

# Tango Noticias

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## Scenes of Buenos Aires: Confiteria Ideal, Part III

**Author: Natalie Pepa**

*This is the last of three installments excerpted from Natalie's book, Walking the Tango. Parts I and II were published in our June and July issues. To read these earlier installments please go to [tangonoticias.com](http://tangonoticias.com) and click 'article archive.'*

*All dressed up like a dandy with slicked back hair,  
owner of a damsel, as pretty as a rose,  
you dance at the milonga with an air of importance  
showing off your movements with elegance and flair.*

*You "compadrito" dancer  
who learned all your steps  
in the old orillero dance halls  
of Barracas in the south.*

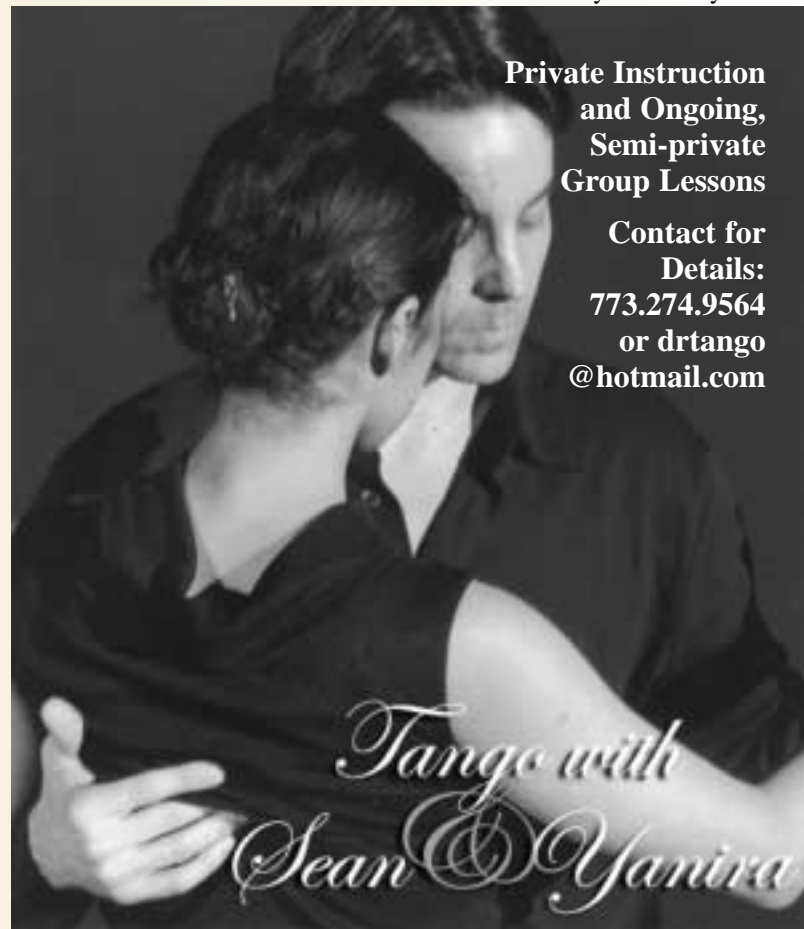
*I bet you'd give a lot to go back to old times,  
to be the snazzy dancer you were in your youth;  
your past glory looks tired, a bit sad and aged  
when you glance in the mirror of the old cabaret.*

One rule of tango is 'you never talk during the dance.' To dance it properly, you need to put yourself fully into the music. There is a ritual about this too. Before you begin to dance the *tanda*, when you meet on the floor, you exchange a brief greeting, embrace and dance the first tango. Even that introduction is broken down and attention is given to the minutest detail. The man extends his arms first, the woman accepts the embrace. After the first song everyone stops on the dance floor and there is a pause when socializing goes on. You find out a bit about your partner — where you are from, what you do — and you introduce yourselves. To dance while everyone is standing is absolutely rude — the equivalent of beginning a meal before everyone else has been served. When everyone begins you continue to dance, without words.

But there is one man who breaks the rule of silence. He is a funny looking fellow: skinny and only a bit taller than me. His hair is slicked back and he has a well-groomed mustache and a goatee. And he has eyes that laugh.

As we begin dancing he says to me: "When I was a young man, I wanted to be a sculptor." He pauses, then continues. "And today, fortune has bestowed an honor upon me. Today, I hold in my arms the best piece of art that anyone could hope for. I feel like Pygmalion with Galatea — like the artist from Milo carving the statue of Aphrodite."

I laugh and he does too. We continue dancing and I try not to laugh too much. But he is relentless — the words come out of his mouth as though rehearsed, a torrent of compliments linking everything between us to Greek



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mythology and art.

"If only Terpsichore could see you, she would come down and ask for lessons. If only Zeus saw me holding you, he would be so envious he'd strike me dead with his thunderbolt..."

"Please," I tell him as I try to concentrate on the dancing while laughing at his comments. "I can't dance if you do that."

"I shall be as mute as Tacitas — *la infeliz diosa pez* — the unfortunate fish goddess," he says, "whom the gods punished by sewing her lips shut." He then remains quiet for the rest of the dance.

But his silence is not as infinite as that of the goddess. When we dance the next tango, he puts me into a number of *ochos* and as I turn slowly at the waist and cross my feet in front, he watches.

"*¡Dios mio!*" he says under his breath, looking at my legs. "If these are the rails, what must the station be like!"

I burst out laughing and we stand on the dance floor giggling as other couples dance by.

Later I see him dancing with other women and notice each of them bursting into laughter. When I talk to one of them, we find out that though his method is the same, the contents vary. This "poet *tanguero*" is intelligent enough to have a different repertory for each woman — he adapts his words to each one of us. And he will not be silenced. ♦

# Chicagotango

## Chicago Classes

**On-Going Classes:** call instructors for details or check the teachers' pages on our website [www.tangonoticias.com](http://www.tangonoticias.com):

- ▶ Al Gates
- ▶ [Bob Dronski and Kathleen Kreher](#)
- ▶ [Séan Erwin and Yanira Collado](#)
- ▶ [Elena Robles](#)
- ▶ [Erica Sutton and Douglas Rivera](#)
- ▶ [Fred Romero](#)

## Chicago Milongas

### **Tuesdays**

*Club 720, 720 North Wells 3<sup>rd</sup> Floor, Chicago*

Sponsor: Chicago Tango Club Argentine

8:00 pm – midnight; \$10 cover

Complimentary lessons available at 8 until the floor gets crowded

Contact Charlotte Vikstrom 773.493.0666 for details.

### **Wednesdays**

*Tango in the Park, Just South of Buckingham Fountain in Grant's Park*

8:00 – 10:45 pm Free, but donations accepted for sound equipment purchase

Dance under the stars and watch fireworks while dancing in the Rose Garden just south of Buckingham Fountain. The dance floor is soft asphalt. Bring a chair or blanket. Check weather at 7:30 pm to make your "rain" decision.

Contact Beth Braun 847.846.5611 or [bethdanceb@aol.com](mailto:bethdanceb@aol.com) for details.

### **First & Third Fridays – August 2<sup>nd</sup> and 16<sup>th</sup>**

*Lake Street Milonga, 942 W. Lake (at Peoria), Chicago*

9:00 pm – 1:00 am \$10

**2<sup>nd</sup>** – "*Smoothies in the Summer*" – What better way to cool off from hot tango dancing with a freshly whipped fruit smoothie. We will have the blenders going to provide a delicious, creamy treat.

**16<sup>th</sup>** – "*Up, Up, and Away*" – On the eve of the Chicago Air & Water Show, we celebrate with a guarantee of no sand in your shorts. How will you dress - pilot or sailor, Aries or Aquarius, Icarus or mermaid?

Call Jan Carpenter 312.258.6137, Beth Braun 847.846.5611, or Erica Sutton 773.505.1577 [www.tangoparatodos.com](http://www.tangoparatodos.com) for details

### **Last Friday of the Month – August 30<sup>th</sup>**

*Milonga Nuestro Tango; Latvian Community Center  
4146 N. Elston (at Hamlin)*

7:30 pm – midnight – \$10

Contact Valentina Cisar 773-763-8729, Carmen Pinto 773.279.9414, or Phoebe Grant 312.342.4335

[WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com)

### **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 Practicas

### **Fridays beginning at 8:00 pm**

*Tango...nada mas*

6137 N. Northwest Hwy, Chicago Cost \$5

Contact Bob Dronski 773.792.2099 for details.

### **Fridays beginning at 7:30 pm**

*North Shore Dance Studio*

6163 N. Broadway, Chicago Cost \$10

Contact Al Gates at 773.994.7929 for details.

### **Friday, August 2<sup>nd</sup> 6:30 – 8:30 pm**

*Special Practica with Gloria and Eduardo*

7646 N. Sheridan Road, Chicago

\$5 for current Gloria and Eduardo students; \$10 for general public.

### **On Vacation: Sundays 8:00 - 10:00 pm**

*Gallery on Lake*

942 W. Lake, Chicago Cost \$5

Classes and Practicas are cancelled for the month of August.

Erica & Douglas will resume after the Labor Day weekend.

Contact Erica Sutton 773.505.1577 or [www.tangoparatodos.com](http://www.tangoparatodos.com) for details.

### **Sundays 6-8 pm**

*Tango Sentido Practice Party*

7646 N. Sheridan Road, Chicago Cost \$5

Contact *Tango Sentido Production, Inc.* [www.tangoinchicago.com](http://www.tangoinchicago.com) or 773.550.2646.

### **Sunday, August 18, 6:00-7:30 pm**

*Practica review with Miriam Larici y Hugo Paytn* \$25 for

students. **General practica;** 8:00-10:00 p. - \$5. Dance

Connection, 3117 N. Clybourn Ave. Contact Phoebe J.

Grant, 312.342-4335 or [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com).

## August

### 1st – 9th Argentine Tango Fest with Gloria and Eduardo Arquimbau

7646 N. Sheridan Road, Chicago; \$2 parking at Marathon Gas Station Howard and Sheridan, when you say “tango.” Classes, workshops, and parties are continuing with Gloria and Eduardo Arquimbau.

1<sup>st</sup> Sacadas, Enrosques, and More

2<sup>nd</sup> Practica with Gloria & Eduardo

3<sup>rd</sup> & 4<sup>th</sup> Midwest Teachers Master Workshop – Improve your teaching techniques in leading, musicality, and improvisation. \$100 per day or \$160 for 2-day package.

5<sup>th</sup> Tango: Intermediate/Advanced

6<sup>th</sup> Fundamentals of Tango

7<sup>th</sup> Milonga; all levels

8<sup>th</sup> Farewell party for Gloria and Eduardo. 8:30 pm – midnight. Demonstration by Gloria and Eduardo. \$5 for G & E students; \$10 for the general public

Privates and small group classes available on request.

Contact *Tango Sentido* Production, Inc. 773.550.2646

[www.tangoinchicago.com](http://www.tangoinchicago.com) for details.

### 8th – Tango Danza “Tres Actos” Discount Tickets

Performing Arts Center, Skokie.

7:30 pm \$33.75

Discount tickets of Tango Danza’s, *Tres Actos*, are available to *Chicago Tango Club Argentine* members and friends for the opening night premier performance This is a new show starring Leandro and Andrea and it features all ten dancers. The tickets are in the center section and are 10% off or \$33.75. Following the performance there will be a reception for those with reserved tickets to meet the cast at the Doubletree hotel next door. There will be a modest charge for the reception.

To purchase tickets, see Charlotte Vikstrom on Tuesdays at Club 720 or call 773.493.0666.

For further information on performances in Skokie and at other locations call 800.886.1586, e-mail

[giotango@aol.com](mailto:giotango@aol.com), or visit either [www.tangodanza.com](http://www.tangodanza.com) or [giotango.com](http://giotango.com).

### August 11th – Paulo Araujo Review Material with Leroy and Phoebe

Dance Connection, 3117 N. Clybourn Ave.

4:00 – 6:00 pm \$15/each class

Leroy and Phoebe continue a series of review workshops based on the material presented by Paulo Araujo on his pre-

vious visits to Chicago. In August, the review will be “Milonga, Mucho Milonga.” “Sacadas and Other Entradas?” may be offered again.

Contact Phoebe J. Grant at [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com) or 312.342.4335.

### 13th, 20th, and 27th – Leandro and Andrea Weekly Classes

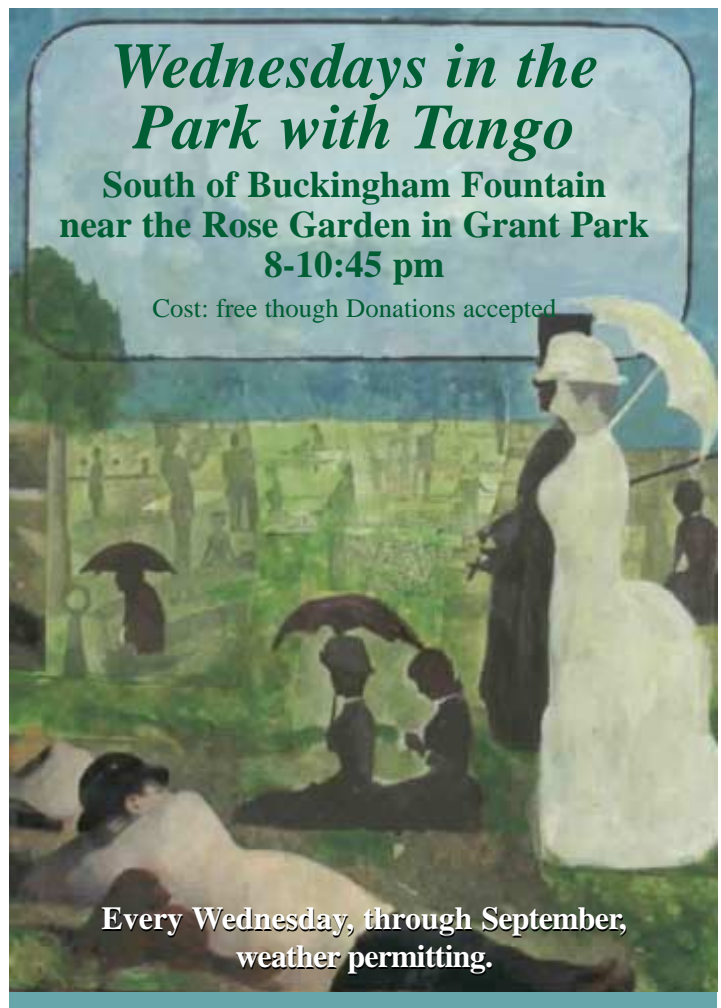
*Tango...nada mas*, 6137 N. Northwest Hwy, Chicago

Tuesdays 8:00 – 9:30 pm; \$30 each or \$75 for all three

While you are watching the great performances of Leandro and Andrea this month, don’t miss an opportunity to learn their techniques. Don’t worry about topics – just sign up!

Contact Bob Dronski at [www.tangonadamas.com](http://www.tangonadamas.com) or 773.792.2099 for details.

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**Wednesdays in the Park with Tango**  
**South of Buckingham Fountain near the Rose Garden in Grant Park**  
**8-10:45 pm**  
 Cost: free though Donations accepted

Every Wednesday, through September, weather permitting.

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### 16th – 19th – Miriam Larici and Hugo Patyn Workshops

Friday workshop is at Lake Street Gallery, 942 W. Lake.

Saturday and Sunday workshops are at Dance Connection, 3117 N. Clybourn Ave.

All classes are 90 minutes long except the “Performance” workshop, which is 2 hours. Miriam and Hugo are stars of *Forever Tango*. Hugo was featured in *Tango*, the movie, and Miriam was also featured in the movie “*Mambo Kings*.” Check out their website for scintillating photos, [www.tangoandfire.com](http://www.tangoandfire.com).

Fri 7 pm – Passionate & Elegant Tango; all levels

Sat noon – Tango: Axis & Musicality; all levels

Sat 2 pm – Sacadas & Ganchos; Int/Adv

Sat 4 pm – Enrosques & Boleos; Int/Adv

Sat 6 pm – Performance Tango, Saltos & Finis; Adv/Prof

Sun 2 pm – Vals: Syncopations & Musicality; all levels

Sun 4 pm – Vals: Technique & Patterns; Int/Adv

Sun 6 pm – Practica: Review Workshop material; all levels

Pricing: Except for “Performance” and Practica: 1 workshop = \$30; Any 3 = \$85; All 6 = \$160. Performance Tango = \$40. Practica w/minimum 1 workshop registration = \$25. Privates = \$110/hour plus studio cost. Small group classes available.

Contact Phoebe J. Grant at [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com) or 312.342.4335

### 17th – “Tango Argentino, The Spirit of Buenos Aires” Photo Exhibit Opening Reception

Echo Gallery, 1529 W. Chicago Avenue, Chicago

8:00pm - Midnight

Tango Performance by *Tango Para Todos*, Erica & Douglas.

Eduardo Blidner’s photographs capture the spirit of Tango rooted in the cityscape and the urban humanity of Buenos Aires. He describes this as the ‘fractal seed of Tango’ that can be found in the alleys, streets and dance spots of Buenos Aires. Blidner’s images connect the intensity of the Tango dance to the history of this Port City and melting pot. Eduardo Blidner makes his living as a professional photographer in Buenos Aires. His interest in the Tango began with an assignment to photograph many famous performers and musicians. This remarkable body of black & white and toned images are about to tour New York, London, Italy, Poland and the Czech Republic. This show runs August 17 - September 22, 2002.

For more information, contact Veronika or Derek, Gallery Owners, at [www.echogallery.org](http://www.echogallery.org) or 312-666-0858.

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## WindyCityTango, Unlimited presents Miriam Larici y Hugo Patyn

Be prepared to be **EXCITED** by these stars of “*Forever Tango*”

<b>Fri., Aug. 16</b>	<u>LAKE ST. GALLERY</u> (942 W. Lake St.)	
7:00 - 8:30 p.	<i>Passionate &amp; Elegant Tango</i>	All Levels
<b>Sat., Aug. 17</b>	<u>DANCE CONNECTION</u> (3117 N. Clybourn)	
12:00 - 1:30 p.	<i>Tango: axis &amp; musicality</i>	All Levels
2:00 - 3:30 p.	<i>Sacadas &amp; Ganchos</i>	Int. / Adv.
4:00 - 5:30 p.	<i>Enrosques &amp; Boleos</i>	Int. / Adv.
Time to be determined	<b>Performance Tango: Saltos &amp; Finis</b>	Adv. / Prof.
<b>Sun., Aug. 18</b>	<u>DANCE CONNECTION</u> (3117 N. Clybourn)	
2:00 - 3:30 p.	<i>Vals: syncopations &amp; musicality</i>	All Levels
4:00 - 5:30 p.	<i>Vals: technique &amp; patterns</i>	Int. / Adv.
6:00 - 7:30 p.	<i>Practica: review workshop material</i>	All Levels
8:00 - 10:00 p.	<i>Practica: - \$5</i>	All Levels

**Workshop pricing** (except Performance workshop and Practica): 1 workshop = \$30; Any 3 workshops = \$85; All 6 workshops = \$160.

Performance Tango (Time to be determined) = \$40. Practica – for those attending at least 1 other workshop (Sun., Aug. 18, 6:00-7:30 p.) = \$25

**Private lesson pricing:** \$110 for any private lesson plus cost of studio space if not at 2721 N. Central Park Ave.; 6 or more individuals may schedule a small group class at \$40/person/hour. Private lessons available Fri. afternoon, Sun. morning and evening and all day Mon., Aug. 19.

**Payment options:** **check** to Phoebe J. Grant (mail to: 2721 N. Central Park Ave., Chicago IL 60647-1123) or by **credit card** (Visa or MasterCard) over the internet at [www.PayPal.com](http://www.PayPal.com) (use Notes section on Send Money page to indicate which workshops and provide phone number and/or e-mail for communication about any changes; payments via **PayPal** are to [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com)).

**SPECIAL:** Paid attendance at each workshop or private will enter you into drawing for a free future WCT workshop!!!

Hosted by Leroy Hearon, Jr. & Phoebe J. Grant • **A WindyCityTango, Unlimited Event 2002** • Contact Phoebe J. Grant at (312) 342-4335



Miriam Larici - Hugo Patyn

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## September

### 10th – 23rd Paulo Araujo Returns

Paulo will offer two tracks of classes for those who have previous workshop experience with him and for those experiencing his teaching style and technique for the first time. The class schedule will be forthcoming, but it's not too early to reserve a private lesson.

Contact Phoebe J. Grant at [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com) or 312.342.4335

### 27th – October 3rd Cecilia Gonzalez Workshops and Privates

Join Cecilia for weekend workshops. Friday's class will be at the Latvian Community Center prior to the *Milonga Nuestro Tango*. Classes are planned for Saturday and Sunday and private lessons available through October 3rd. More details coming next month.

Contact Phoebe J. Grant at [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com) or 312.342.4335

## Other Tango Events

### August 9th & 16th – Milwaukee's Milonga La Conexión

*Elks Lodge, 5555 W. Good Hope Road, Milwaukee*  
9:00 pm – 1:00 am \$15/person \$8/Student ID  
Free beginner class 8:00 – 9:00 pm. Light buffet and one free drink included

Contact Marek 414.817.6775 or Nina [ninatanguera@yahoo.com](mailto:ninatanguera@yahoo.com) or 414.305.9906 for details and directions. Check out their new website at [www.milwaukeeetango.com](http://www.milwaukeeetango.com)

### August 23rd – 25th Tango in Tampa

Join Phoebe and Leroy for a superb weekend of fabulous tango instruction and dancing featuring Mora Godoy & Antonio "Junior" Cervila – principals of *Tanguera* and Carolina Zokalski & Diego DiFalco. Lodging with local tangophiles may be available. For more information, visit the [www.tampatango.com](http://www.tampatango.com) website or see/contact Phoebe J. Grant of *WindyCityTango, Unlimited* for flyers and applications at [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com) or 312.342.4335.

### October 4th-6th – Buenos Aires in Las Vegas

Co-produced by Christy Cote, this weekend of intense Argentine tango instruction and dancing features 25 master teachers, live music and drawings for free trips and tango merchandise. For more information, visit the [www.lasvegastango.com](http://www.lasvegastango.com) website or see/contact Phoebe J. Grant for flyers and applications at [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com) or 312.342.4335.

### October 16th-20th – Portland TangoFest 2002

Join Phoebe and Leroy for **another** superb weekend of fabulous tango instruction and dancing starring Miriam Larici & Hugo Paytn with over 40 other Argentine tango instructors. This is a really FUN event. Lodging with local tangophiles may be available. For more information, visit the [www.claysdancestudio.com](http://www.claysdancestudio.com) website or see/contact Phoebe J. Grant for flyers and applications at 312.342.4335 or [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com).

## Leandro & Andrea Teach Weekly Chicago Classes

While you are watching the great performances by Leandro and Andrea this month, Don't Miss an opportunity to study with these exquisite dancers and teachers. Topics to be determined  
Tuesdays:  
13th, 20th and 27th  
8:00 – 9:30 pm  
Cost \$30 each  
or \$75 for all three weeks!

**Tango...nada mas**  
6137 N. Northwest Hwy, Chicago  
Contact Bob Dronski at  
[www.tangonadamas.com](http://www.tangonadamas.com) or 773.792.2099.

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# Tango Danza and the Avant-Garde, Part II

Interview by Séan Erwin and Yanira Collado

The following piece is the second of a two part interview, part I having appeared in our July issue. This interview goes in directions that surprised me more than any other interview I have conducted so far for *Tango Noticias*. At a key moment in this excerpt the interview shifts, and Leandro and Andrea begin to ‘interview,’ or at least engage, one another on differences each have detected in the other’s understanding of the ‘traditional.’ From that point onward, Yanira and I simply go along for the ride. *TangoDanza: Tres Actos*, will be opening at the *North Shore Center for the Performing Arts* in Skokie, IL August 8-11 (Box off: 847.673.6300). The show will then have numerous engagements during the remainder of August and early September throughout Northern Illinois and Wisconsin.<sup>1</sup>

To read part I of this interview please go to [tango-noticias.com](http://tango-noticias.com) and click ‘article archive.’

**Séan:** So, for the new show the choreographies would be grouped with the newest and most innovative material in the second act while many pieces from the old show, those that exhibited a particular pathos or psychological struggle, would actually be in the third act.

**Andrea:** But remember that the third act is also very modern, very contemporary. In the third act you would find, *La bordona*, and, *Celos*, and every couple will do a solo.

Those solos are done to late Piazzola or to late Pugliesi and each group of pieces has a theme or story, though the different stories are not connected to one another. The third act contains many of the more dramatic, solo pieces from the first show.

**Leandro:** That second act of new material was originally going to be our final act but we wanted to really shock people with the new material so we placed it somewhere unexpected – in Act II. We didn’t want to follow a logical order in the show.

**Séan:** By putting the new stuff in the second act you seem to be asking us to see the pieces from the old show in a really different light.

**Andrea:** In act III we have modern pieces with *couples* dancing whereas in act II we are doing more modern dances as an entire group dancing together.

**Leandro:** Don’t get us wrong – we are still very, very influenced by the ‘traditional,’ but we are interested in taking it a little bit further. I don’t want to give the suggestion here that we are totally breaking our connection with the past because, for example, we are keeping the embrace and keeping certain elements that are very traditional.

**Yanira:** You are using traditional forms and breaking them up at the same time. By breaking them up are you trying to show that there are different possibilities for them?



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**Leandro:** Sure.

**Séan:** Since you bring us back to that issue – the issue of the *traditional* in tango and your relationship to it – I noticed you have equated the traditional with very concrete, technical things like the embrace. What would you consider the limit beyond which you couldn’t pass and still feel that your dancing is, indeed, somehow ‘traditional,’ especially since you two seem to be deliberately playing

with that boundary beyond which many might say you are no longer doing tango.

**Leandro:** To maintain that traditional link I would not compromise the *connection* of the couple. If there is no *connection* in the dancing then there is no tango for me. But that *connection* would be the essential thing that would keep it traditional for me.

**Séan:** How about for you, Andrea? Would maintaining

<sup>1</sup> Elgin Community College, *Visual and Performing Arts Center*, August 16-18 (847.622.0300). College of DuPage, *McAnnich Art Center*, August 30 & 31 (630.942.4000). *The New Athenaeum Theater*, Chicago (312.902.1500 or [ticketmaster.com](http://ticketmaster.com))

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# Lake Street Milonga

942 W. Lake, Chicago

\$10 - light refreshments; BYOB

9:00 pm – 1:00 am

Contact your hosts for more information

Jan Carpenter 312.258.6137 tangojan@hotmail.com  
Erica Sutton 773.505.1577 www.tangoparatodos.com  
Beth Braun 773.271.7119 bethdanceb@aol.com

August 2<sup>nd</sup> – “Smoothies in the Summer”

What better way to cool off from hot tango dancing than with a freshly whipped fruit smoothie. We will have the blenders going to provide a delicious, creamy treat

August 16<sup>th</sup> – “Up, Up, and Away”

On the eve of the Chicago Air & Water Show, we celebrate with a guarantee of no sand in your shorts. How will you dress – pilot or sailor, Aries or Aquarius, Icarus or mermaid?

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that – the *connection* – also constitute for you the essential element you would have to maintain and still have the dance be somehow ‘traditional?’

**Andrea:** Yes, for me it is the same thing, though I have to yet see how all these choreographies play out when they are performed. And yet I don’t mind at all taking the dance to the limits.

**Séan:** But if you are emphasizing group choreographies more, especially in Act II, and approaching the dance there as more of a group dance then you must even be pretty willing to sacrifice this essential element – the *connection* between the couple – to some extent.

**Leandro:** But a couple can be embracing close and still not be connected to one another – what I mean here is the *connection*, not just the embrace. The embrace itself is an element that we use in order to be connected. Thus, you can be physically apart from another person and still be connected to them. For example, there are certain modern dances where there is no connection whatsoever between the people dancing – it is two people dancing but their dances have nothing to do with one another. There’s no connection between them even if they should be doing tango movements. For me such a dance is not tango and certainly not ‘traditional’

tango. I wouldn’t dispense with this element – the *connection* – unless it is really required by the choreography. You can be separated and still be *connected*, or you can even have a physical embrace that takes place between three people and yet still have a connection between the partners. So the embrace is one thing through which the *connection* between people can be shown, but my *connectedness* with the partner is not limited to just the manner of the embrace.

**Yanira:** It sounds like in certain choreographies you seem to be stripping away all the usual stereotypes and expectations we have for approach-

ing a tango show – stripping it down to its essential elements and then even experimenting with those.

**Andrea:** That’s why Act II for me has so much strength. You don’t know where it is taking place; you don’t when it is happening. All you know about the dancing there is that this is marking a change and our generation is the one that has to be in charge of doing it. For me the dance has evolved but the music has stayed the same for the past twenty or thirty years. So, finally, somebody decided to do something different for us – to give us a new type of music. I love the usual music but it comes to the point when it can

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## WindyCityTango, Unlimited

### Upcoming Events

**Sunday, August 11 4:00 – 6:00 p.m.**

Review workshop of **Paulo Araujo** material  
with *Leroy Hearon, Jr. & Phoebe J. Grant*  
**Milonga, mucho Milonga** (\$15 ea.)  
at **Dance Connection** - 3117 N. Clybourn Ave.  
*Sacadas & other Entradas / Displacements*  
May be offered again – talk to Phoebe

**Friday, Aug. 16 through Monday, Aug. 19**  
**Miriam Larici y Hugo Patyn**

Workshops and Privates  
See ad on page 5 in Noticias

**Friday, Aug. 23 through Sunday, Aug. 25**  
Tango in Tampa – mini festival featuring  
**Mora Godoy y Junior Cervila &**  
**Carolina Zokalski y Diego DiFalco**

**Tuesday, Sept. 10 thru Monday, Sept. 23**  
**Paulo Araujo** returns  
Workshops and Privates

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### Cecilia Gonzalez

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clog your inspiration because you can only go so far with it. The traditional music doesn't always relate to me, to the experiences I am having now, at this time; the music comes from and relates to another time frame. That's why for me the pieces in the show reflect such themes as uniformity and chaos, why they move between the couple and group – Leandro, isn't that for you the way it is? For me it is like that. We tried to do something like this last year in certain of the pieces, but this year we have more of an ability to do things like this because of the addition of the new couples. Now, Leandro, why are you looking at me so weird?

**Leandro:** It occurs to me that I'm not so sure we are talking about the same thing when we talk about the 'traditional.' Perhaps we are talking about the same thing but are just using different words to describe it. I think that somehow we must be saying the same. And yet suddenly it seems that, for me, 'tradition' tends to have one meaning and for her it seems to be having another. I see the 'traditional' as the way the dance comes down to us, how it has been transmitted from generation to generation, and the 'traditional' is how all of that now shows itself among us.

**Andrea:** But I don't hear the 'traditional' that way – I hear it as what is common, the standard, the usual, the conventional - a kind of enforcement of certain prescribed rules that I find restrictive. The traditional is precisely

what is 'not me.' It's a set of conventions and precisely because it's a convention it's not me. It's not me because it's what other people think it should be.

**Leandro:** That's not how I see it. For the word, 'traditional,' I allow for the possibility of creativity and taking what has been handed down further. In your definition, in order to be creative and take something further a new element almost needs to 'not' be traditional – in your definition a person seems to have to be destructive of the traditional in order to take the traditional further.

**Séan:** Perhaps your different definitions of the traditional are not really describing different things but they may very well be different *ways of relating* to the same thing?

**Yanira:** It sounds to me like you two are awfully concerned about disagreeing, but I often find that in a creative partnership you need differences of opinion.

**Andrea:** Yes, it nourishes new ideas.

**Leandro:** I don't know that I disagree with you, Andrea. I'm just trying to understand what you mean. I'm not trying to say here that you have to think like me; I'm trying to understand 'beyond the words' what you mean by them.

**Andrea:** Sure, that makes sense. Have you seen the movie, *Strictly Ballroom*? That's an example of the 'tra-

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ditional' for me – traditional as letting go of what I do or can do in the dance because I need to strictly satisfy a criteria of what other people tell me I should be and do in the dance. I feel the same way about the people in the tango world that try to tell me that tango needs to be 'in such and such a way' or that the authentic or pure tango needs to be done in such and such a way. To be 'traditional' for me has become something that is negative. To you, Leandro, 'traditional' seems to mean something else.

**Leandro:** And how would you describe what it means for me?

**Andrea:** I think 'traditional' for you means 'heritage' in the sense of 'inheritance' – yeah, I got the right word!

**Leandro:** Aren't 'tradition' and 'heritage' synonyms?

**Séan:** Sometimes, but they do have markedly different connotations. 'Traditional' can certainly have the sense of heritage and inheritance – what I receive from another. But it also carries that other sense that Andrea spoke of earlier when she was talking about the standard, the conventional, the norm.

**Leandro:** So you can have a 'tradition of excellence.'

**Séan:** Sure.

**Andrea:** But when you inherit something it is because it has been passed to you.

**Leandro:** In Buenos Aires I have only heard that word, 'traditional,' from people who

have said about another person, 'Oh, he is a *traditional* dancer,' and there when they use the term it is a mode of respect.

**Andrea:** But I don't think I have heard that in Buenos Aires.

**Leandro:** I hear it all the time – when I hear, 'He is a *traditional* dancer,' that seems to always mean for that speaker that that person deeply understands the dance.

**Andrea:** But I don't think they know what they mean when they are using it like that. For example, phrases like a 'traditional Argentinean', a '100% home-grown Argentinean', for me carry with them negative connotations. That term and others like it designate certain political thoughts: very right wing, someone who is reacting against the way things are because 'things shouldn't be that way.' That's why for me the *traditional* can come to carry such a negative connotation.

**Leandro:** How would you describe our show in a couple of words?

**Andrea:** How about *folkloric*; I don't know how else I would describe our show. I wouldn't want my show to be 'traditional.'

**Leandro:** Then how would you say in one or two words that our show respects the 'positive' roots of tango.

**Andrea:** That all of our dancers have inherited the technique of the dance, the core of the dance, but our group and our generation want to represent something

else. I would want my show to be known as 'innovative.'

**Yanira:** The mood of your show is angrier and happier than the usual tango shows I have seen. You show a lot of anger and a lot of happiness at the same time – at least that's what I saw in the first show. You guys seem to have no sadness in your show.

**Leandro:** I don't agree that there's no sadness there.

**Yanira:** But by sadness I don't mean, for example, that there is no 'grief' represented. I don't see a form of sadness in your show that I expect to see in tango shows. For example, I don't see an old Argentine's *nostalgia* for what's past and gone whether it's his youth or his ex-girlfriend or the 30's in Argentina for that matter. I don't see *nostalgia* in your show, and I certainly don't see your relationship with the traditional as nostalgic. I don't see a sentimental longing for what was, and that seems to often have been one of the main themes of the other tango shows I have seen.

**Andrea:** You see precisely that sort of theme is something I can't convey in a choreography because it's not me. Our generation has never had that kind of nostalgic sadness. The older people all had that because they were immigrants or widows or something like the war happened to them or they lost everything or they knew those who disappeared. But that's not my generation. ♦

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## Regional Supplement to Tango Noticias

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**Milongas:** *Tango Society of Central Illinois* – Monthly milongas held at *Phillips Recreation Center*, Springfield and *McCullough*, Urbana. Saturdays – August 24 (only one this month) – 9:00 p-12:30 a; \$3 for dance / \$5 with pre-milonga lesson. For more information contact Leonardo.

**Practicas:** Sundays 8:00-10:00 p at Erwin's.

**Classes and Other Events:** For schedules visit [www.prairienet.org/white-steet/tango.html](http://www.prairienet.org/white-steet/tango.html).

### Milwaukee, WI

**Contacts:** [www.milwaukee-tango.com](http://www.milwaukee-tango.com)

Nina Tatarowicz:  
ninatanguera@yahoo.com;  
414.305.9906

Marek: 414.817.6775

**Milongas:** *La Conexión*; every 2<sup>nd</sup> and 4<sup>th</sup> Friday – **starting Friday, July 12**; at *Milwaukee Elks Lodge* (5555 W. Good Hope Rd.); Free beginner class 8:00-9:00 p; Milonga 9:00 p-1:00 a; Admission \$15 (\$8 w/ student ID, \$21 includes Fish Fry Dinner) includes 1

free drink; light buffet provided.

**Practicas:** Mondays 8:00-9:30p.

**Classes:** Contact Nina or Marek to schedule privates or to pre-register.

Sundays: at *Kinetic Dance Studio* (3068 13<sup>th</sup> St. at Oklahoma): Intermediate/Advanced 4:00-5:30 p; Beginners 6:00-7:30 p; \$10/person/class, \$40 for 4 week session beginning Aug. 4. (Evening of week and location not confirmed as of publication deadline): Technique – 6:30-8:00 p; \$5/person/class; contact Nina or Marek.

### Madison, WI

#### Contacts:

Steven Fosdal: [steve@fosdal.net](mailto:steve@fosdal.net); 608.288.8339

Anna Snider:  
[asnider@nutrapark.com](mailto:asnider@nutrapark.com);  
608.836.7716

Web Site:

<http://tango.doit.wisc.edu>

**Milongas:** Saturdays at *Union South* (see address at *Practica* listing); 8:00-11:00 p; \$4 person; contact Steven & Anna for more details.

**Practicas:** *Pasión del Tango* at *Union South* (227 N. Randall St.; Univ. of Wis. campus at the corner of Randall and Johnson); Tuesdays 7:00-10:30 p; Free.

### Twin Cities, MN

#### Contacts:

*Tango Society of Minnesota* - [Mntango.org](http://Mntango.org)  
Steve Lee: 612.729.5306

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

[www.geocities.com/twincities-tango](http://www.geocities.com/twincities-tango)

Lois Donnay: 612.822.8436  
[donnay@donnay.net](mailto:donnay@donnay.net)

Frank Williams:  
612.379.4565

[Frankw@tc.umn.edu](mailto:Frankw@tc.umn.edu)

#### Milongas:

*Tango Society of Minnesota*: 2<sup>nd</sup> Saturday/monthly at *Dancesport Dance Studio* in

Hopkins; lesson 8:00-9:00 p; dancing 9:00 p-1:00 a; Admission: \$5 for members or \$8 for others.

*Steve Lee's Tango Plus*; Friday after 2<sup>nd</sup> Saturday of each month; 9:00 p-1 a; lesson 9:00-9:30 p; Admission: \$5.

*Michael Cordner's Mini-Milongas* at *Four Season's Dance Studio* (1637 Hennepin Ave., Minneapolis); Sundays 7:00-9:30 p; Admission: \$2; 612.342.0902.

#### Practicas:

*Rebecca Trost's Tango Practicas*; Tuesdays 9:00-10:30 p; \$2.

*Four Season's Dance Studio* (1637 Hennepin Ave., Minneapolis); Mondays 9:00-10:30 p; \$4; 612.342.0902.

*Lake Harriet Dance Studio* (6438 Lyndale Ave., Richfield) Structured *practica* w/ Steve Lee 9:00-10:30 p; \$4 unstructured, \$5 structured.

**Classes:** please see the following websites for details: [www.mntango.org/tsomcal](http://www.mntango.org/tsomcal) <http://i.am.tctango>

#### Visiting Teachers:

**Florencia Taccetti** – *ongoing at Four Seasons Dance Studio*; contact at 612.379.4565 or [ftaccetti@yahoo.com](mailto:ftaccetti@yahoo.com)

For a weekly update of Twin Cities tango activities, go to <http://mntango.org/mailmn/listinfo/> and subscribe to 'TSOM-announce.'

### Ames, IA


#### Contacts:

Valerie Williams:  
515.232.7374;

[vjw@cnde.iastate.edu](mailto:vjw@cnde.iastate.edu)

**Tango Salon:** *Café Diem*, 323 Main Street, Ames; Dance held following class on alternate Thursdays; Aug 8; call for information or check website.

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**Classes:** Beginning Class and Technique 7:00-8:00 p.

## Detroit, MI

### Contacts:

Amy & Ray:  
MotorCityMilongueros.com;  
AmyandRay@comcast.net ;  
313.561.3236  
Lori Burton:  
Argentinatangodetroit.com;  
LnBrtn@compserv.net;  
586.726.2370 or  
586.254.0560

### Amy & Ray:

**Milonga:** *La Pituca*; Every 1<sup>st</sup> Saturday at 2666 Park Ave., Dearborn; 9:00 p-1:00 a; Admission: varies depending on guests, etc. **NOTE:** this milonga will resume in September when Amy and

### Ray return from Buenos Aires.

**Peña:** Thursdays at the Pittsfield Grange; 7:00-10:00 p; Admission: \$10 (\$5 w/ student ID).

### Classes:

Mondays (6 weeks beginning June 24) at Huron High (Geddes and Huron Parkway, Ann Arbor); Beginning 7:30-8:45 p; Intermediate 9:00-10:15 p; call Ann Arbor Rec & Ed at 734.994.2300, ext. 228 (info.) or 128 (availability).

Tuesdays at DanceSport Academy of Michigan, Dearborn. All levels 8:00-9:00 p.

### Lori Burton:

**Milongas:**  
*Argentine Tango*

*Detroit/Tango Suave*; three times weekly see website for details.

*Brickhouse*; Auburn Road, Utica; 8:00 p;

Admission: \$7.

*Sky Club*; Tuesdays- on hold until after Labor Day.

**Classes:** *Argentine Tango Detroit*: every day of the week at 7758 Auburn, Utica; see website for details.

## Kansas City, MO

### Contacts:

Korey Ireland;  
korey@kodair.com or  
816.931.9545;  
<http://www.kodair.com/tango>

**Milongas:** Wednesdays at *Fedora on the Plaza*; 210 W. 47<sup>th</sup>; Lesson w/ Mitch Weiner 7:00-8:00 p; Live music by *Tango Lorca* 8:00-11:00 p; Free.

**Practicas:** Sundays 5:00-7:00 p at *The Hurricane* (Westport and Broadway)

**Classes:** Tuesdays at Woodside Health Club (200 W. 47<sup>th</sup> Place); Beginning & Technique 7:00-8:30 p; Intermediate/Milonga 8:30-10:00 p; \$5/person/class.

## Mt. Vernon, MO

### Contacts:

Karen Whitesell:  
417.471.1001; Fax  
417.471.1002;  
[www.thelearningdepot.com/murrays-1/](http://www.thelearningdepot.com/murrays-1/)

**Classes:** Wednesdays at *Murray's Vintage Venue* (202 S Hickory, Mt. Vernon); 7:00-9:00 p; All Levels; \$5/person/class.

## St. Louis, MO

### Contacts:

Roxanne McKenny:  
stltango@aol.com  
Carter Maier:  
tngomn@hotmail.com  
Estella & Randy:

tangoartists@tangorosa.com  
Lourdes Ylagan:  
Lylagan@path.wustl.edu

### Milongas:

*Club Viva*; second Tuesday of every month; contact Roxanne.

*Soulard Coffee Garden*; 910 Geyer Ave.; call 314.241.1464.

*Monthly Milonga*; at Focal Point; Admission: \$10; Call Estella & Randy

**Practicas:** First two Mondays at *Focal Point* in Maplewood, MO; 8:00-10:00 p; Admission: \$5; call 314.849.3007.

### Classes:

Estella & Randy: call for classes or see schedule at [www.tangorosa.com](http://www.tangorosa.com)  
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 p. \$8 per person or \$15 per couple.

## Fayetteville, AR

### Contact:

Elayne Hency at *Elayne's Dance—The Art of Social Dance*;  
swinglayne@aol.com;  
479.521.6683 or  
479.263.6683

### Practicas & Milongas:

Contact for more details.

**Classes:** Mondays, monthly sessions – contact for schedule.

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*To all whom took part in our workshops with Carlos and Alicia, a big thank you!*

*Following is our next project. I hope you can all make it!*

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9:00-12:00	Summer Bash Milonga	\$10

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\*\*\* Each class and milonga that you attend will give you a chance to win a day of classes for the Milena Plebs workshops in October.

### Argentine Tango Detroit

7758 Auburn Road, Utica Mi 48317 586-254-0560  
[LnBrtn@compserv.net](mailto:LnBrtn@compserv.net) <http://www.argentinatangodetroit.com>

# Tango CDs With More Than One Good Song

By Tom Barnard, *DJ of Café 720's Tuesday Night Milonga*

For those of us who do not speak Spanish and did not grow up in Argentina in those formative years of our lives when a song slips undetected into your consciousness, it is a problem to know the names of any the songs. On the other hand, the patterns of the great orchestras of the tango era are easier to detect. We may be able to say that we like *DiSarli* or *Pugliese*, but after that we are lost. The haunting lyrics are hardly etched in our brains, much less the one line from the song that became its name. It is very easy to go wrong on buying CDs, given this shortcoming. It is very easy to end up with a CD with only one or two good songs. And while, maybe later, you might track down and buy a CD just for that one song, this is not a good way to start out building a collection.

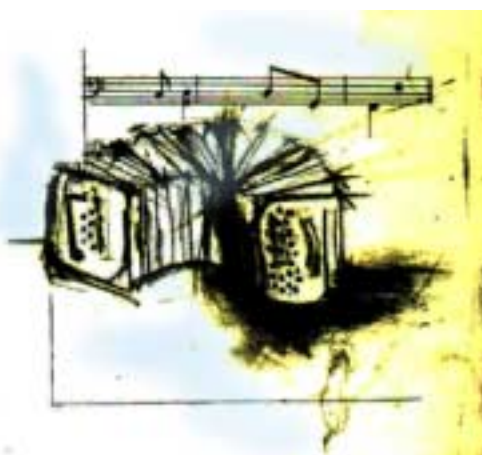
So, as an aid to the wary, first-time music buyer, I have composed a list of CDs of the great orchestras. The list includes the orchestras of Osvaldo Pugliese, Carlos DiSarli, Ricardo Tanturi, Anibal Troilo, Juan D'Arienzo, Miguel Calò, and Francisco Canaro. It is not a comprehensive list; it is an idiosyncratic list – this I freely admit. For example, there are those who prefer the earlier work of D'Arienzo and Troilo, whereas I prefer the later work. But the feedback I have received as a disc jockey over the years seems to find more support for the later work of these orchestras.

**Pugliese** is the orchestra preferred by most of the professional dancers. It is dramatic work that has more musical chiaroscuro than any other orchestra; it is fast, then it is slow. It proves a nightmare for disc jockeys since recordings can be very soft and then very loud, but the professional dancers love it. It gives them more range for their choreography. There must be at least half a dozen wonderful CDs, and I love them all. But if I had to choose one, I think I would go with *Pugliese: From Argentina to the World*. It contains great songs like “Gallo Ciego,” “Emancipacion,” “Gente Amiga” – very few misses here. Sure, I would love to see “A Evaristo Carriego” and “Recuerdo” on this CD, but on the upside that leaves something else for the Pugliese lover to hunt down.

**DiSarli** is the orchestra used by more tango teachers than any other. The simple reason for this is that DiSarli adheres to a strict beat more than the others, and beginning dancers need to learn how to walk. While other orchestras, such as Pugliese, also adhere to the beat, it is easier for the beginner to find it in DiSarli. But to say that DiSarli is simply an orchestra that supplies a walking beat is a terrific injustice. DiSarli has a complexity and sexual rhythm that cannot be found anywhere else in tango. Read that last sentence again before progressing to the next orchestra. The best DiSarli CD is an easy choice,

*Todos Carlos DiSarli...de FM Tango para usted instrumental*. Here we have all good songs.

**Tanturi** is probably the orchestra most widely preferred by the milonga-going public in Argentina and elsewhere. Tanturi had two great singers, Alberto Castillo and Enrique Campos. I am going to recommend a CD with Castillo, *Cuatro compases*. For me, this is a CD that is hard to beat containing song after song of great music. “Así se baila el tango” was used as the theme for Osvaldo Zotto and Mora Godoy’s instructional videos. But it is awash in great songs: “Noches de colon,” “Madame Ivonne,” “Moneda de cobre,” and my favorite, “Mi piba.” When I write about runners-up, then I’ll recommend one with Campos.



**Troilo** is an orchestra with a long and productive history. RCA put out an extensive 12 CD collection of all of his work. He has an outstanding output of work from the 1940s through the 1960s. But the ones my constituency seems to prefer most are the late tangos; these are dramatic and powerful songs. And my choice of CD is *Troilo For Export*. It has such great songs as “Responso” and “Danzarín” and “A Mis Veijos.”

**D'Arienzo** is another of the great orchestras. Milongueros love to hit every beat as they dance to his music. In addition to a full complement of tangos, he had perhaps more good waltzes (waltzes) than any other orchestra. I want to direct your attention to *Todo D'Arienzo...de FM tango para usted, Vol. 1 (Instrumental)*. You cannot go wrong here. And it has his distinctive take on the seminal tango “La Cumparsita,” which is my favorite version of it. Perhaps the production values of this song are better heard on other CDs of his, but this is picky Virgo stuff. And there is a full selection of his other great songs: “Loca,” “Jueves,” “El Flete,” along with his famous milonga, “La Puñalada” and more.

**Calò** had many haunting melodies. And there is more than one CD to choose from. I want to go with *Yo soy el tango* as a first choice. There are great songs on this CD – among others, “Que falta me haces,” and “Percal.” No tango library is complete without Calò.

**Canaro** produced some of the best milongas: “Silueta porteña,” “Milonga de mis amores,” “Reliquias porteñas.” But there are great tangos on this CD, too. Let’s not forget the enchanting song, which is the title of this CD: *La melodia de nuestro adios*. And there is a wonderful vals, also, “Para ti, madre.” ♦

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