

Tango

N O T I C I A S

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www.tangonoticias.com

Volume 2, Issue 6

June, 2001

C O N T E N T S

- 2 Chicago
Events Calendar

- 3 Chicago Tango

- 4 Almagro's Closing
Night
By Natalie Pepa

- 5 Coffee with Joaquin
By Jonathan Bedi

- 6 Observations of
Argentina
by Tom Bernard

- 8 Central Tango

- 10 Almagro



CHICAGO EVENTS CALENDAR

Events

June

June 12th - Farewell to Marcelo Ruiz

Club 720, 720 North Wells 3rd Floor, Chicago

Join members of Chicago Tango Club Argentine for a special evening at 720 club to say good-bye to Marcelo who is leaving Chicago for a new career in Costa Rica. Marcelo has been a steady and enthusiastic tango dancer in Chicago since 1993. Come wish him well.

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

Lake Street Art Gallery, 942 W. Lake

In conjunction with the Lake Street Milonga, Jan Carpenter is hosting her special birthday party. There will be a showcase, extended food buffet, and Mari, our tango photographer taking your favorite poses. Mark your calendar now for a big birthday bash. Free entrance for anyone born in 1951! For details, contact Erica Sutton 773.505.1557 tango@argentinamail.com or Jan Carpenter 312.258.6137 tangojan@hotmail.com

June 16th & 17th - Sean & Yanira Workshops

Sean and Yanira will return to Chicago that weekend to teach workshops: call 314.862.8504 to register & for more details.

June 26th - July 3rd Brooke Burdett Returns to Chicago

This will be Brooke's 4th visit to Chicago - we love her! Class location and times will be determined in the first week of June. Tune into www.tangoparatodos.com for the complete schedule. Call Erica Sutton at 773.505.1577 for more information and to reserve your private lesson with Brooke. See Brooke's website for her full bio at www.tangoparatodos.com/brooke_burdett.htm

Advertising Opportunity in Tango Noticias

Advertise in both the *Tango Noticias* newsletter and our website www.tangonoticias.com. The cost of advertising per month on the website is only an additional 50% of the monthly newsletter fee:

Size of ad	Newsletter	+	Website	Total
1/8 page	\$25		\$12	\$27
1/4 page	\$35		\$17	\$52
1/2 page	\$50		\$25	\$75
whole page	\$85		\$42	\$127

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

Lake Street Milonga

Friday Night Milongas in JUNE

"50/50" is Our Theme

June 1 - 1950's

Sue Lasser will teach a rockin' swing class, wear poodles skirts, letterman's sweaters, bobby socks & saddle shoes. Free bubble gum at the door!

June 15 - Jan's 50th Birthday Party

Extended food buffet, performances at 9:30 & 11:30, free admission to anyone born in 1951.

942 W. Lake, Chicago

\$7 - light refreshments; BYOB

8:00 PM- ??? (lesson 8:00 - 8:30)

Lake Street Milonga wants to be your 'Not to Be Missed Milonga.' We created a survey to help us reach that goal.

Go to www.tangoparatodos.com to participate!

Contact your hosts for more info

Jan Carpenter 312.258.6137 tangojan@hotmail.com
Erica Sutton 773.505.1577 tango@argentinamail.com

See our Tango Noticias Calendar web site for more June events.

July

July 6th - 13th Nora's Tango Festival in San Francisco

Go for the first weekend or stay for the week. Contact Valentina Cisar 847.678.2080 or Charlotte Vikstrom 773.493.0666 for details.

November

November 17th- 25th Tango Immersion Tour in Buenos Aires

Natalie Pepa is again organizing a tour of Buenos Aires during Thanksgiving. It's not too soon to make plans. Contact Natalie by email at tangonata@aol.com for a full flier of information.

CHICAGO TANGO

Chicago Milongas

First Sunday of the Month – June 3rd

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 – June 7th

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

First & Third Fridays - June 1th & 15th

Lake Street Milonga, 942 W. Lake (at Peoria), Chicago
8:30 pm – midnight \$7
Introductory Lesson 8:00 – 8:30 pm
“50/50” Month: 1st: Swing night with extra tunes from the 1950s. 15th – Celebrate Host Jan’s 50th birthday.
Call Jan Carpenter 312.664.4865 or Erica Sutton 773.505.1577 for details

Fridays

Last Friday of the Month - June 29th

Tres Tangueras Milonga; Latvian Community Center
4146 N. Elston (at Hamlin)
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.

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

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

Chicago Classes

On-Going Classes: call instructors for details or check the teachers’ pages on our website www.tangonoticas.com:

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

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
Mark Johnson *	312.446.0468
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

Tango Stories: Almagro's Closing Night

By Natalie Pepa

— continued from May



It was another hot night in Buenos Aires. The middle of summer— steamy, air heavy and still. And yet tangueros got ready in their best finery to attend one of the most important events—the last *milonga* at Club *Almagro*.

The club is on *Avenida Medrano*, in the neighborhood of *Almagro*, in the middle of the block that stretches between *Avenida Corrientes* and *Sarmiento*. The building's facade is stark and lacking in architectural interest. The building is what it is — a 50's style glass-and-steel sports club. You would never guess at the glitter inside.

On this night, December 19, 2000, elegance was everywhere. You walked through the large tiled entry, paid the usual 5 pesos and then were issued through another set of doors to the dance hall. We had made reservations for eight people and were given a table near the exit, third row from the dance floor. To the left, in the front row I saw Robert Duvall seated with a large group of people. Everyone was dressed to the nines—lots of sequins, lots of fringe, lots of “tango black.”

I can only guess how many people were there that night. I only know that if a room could tear at the seams — figuratively as well as literally — club *Almagro* would have ripped like a delicate silk bag when filled with cement. There is no question that at the peak of the night the place had turned into a fire hazard. I felt lucky to have been placed near the front exit especially when across the dance floor toward the back of the room I saw people packed in like sardines. I had a horrible image of fire and smoke and people jumping out of desperation into the enclosed swimming pool that forms part of the athletic club.

By 11:30 PM the floor had become too full to dance comfortably and by midnight it had reached the point where dancing was no longer possible. Those couples on the dance floor were simply swaying in a tight embrace, hardly moving in any direction. The majority of the old *milongueros* did not bother. Tonight was simply a show, an event to see and where one could be seen.

At about 1 AM the dance floor was cleared and the first of the professional performers took cen-

ter stage. The crowd moved closer. Those who could sit cross-legged on the floor and had the best view. People seated at the back tables stood up and then, as the view in front was covered by someone taller, stood up on chairs and even on tables to see better. I myself was one of those, positioned on top of our table, video camera way above my head and tilted toward the performers. My camera caught much more than I could see in person and I was able to enjoy the show later watching my own videos.

The show was magnificent. The performers that night were Fernando and Vilma, Tincho and Erika, Horacio Godoy, Fabian Salas and Carolina. But those whose dancing particularly stood out for me were: Mora Godoy and Leandro, Tete and Sylvie, Valentina and Claudio. Perhaps the most innovative tango performance I had seen in a long time was done by Eduardo Capussi and Mariana Flores. It was not simply great tango dancing; it was also an outrageous theatrical performance, incorporating bits from vaudeville, slapstick and theater of the absurd. And not only did Eduardo and Mariana never miss a step in their choreography, they never stepped out of the characters they created on this “dance stage.”

The performances were interspersed throughout the night. There was some more dancing and then, after a few *tandas*, the floor would again be cleared and the next three couples introduced to do their show.

My group left close to 4 AM, but the place was still full of people though no longer dangerously overcrowded. I found out what happened later from others who stayed til the very end, when, as someone who remained later told me — “the sun had completely drowned out the moon and stars.” There were farewell embraces and tears. As the last people were leaving some took sharp objects and broke through the dance floor taking chunks of wood as souvenirs. Some damage was done before they were stopped. Were they defiling the place or attempting to capture a tiny bit of tango history? To those of us who only know about *Almagro* through what we are told, it is impossible to understand the power of their nostalgia. For those whose tango and lives were shaped in and through *Almagro*, it was a painful farewell to a place that will always hold the ghosts of the dancers who passed through the doors of 522 *Medrano Avenue*.

—see page 10

Coffee with Joaquin

By Jonathan Bedi

Joaquin Amenábar is a master Bandoneonista as well as a teacher of the instrument. He has traveled to Chicago a few times in the last year to teach workshops, last performing here in late February at *Tango Nada...Mas*. He has also assembled a tango orchestra that plays, as he would put it, in ‘the old way’ — which means they play with a total of four Bandoneóns along with other instruments. He is quick to remind me that he has not chosen *tango* as a career; rather he has chosen the Bandoneón and tango comes along with that choice. It is not then surprising that in his conversation with me he effortlessly negotiates topics of opera and classical music in outlining to me his vision of the future of tango.

Tango Noticias: *How long have you been playing tangos?*

Joaquin Amenábar: I started playing tangos long before I started playing the Bandoneón, which I started playing when I was 35 years old. I wanted to play the Bandoneón when I was a little kid, but I could not afford to buy one until I was older and that is why I started when I did. I played the piano when I was very young – at the age of four. But I want to say that I love to dance tango just because of the way the music is... I *feel* the music. I might do four steps, but to feel the music is what I do both when I play and dance tango.

TN: *How did tango become your career choice?*

JA: The reason that I chose tango is different from the reason other people of my generation chose tango as a profession simply because people who are my age normally grew up when Piazzola was very popular. But that was not the case with me because I grew up listening to the tangos that my mother played on the piano. These were tangos from the old time, long before Piazzola. For me tango was a connection to the past and to my mother. But I do not only play tangos nor have I dedicated myself to tango the way some dancers have. I am one of the few people in the world that play solo Bandoneón performances. And when I perform in such venues I play all kinds of music with the Bandoneón — classical, contemporary along with tangos. For example, during the Celebration of the 250 years of Bach, I played Bach. I want you to understand that when I play the Bandoneón I do not play tangos — I play the instrument. The Bandoneón is my career choice, not tango. Tango is an important part of my career, but not the only part.

TN: *You have started a group that plays tangos in the classical manner with four Bandoneonistas — could you explain a little your intentions for doing this.*

JA: I play the Bandoneón with a tango orchestra that plays ‘the old way’ with four Bandoneonistas and four violins, a piano and a few other instruments. We play tangos from the 1920s in the old way, the way they are meant to be played. I have always wanted to put together an orchestra that plays in this way and now I have the ability to do this. And since I am a teacher in the conservatory I can do this because I train my students to play in the way of the old tangos. So by using these students I was able to come up with an orchestra to play in the manner that tangos should be played.

TN: *What is the difference between tango in Argentina and in North America?*

JA: The difference is that in Argentina someone can see old people dancing the old way — the way tango was danced long ago. In North America you do not have that much history with tango; as a result it is difficult to see people dance the old way. Do not misunderstand: I have seen people dance very well in the states. At the milongas on Saturday I have seen people dance very well, but it is not in the old way.

TN: *Other than the lack of people dancing in the ‘old way’ do you perceive any differences?*

JA: Other than the lack of people dancing the old way I do not see much of a difference. But in terms of playing tangos there is a huge difference. This is because playing tangos is part of the Argentinean way, and it is something foreign to North American; here there is no place to play. There are not many groups that play tangos outside of Argentina, but in Argentina there are lots of small groups that play. There are not many large groups like mine, and yet there are still many smaller ones and that is something that marks Argentina as very different from North America.



continued on page 11

Observations of Argentina

—continued from April

Problema is a problem

I have been taking Spanish lessons for weeks and weeks. Finally, I confront my Spanish tutor, “English is easier.” She nods her head ‘yes’ and smiles. I had always been under the impression that English was hard, difficult. Okay, the pronunciation in English is a problem, but in English you only say *you*. The Argentines have four: *tu* or *usted*, *vos* or *vosotros*. Chalk one up for the English. And the conjugations are basically easier.

And English doesn’t have all these masculine and feminine nouns to remember — a big job. Nor do you have to do all this *concordancia*, making nouns and adjectives agree.

Pedestrian example, *the house is white*. In Spanish, this is *la casa es blanca*. In the plural case, we say *the houses are white*. They say, *las casas son blancas*. We never say *the houses are whites* — Spanish changes everything.

That’s bad enough, but their tip-offs for masculine and feminine nouns are riddled with exceptions. Example, nouns that end in *a* are supposed to be feminine, but *problema* is masculine. Looks *feminino* but is *masculino*. I tell my tutor — it’s a transvestite.

Silicone Explosions

She laughs, but then says that a transvestite in the Palermo section of town suffered a silicone explosion last night and died. Now we’re off the subject, my specialty. She says she has a cousin who has a plastic surgery clinic. The surgery is cheap, and they see explosions at least once a week. Airline travel with its cabin pressure difficulties is especially troublesome.

She says *belleza* (beauty) is a regular industry in Argentina, where it has to be admitted the women are spectacular. There is no other satisfactory word. The popular combination of Italian and Spanish genes is a winner. Clothes are designed to show the flesh. Belly buttons are common enough; pants hang low on the hips. Breasts somehow look full even when they’re not, and even when they are full, we’ve seen that

they’re not always real. But one has to admit, real or not — they look good.

Not verified was a report that there are so few clothes in the bigger sizes that they had to go to the legislature to get recognition for the more *Rubenesque* women. But even the bigger girls are beautiful; and it’s a nice thing to get a kiss from one of these beauties.

Besos

These are people of Italian descent; kisses are the norm. One of the most popular milongas at the moment is called *El Beso*, “The Kiss”. But there is kind of an odd thing going on here. If you go to the milonga, you smile and kiss someone as you enter; then that person goes to their seat and transforms.

The manner of agreement about dancing is done with the eyes. You look at your desired partner, and if she claps eyes on you and nods, you nod back and then you dance. But after the social kissing, oftentimes the women don’t see you anymore. You become invisible. My Italian/Swiss friend who lives in Marseilles and speaks Italian, French, Spanish, Portuguese, German and English complains bitterly about his invisibility. I say, why go? He says this is his cup of poison.

As it is, I seem to pick up partners one at a time. I think if I could stay for a year, I would have all the partners I could want. One German here, another Swiss there. Another from Buenos Aires. With eight years of dancing and countless lessons it’s no surprise when a teacher who comes over to teach some Brazilian woman tries me out after the lesson is over. And so Mimi Santapá becomes a regular partner.

Vampiros

My Spanish tutor complains that the people who inhabit the milongas are *vampiros*. Anne Rice would fit right in. Indeed, it looks like some of the old tango dancers, the old milongueros are feasting on the life force of the younger dancers. My tutor says they’re losers. I ask, “*Como se dice* “losers” *en Español?*” She says, “Losers. Same as English.”

continued on page 7

Massage Therapy

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Craig Quaglia is massage therapist with 14 years of experience and is teaching deep tissue techniques on the Junior college level. He has worked extensively with dancers from *No No Nanette, Cats and 42nd Street*. Currently he is working with Tango dancer to resolve unique pain patterns this demanding dance creates.

For more information or an appointment call:

Craig Quaglia
847 S. Lyman
Oak Park IL 60304
800 296-3968

www.touchink@sisna.com

continued from page 6

There was a tall, pale woman with black hair who, with makeup, was positively eerie. Others seemed to have no job, which was maybe true, given the unemployment rates. They came day after day after day; and the schedule was the vampire schedule. These people came out after dark, disappearing just before dawn. The black hair of these Italian and Spanish girls, the uniform tango black, the highly stylized dance — the only thing we are missing is a milonga with the right name. It couldn't be called *Dracula* or *vampiros* – too obvious. It will probably be named for one of Rice's characters, *Armand*; I tend to think of Rice's coven of vampires in Paris.

But fair is fair. Where then is my Spanish tutor coming from? She never goes to the milongas; however, she does love the dance. She takes private lessons from a tanguero/psychiatrist. And it turns out she has been doing psychoanalysis for years. Why there are so many psychologists and psychoanalysts in Buenos Aires is a mystery that craves a solution. It seems I encounter one at every turn.

And, actually, I run into all sorts at the milongas — someone who works for UNICEF, a grade school teacher, an unemployed lawyer, students, a taxi-driver. So, it is unfair of my Spanish tutor to lump them all together. Although it's also unfair to suggest she really means it. She's a sly one. She's looking to see if I get her sense of humor.

And yet when someone I know and expect will dance with me then turns me down, I'm brought up short. And so it was that I expected the dance partner of my tango professor, with whom I had danced in lesson after lesson, would dance four songs, a *tanda*, with me. But no — she shook her head, "No." And she seemed like such a nice girl. Maybe she's in the early stages of becoming a vampire. She's still gets up during the day and is charming for the students, but at night she's testing her powers.

But she isn't representative of all the natives, some of whom are very sweet. And the natives can be very fine dancers indeed. But where's the surprise? If you can dance every night of the week, you have every opportunity to improve. Some of them do. I know girls who stay out until 5, get up at 8 and go to work. They do it day after day until they collapse. It's a common thing in Buenos Aires. One *porteño* said that his one daughter comes home at 2 am, and the other leaves at 2 am. If you want nightlife, this is the place. They dance until the sun comes up and then it's time to get back in the coffin.

By Tom Barnard

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*: 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.

Detroit, MI

Contacts:

MotorCity Milongueros.com

Amy y Ray: AmyRay@mediaone.net; 313.561.3236

Lori Burton: Argentinetangodetroit.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.

Lori Burton: Argentinetangodetroit.com. 810-254-0560

Classes:

— Held at studio every day of the week, 7758 Auburn, Utica, MI; see website for details.

Milongas:

— *Argentine Tango Detroit/Tango Suacve*; Milongas three times weekly see website for details

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

Ames, Iowa

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 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 or 816.665.4916 also <http://www.kodair.com>

Practicas: McCoy's Public House in Westport from 7:30-9:00 on Sunday nights.

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

—*Beaumont Club* in Westport. Free tango lesson at 7PM and Live Music with *Tango Lorca*. Upcoming Dates: June 22, July 13, & August 10.

Visiting Teachers:

Daniel Trenner – June 2-4.

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.

Central Tango continued

Milongas:

- Club Viva*, Second Tuesday of every month; call Roxanne for details.
- Monthly Milonga*: Cost \$10 — call Estella & Randy for details.



Classes:

- Estella & Randy: call for classes
- Roxanne: Basic, Intermediate, and Advanced

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@winternet.com
Lois Donnay: 612.930.9221 donnay@donnay.net
Frankw@tc.umn.edu: 952.285.9305

Practicass: *Ridgedale* YMCA, 12301Ridgedale Drive, Minnetonka, 8-10 PM: 952.544.7708. *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 DanceSport* from 8:00PM – 1:00PM; \$10 (\$13 non-members).
- *Steve Lee's Tango Plus*. Friday after 2nd Saturday of each month; 9 pm – 1 am; lesson 9-9:30 PM. \$5.
- *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*; first Saturday of the month: cost \$5 TSOM or \$8 others; 2524 Nicollet Ave., Minneapolis.

Classes:

Please see the following websites for details:

www.mntango.org/tsomcal

<http://i.am.tctango>

Visiting Teachers:

Marcelo Solis – June 22 through July 1

Carlos Gavito & Marcela Duran – July 14 & 15

Florencia Tacetti – *ongoing at Four Seasons Dance Studio*; contact at 952.285.9305 or ftaccetti@yahoo.com

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.

Senior Regional Editor:

Dr. Sean Erwin 314.721.9898 drtango@hotmail.com

Tango Stories Editor:

Natalie Pepa tangonata@aol.com

Chicago Events Editor:

Jan Carpenter 312.258.6137 tangojan@hotmail.com

Interviewer and Writer:

Jonathan Bedi jbedi@wpo.it.luc.edu

Layout & Design:

Connie Orbeta corbeta@mail.elgin.cc.il.us

ALMAGRO

Como recuerdo, barrio querido
aquellos tiempos de mi niñez
Eres el sitio donde he nacido
y eras la cuna de mi honradez
Barrio del alma, fue por tus calles
donde he gozado mi juventud
Noches de amor viví;
con tierno afán soñé,
y entre tus flores
también lloré.
Que triste es recordar
Me duele el corazón
Almagro mío,
que enfermo estoy!

Almagro, Almagro de mi vida
tu fuiste el alma de mis sueños
Cuantas noches de luna y de fe
a tu amparo yo supe querer.
Almagro, gloria de los guapos
lugar de idilios y de poesía,
mi cabeza la nieve cubrió
ya se me fue mi alegría
como un rayo de sol.

El tiempo ingrato doblo mi espalda
y a mi sonrisa le dio frialdad...
Ya soy un viejo, soy una carga,
con muchas dudas y soledad.
Almagro mío, todo ha pasado;
quedan cenizas de lo que fue...
Amante espiritual
de tu querer sin fin
donde he nacido
he de morir.
Almagro, dulce hogar,
te dejo el corazón
como un recuerdo de mi pasión.

Dear neighborhood, in you I still see
the childhood days now gone from me.
You are the place where I was born
my cradle of integrity.
Place of my soul, along your streets
I spent my youth so full of glee.
I lived through nights of love,
with tender zeal I dreamt,
but also among your flowers
once in a while I wept.
How sad this to recall
my heart aches at the thoughts.
My dear Almagro,
I'm not well at all.

Almagro, Almagro, you were my life,
the soul of my dreams.
So many nights of moon and faith,
in your safe haven I learned to love.
Almagro, glory of the bold ones,
place of poetry and romance,
my head is covered now by snow
my joy is gone
like the sun's fading glow.

Spiteful time has bent my back
and made my smile no longer warm...
I am an old man, a heavy load,
I'm filled with doubts and I'm alone.
My Almagro, everything's over;
only the ashes of what once was...
Spiritual sweetheart,
your love is endless,
here I was born
and here I'll die.
Almagro, my sweet home,
I leave my heart with you
a token of the passions I once knew.

continued from page 5

TN: What do you see as the future of tango?

JA: I think that tango is going to gain in popularity in the coming years. Do you know why? I was the sole student throughout my career as a Bandoneón player. I was only the second person ever to graduate from the conservatory, and they have had that degree as a possible course of study since 1956. Now I have 33 students in the conservatory. Now *that* is a number. The music is the reason that this will occur. Tango music is concert music to which people can dance and, thus, the music of tango is like opera or classical. So tango will always survive; no matter what happens we will always have tango.

TN: What is the most appealing aspect of the tango community in Chicago?

JA: People are serious about tango here. I have done two workshops here and people enjoy learning about tango and the different aspects of it. I could not easily do two workshops in other places and not have them be so successful. In Chicago people come ready to learn and are very interested in the dance and getting to know more about it. Another very important point is that there are good teachers here; I think that Bob over at *Tango Nada...Mas* is a great teacher. Good teachers are very important for there to be a successful tango community. In Chicago, you have everything — good teachers, interest and places to dance. I would only add one thing – I would like to see more *live* music played in this city.

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