payments to be on time, either.

### *Signs of Strain*

The economy has high unemployment like a lot of Latin America, running somewhere between 15%-20%, which would be a major depression in the States. So, maybe it's the norm, but I'm told things have gotten worse. My Spanish tutor informs me that rooming houses like the one I am staying in are a recent phenomena. It seemed like a natural thing. My landlady was left with a large house at the end of a divorce, and as a psychologist, she had trouble making the mortgage payments. Renting rooms was a natural solution to solve a problem.

There are others signs of strain. For example, my Spanish tutor had her laptop computer stolen during my stay. One day it was there, the next day she points to its proper place; my head rolls to the right and poof — it's gone. She starts lighting candles. I ask why. She says, "To drive off the bad karma."

Counterfeit currency is also a problem. Everyone is always holding paper currency up to the light to check for the watermark or putting it under a black light to check for streaks in the paper. I myself was stuck with a 5-peso note that didn't make it past the black light. Worse off were the travelers I met at the airport on the way home. They were stuck with several \$100 Federal Reserve notes. They showed them to me. I couldn't see anything that would tip me off that they were fake.

—*continued in May*

# 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 West Pennsylvania, Urbana. An ongoing class in *Tango Topics* precedes practica.

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

**Classes:** Joe Grohens & Carlota, *White Streets Art Center*: 304½ East White Street, Champaign, IL. Ongoing classes Tuesday nights at White Street Arts Center.

April 28th & 29th: Erica Sutton and Federico Constantino will conduct workshops in Urbana. Contact Leonardo at [TangoLeon@aol.com](mailto:TangoLeon@aol.com) for details.

Saturday, April 28th - Milonga Workshop 7:30-9:00 pm, followed by a milonga until midnight

Sunday, April 29th - Introduction to Argentine Tango - 3 classes. Level 1: 1-2:30 pm; Level 2: 2:45-4:15pm; Level 3: 4:30-6pm. Cost: \$25 for 1 class; \$45 for 2; \$60 for 3.

## Detroit, MI

### Contacts:

*MotorCity Milongueros.com*

Amy y Ray: [AmyyRay@mediaone.net](mailto:AmyyRay@mediaone.net); 313.561.3236

Lori Burton: [Argentinatangodetroit.com](http://Argentinatangodetroit.com); 810.726.2370

**Amy & Ray:** [MotorCity Milongueros.com](http://MotorCityMilongueros.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 4<sup>th</sup> 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 29<sup>th</sup> to April 1<sup>st</sup>

**Lori Burton:** [Argentinatangodetroit.com](http://Argentinatangodetroit.com)

**Classes:** Wednesdays 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.

## Iowa City

### Contacts:

Valerie Williams: 515.232.7374; [vjw@cnde.iastate.edu](mailto:vjw@cnde.iastate.edu)

**Classes:** 7-8 pm; Beginning Class and Technique

**Tango Salon:** Dance held following class on alternate Thursdays; call for information or check website.

Location: *Café Diem*, 323 Main Street, Ames, IA 50014



## Kansas City, MO

### Contacts:

Korey Ireland; [korey@kodair.com](mailto:korey@kodair.com) or 816.665.4916

Elizabeth O'Keefe; [tangotempstress@hotmail.com](mailto:tangotempstress@hotmail.com)

*Midwest Argentine Tango Society:* [masociety.org](http://masociety.org); 816.361.1281

**Classes:** Elizabeth O'Keefe teaches both classes and workshops, both within and outside of Kansas City; e-mail for details.

**Practicas:** McCoy's Public House in Westport from 6:00-9:00 on Friday's.

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

### Visiting Teachers:

**Fernanda Ghi & Guillermo Merlot** – April 13-15.

*Central Tango continued*

## 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: tangoartists@tangorosa.com

Sean & Yanira: drtango@hotmail.com

Lourdes Ylagan: Lylagan@path.wustl.edu

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

### Milongas:

—*Club Viva*, Tuesday/once a month; call Roxanne for details.

—*Tango Dionysus*: Milonga/Party at CRC in the Central West End, Saturday March 31 from 7:30 – 11:30. Cost \$10. Contact Sean Erwin (314.862.8504) or Susan Shender (314.726.2560) for details

### Classes:

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

### Visiting Teachers

**Jak Karako** – May 5<sup>th</sup> and 6<sup>th</sup>; call Lourdes Ylagan @ 314.367.7429 for details.

**Leandro Palou & Andrea Misse** — May 14<sup>th</sup> & 15<sup>th</sup>: contact Roxanne McKenny or 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 3<sup>rd</sup> 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
- *Rendezvous 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, *42<sup>nd</sup> Ave. Ballroom*, 8 pm; \$6; 705 42<sup>nd</sup> 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.

