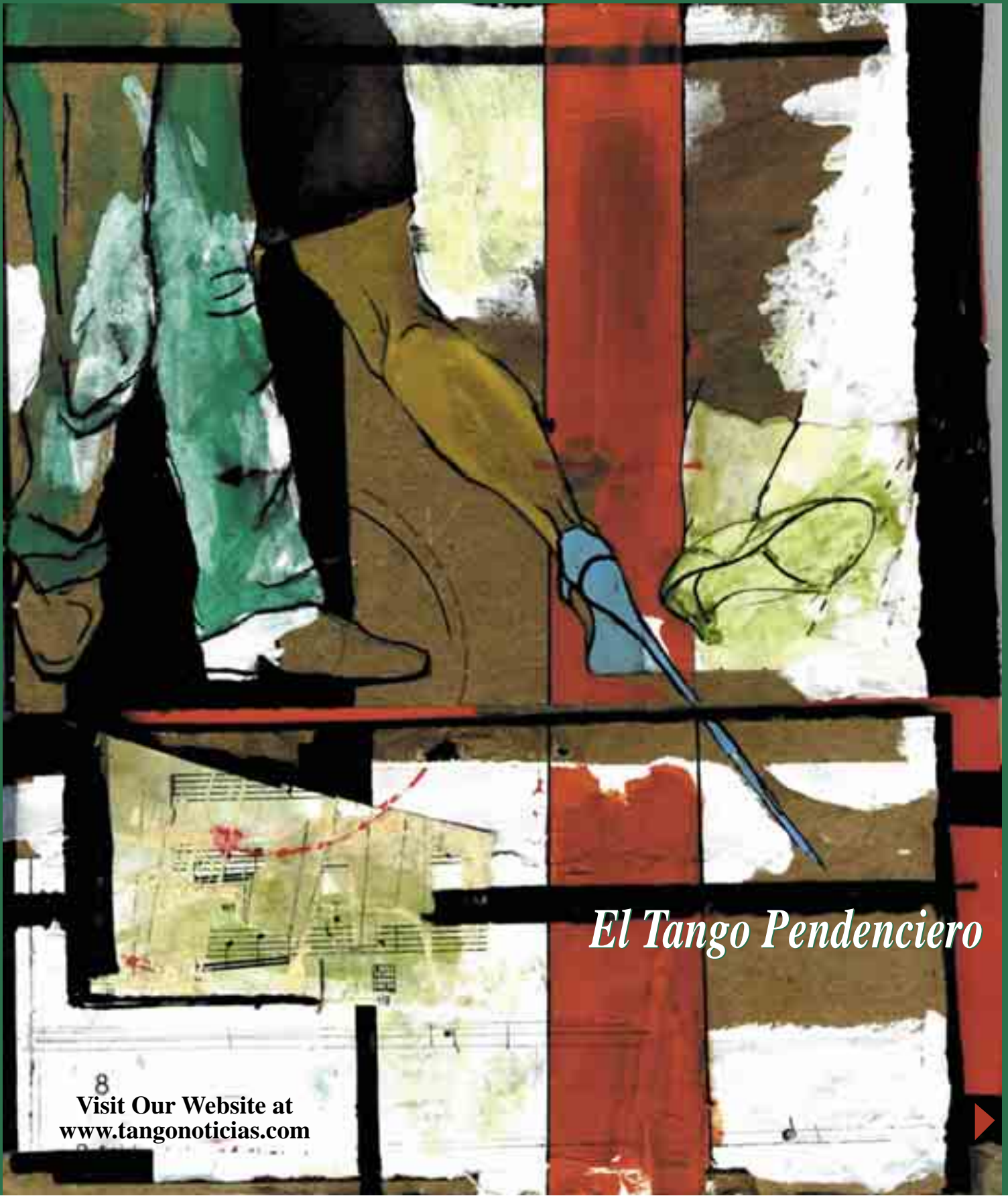


# Tango Noticias

June 2003  
Volume 4, Issue 6

- 2 Una historia del tango, *By Jorge Luis Borges*  
*Translated by Séan Erwin*
- 5 Chicago Tango
- 6 Chicago Events
- 8 "Same-Sex Tango and Tango Rape"  
*By Phoebe J. Grant*
- 12 Central Tango



*El Tango Pendenciero*

8  
Visit Our Website at  
[www.tangonoticias.com](http://www.tangonoticias.com)



# Una historia del tango,

## Part II

(continued from May)

By Jorge Luis Borges

Translated by Séan Erwin

### The Combative Tango

The sexual disposition of the tango has been noted by many, but not so its violent disposition. It is true that both are modes or manifestations of the same impulse and, thus, in all the languages I know, the word for ‘man’ connotes both a sexual capacity and a warlike one, and the word *virtus* – Latin for ‘courage’ – comes from *vir*, meaning ‘male.’ Similarly, an Afghan on a page in the story, *Kim*, declares: *When I was fifteen, I had shot my man and begot my man*, as if the two acts were, essentially, one.

To speak of the *combative* tango is not enough; I would say that the tango and the *milongas* directly express something that the poets have often wanted to say with words: the conviction that a fight can be a celebration. In the famous, *History of the Oaths*, that Jordanes wrote in the sixth century, we read that Attila, before his defeat at Châlons, harangued his armies, telling them that fortune had reserved for them ‘the joys of this battle’ (*certaminis huius gaudia*). The *Iliad* speaks of Achaeans for whom war was sweeter than returning home in hollowed ships to their beloved native land and relates how Paris, son of Priam, ran with rapid feet into battle like a stallion with stormy mane in pursuit of mares. In *Beowulf* – the archaic Saxon epic that originated the German literatures – the bard calls battle a *sweorda gelac* or ‘game of swords.’ At the start of the eleventh

century Scandinavian poets called it the *Viking’s celebration*. In the early seventeenth century, Quevedo, in one of his ballads, called a duel a *dance of swords* – almost the same as the anonymous Anglo-Saxon’s ‘game of swords.’ In his splendid evocation of the Battle of Waterloo, Hugo said that the soldiers, ‘understanding that they were going to die in that festivity’ (*comprenant qu’ils allaient mourir dans cette fête*), saluted their god<sup>1</sup> in the midst of the tempest.

These examples have been annotated from my chance readings and could, without great diligence, be multiplied. Perhaps in the *Chanson de Roland* or in Ariosto’s vast poem there

---

*... music reveals a personal past which, until that moment, each of us ignored, moving us to lament misfortunes that did not actually occur to us and to feel shame for wrongs we did not actually commit.*

---

are similar passages. Any of those passages mentioned here — the one about Quevedo or the other of Atilla, let us say — are undeniably effective. All of them, nonetheless, suffer from the original sin of *literariness*: they are structures of words, forms made of symbols. *Dance of swords*, for example, invites us to unite two dissimilar images, that of the dance and that of battle, in order to saturate combat with happiness, but it does not speak directly to our blood, does not recreate in us that happiness. Schopenhauer (*Die Welt als Wille und Vorstellung* I, 52) has written that music is no less immediate than the world itself; without the world, without a common fund of memories summoned by language, there would certainly be no literature; on the other hand, music could exist without the world. Music is will; music is passion; the old tango, as music,

immediately transmits that warlike happiness whose verbal expression Greek and German poets of remote ages tried to express verbally. Certain contemporary composers search for that valiant tone and sometimes craft competent *milongas* about the *Bateria* slums or the *barrio Alto*. However, their labors—with deliberately old-fashioned lyrics and music—are exercises in nostalgia for what once existed; they are laments for what is lost and, thus, are essentially sad even though their spin on words is joyful. They are to the rough and innocent *milongas* in Rossi’s book what *Don Segundo Sombra* is to *Martin Pierre* or to *Pauline Lucero*.

One reads in one of Oscar Wilde’s dialogues that music reveals a personal past which, until that moment, each of us ignored, moving us to lament misfortunes that did not actually occur to us and to feel shame for wrongs we did not actually commit. For myself, I will confess that I cannot hear *El Maine* or *Don Juan* without remembering with great precision an apocryphal past, at the same time stoic and orgiastic, in which I defied and fought, only in the end to fall silently, in an obscure duel of knives. Perhaps this is the mission of the tango: to give Argentines the certainty of having once been valiant, of having realized the demands of valor and of honor.

### A Partial Mystery

Having admitted a compensatory function of the tango, there remains

*continued on page 3*

continued from page 2

a small mystery to resolve. The independence of America was, to a great extent, an Argentine enterprise. Argentine men fought in battles all over the continent, en Maipú, in Ayacucho, in Junín. After these there were the civil wars – the war in Brazil, the campaigns against Rosas and Urquizas, the Paraguayan war, the frontier war against the Indians ... Our military past is copious, but the single unquestionable thing is that the Argentine, though in danger of considering himself valiant, does not strictly identify with that past (in spite of the bias in schools in favor of the study of history). Rather, he identifies with the vast generic figures of the gaucho and the compadre. If I am not mistaken, this instinctual and paradoxical characteristic has an explanation: the Argentine finds his symbol in the gaucho and not the soldier because the courage ascribed to the former by oral tradition is not in the service of a cause and, thus, is pure. The gaucho and the compadre are imagined as rebels; the Argentine is different from North Americans and almost all Europeans, since he does not identify himself with the state. This can be attributed to the fact that the state is an inconceivable abstraction.<sup>2</sup> The Argentine is an individual, not a citizen; to him, aphorisms such as Hegel's, *The State is the reality of the moral idea*, appear as sinister jokes. Films made in Hollywood repeatedly display for our admiration the case of a man (usually, a newspaper reporter) who seeks out the friendship of a criminal in order, afterwards, to turn him over to the police. The Argentine, for whom friendship is a passion and the police a Mafia, experiences such a 'hero' as an incomprehensible scoundrel. The Argentine feels, along with Don Quixote, "up there, each man will have to answer for his own sins" and that "it does not fall well that an honest man acts as the executioner of others,

with whom he has nothing to do" (*Don Quixote* 1,22). When confronted, more than once, with the empty symmetries of Spanish style, I have suspected that we differ irredeemably from Spain; these two passages from the *Quixote* are enough to convince me of my error. They are the secret, quiet symbol of an affinity. One profound night in Argentine literature confirms this affinity: that desperate night when a rural police sergeant exclaimed he



would not commit the crime of killing a brave man and began to fight against his own soldiers, together with the deserter, Martín Fierro.

## The Lyrics

Uneven in quality – as they notoriously proceed from hundreds and thousands of different pens – the lyrics of the tango, after half a century, now constitute an almost impenetrable *corpus poeticum* which historians of Argentine literature will read or, in any case, defend. The popular – always when the people no longer understand it, when the years have antiquated it – achieves the nostalgic veneration of

scholars and validates polemics and glossaries. It is quite probable that sometime around 1990 may arise the suspicion or certainty that the true poetry of our time is not in Banch's *La Urna* or Mastronardi's *Luz de provincia* but in those imperfect pieces preserved in the songbook, *El alma que canta*.<sup>3</sup> Such a supposition is melancholy itself. A culpable negligence has hindered me from acquiring and studying this chaotic repertory, but I am not unacquainted with its variety and the growing compass of its themes. In the beginning the tango had no lyrics, or else they were obscene and haphazard. Some had rustic lyrics – *Yo soy la fiel compañera del noble gaucho porteño*<sup>4</sup>—because their composers were seeking popularity, but the bad life and the slums were not poetic material, at least at that time. Others, like the related dance – the *milonga*<sup>5</sup> – were joyful, showy boasts: *En el tango soy tan taura – que cuando hago un doble corte – corre la voz por el Norte – si es que me encuentro en el Sur*.<sup>6</sup>

*Continued in July*

### (Footnotes)

- <sup>1</sup> The emperor is Napoleon.
- <sup>2</sup> The state is impersonal; the Argentine only conceives himself in personal relationships. For him, therefore, stealing from the public treasury is not a crime. I am stating a fact, not justifying or condemning it. [Footnote by Borges]
- <sup>3</sup> *The soul that sings.*
- <sup>4</sup> I am the faithful *compañera* of the noble *porteño gaucho*.
- <sup>5</sup> *Yo soy del barrio del Alto, Soy del barrio del Retiro. Yo soy aquel que no miro con quién tengo que pelear, Y a quien en milonguear, Ninguno se puso a tiro.* [Footnote by Borges; its translation reads: I'm from the barrio del Alto, I'm from the barrio del Retiro. I am that man who barely notices with whom I have to fight, and whenever I milonga, no one takes a bead on me.]
- <sup>6</sup> In the tango I'm so bull-like (*tauro*) that, when I do a double cut, word races North even if it happens I'm to be found in the South.



*Practica at Dance Connection*

with Séan and Yanira

**OFF TO LONDON  
TO TRAIN  
WITH LEANDRO AND ANDREA**

NO PRACTICA  
JUNE 5<sup>TH</sup> OR JUNE 12<sup>TH</sup>

JUNE 19<sup>TH</sup> & 26<sup>TH</sup>  
NEW MATERIAL  
FROM OUR LONDON CLASSES

**Cost: \$10** includes  
practica,  
opening workshop  
and refreshments.

Dance Connection at  
3117 North Clybourne  
Just south of the intersection of  
Clybourne, Belmont  
and Western.  
AMPLE PARKING.

Questions?  
drtango@hotmail.com  
or 773.274.9564

*Tango Classes with Séan & Yanira*

MONDAYS – TANGO BASICS CLASS from 7:30 to 8:30  
at *Dance Connection*, 3117 N. Clybourne.  
Cost \$10

OFF TO LONDON –  
NO CLASSES ON JUNE 2ND OR JUNE 9TH

Private Instruction and Ongoing,  
Semi-Private Group Classes  
For details contact  
drtango@hotmail.com or 773.274.9564

*Tango with  
Séan  
&  
Yanira*

# C H I C A G O G O

## CHICAGO MILONGAS

### Sundays June 1<sup>st</sup> and 29<sup>th</sup>

Recuerdo, 6137 N. Northwest Hwy, Chicago  
7:30 – 11:00 pm \$15

Complimentary beginner's lesson with the price of admission at 6:30 pm.

Contact Carlos Favre or Michelle Costello at 312.593.3553 or [www.recuerdoclub.com](http://www.recuerdoclub.com)

### Mondays

Souk, 1552 N. Milwaukee, Chicago

8:30 pm—midnight \$5 cover

Complimentary class from 7-8:30 pm  
20% discount on food and drinks for tango dancers. Visit [www.chicagotangoloop.com](http://www.chicagotangoloop.com) for more information.

### Tuesdays

Club 720, 720 N. Wells - 3<sup>rd</sup> Floor, Chicago

8:00 pm – midnight; \$5 cover, cash bar

Complimentary lessons 7:30-8:30 pm on the mezzanine with rotating guest instructors. Visit [www.Club720.com](http://www.Club720.com) for more information.

### Thursdays

Milonga Loca – at one of two locations:

Erie Street Café, 536 W. Erie or Mi Ciudad, 3041 W. Irving, Chicago

8:30 pm – midnight \$7 cover

Beginners' lesson 7:30 – 8:30 pm at no charge with Pamela Strateman

Check [www.milongaloca.com](http://www.milongaloca.com) for each week's location or contact Bill Duvall at 773.549.0935 [williamduvall@ameritech.net](mailto:williamduvall@ameritech.net)

### First & Third Fridays – June 6<sup>th</sup> & 20<sup>th</sup>

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

9:00 pm – 1:00 am \$10; light refreshments; BYOB

6<sup>th</sup> – “The Gatsby Milonga” – It's a summer flapper party. That means white suits for him and demurely feminine for her. Join us to wish our favorite assistant, Mark Rector, a hearty farewell before embarking on another acting gig on the East Coast for the next few months.

20<sup>th</sup> – “A Midsummer Night's Milonga” – Our annual milonga at the Summer Solstice. This year is an especially magical night, as the long-awaited fifth *Harry Potter*

book comes out at midnight. Can wizards and fairies dance together? Why not? Wear your summer sheerest, your flimsy finest, anything shimmery or fanciful. Call Jan Carpenter 312.258.6137, Beth Braun 847.846.5611, or check [www.tangoparatodos.com](http://www.tangoparatodos.com) for details.

### Second Friday June 13<sup>th</sup>

Recuerdo, 6137 N. Northwest Hwy, Chicago  
9:00 pm – 3:00 am \$15

Complimentary beginner's lesson with the price of admission at 8:30 pm.

Contact Carlos Favre or Michelle Costello at 312.593.3553 or [www.recuerdoclub.com](http://www.recuerdoclub.com)

### Last Friday of the Month – June 27<sup>th</sup>

Milonga Nuestro Tango

Latvian Community Center, 4146 N. Elston (at Hamlin)

8:30 pm – 1:00am \$10;

includes light buffet; BYOB

Contact Valentina Cisar 773-763-8729, Carmen Pinto 773.279.9414, or Phoebe J. Grant 312.342.4335 [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com)

### Saturdays June 7<sup>th</sup> and 21<sup>st</sup>

Recuerdo, 6137 N. Northwest Hwy, Chicago  
9:00 pm – 3:00 am \$15

Complimentary beginner's lesson with the price of admission at 8:30 pm.

Contact Carlos Favre or Michelle Costello at 312.593.3553 or [www.recuerdoclub.com](http://www.recuerdoclub.com)

## CHICAGO PRACTICAS

### Wednesdays 7:30-midnight

Located at Ñ (restaurant and bar)

2977 North Elston Avenue, Chicago

Javier Gomez and Olga

Drop-in Class from 7:30-9:30 followed by practice afterwards.

Cost \$10

### Thursdays 7:30 to 9:30 pm

Dance Connection, 3117 N. Clybourn, Chicago

Drop-in Class: 7:30-8:15; practica 8:15 onwards.

### OFF TO LONDON – NO PRACTICA ON JUNE 5<sup>TH</sup> OR JUNE 12<sup>TH</sup>

Cost \$10 for class and practica.

Contact Séan Erwin, [drtango@hotmail.com](mailto:drtango@hotmail.com), or 773.274.9564 for details.

### Fridays 7:30 – 11:00 pm

Lake Shore Athletic Club, Main Aerobic Room

1320 W. Fullerton, Chicago Cost \$12

Free Parking

Contact Al Gates at 773.994.8180 or [www.tangochicago.com](http://www.tangochicago.com) for details.

### Sundays 8:00 – 10:00 pm

Schopf Gallery on Lake

942 W. Lake, Chicago Cost \$5

Drop-in class 7:00-8:00 pm; \$10; includes the practica

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

## ENCUENTRO TANGO

Are you a tango fanatic?

Are you dying to come to Buenos Aires, but don't know where to begin?

Let us help you!

Some of you may already know us, Kara and Nina, two Midwest milongueras now living in Buenos Aires. You'll feel right at home with us as your personal guides. Our extensive experience (and Spanish!) inside the community will bring you directly to the pulse of Tango in Buenos Aires.

Want to know how?

By assessing your individual needs and desires we will

In essence, help you adapt quickly and effortlessly to Buenos Aires and its incredible tango scene!

COST: US\$200



Additional Services upon request

Contact us now & have the tango trip of your dreams!

[www.encuentrotango.com.ar](http://www.encuentrotango.com.ar)

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

# C H E I V E N T S G O

**June 19<sup>th</sup> – 24<sup>th</sup>**

**Carolina Zokalski and Diego De Falco** *WindyCityTango, Inc.* brings this acclaimed couple to Chicago for the first time for workshops and private lessons. **Fri., June 20** - 6:45 p. *Tango walks with Partner (All Levels)* and 8:15 p. *Milonga Fun at the Milonga (All Levels)* at the Latvian Community Center

**Sat., June 21** - 1:00 p. *Tango Combinations (Intermediate)*; 2:30 p. *Vals and Milonga Combinations (Intermediate)*; 4:00 p. *Performance Details (Advanced)* at Dance Connection

**Sun., June 22** - 1:00 p. *Sacadas & Ganchos (Intermediate)* and 2:30 p. *Giros & Enrosques (Intermediate / Advanced)* at Dance Connection; 7:00 p. Guest Instructors for Erica Sutton & Douglas Rivera *Chacarerra (All Levels Regular class pricing)* at Schopf Lake St. Gallery

Carolina and Diego will showcase at local milongas during the weekend and will be available for private lessons from Thurs., June 19 - Tues., June 24. Please note that some of the workshop locations and/or topics may change

prior to their arrival. For information on workshop locations, topics, pricing and private lessons, contact Phoebe J. Grant at (312) 342-4335 or [WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com). Workshops will be listed at [www.tangoparatodos.com](http://www.tangoparatodos.com). See photos and bios of Carolina and Diego at [www.CarolinayDiego.com](http://www.CarolinayDiego.com).

**July 30<sup>th</sup> – August 7<sup>th</sup>**

**Gloria and Eduardo Arquimbau return** They are back! Gloria and Eduardo have been dancing Tango for 50 years! They began working together as youngsters with Francisco Canaro's orchestra in the 1950's and they have risen to become one of the most popular tango dancing couples in the world. Their style is that of the authentic milongueros. They have performed in Central America, Europe, Japan and the U.S., thrilling audiences in venues ranging from "The Ed Sullivan Show" to the Congress Center of the Kremlin in Moscow. They performed with the critically acclaimed musical, *Tango Argentino*, from 1985 to 1992

and with the 1990 *Forever Tango* tour throughout the United States and Canada. They were also choreographers and headliners of the original cast of *Forever Tango* in San Francisco from 1994 to 1995. Classes will include tango, milonga and vals. Early bird registration guarantees you a space in the classes, as well as a discount. See the website [www.TangoInChicago.com](http://www.TangoInChicago.com) or call Elena Robles at 773.550.2646.

**August 7<sup>th</sup> – 18<sup>th</sup>**

**Authentic Buenos Aires: Summer Tango Tour**

It may be a little chilly in Buenos Aires in August, but it's hotter than ever in the milongas! Come and experience the tango scene at its most authentic – away from the crowds of tourists that pack the city in high season. You'll get more immersed into *porteño* life and culture, and have more opportunities to dance with Argentineans at the milongas. Our favorite transplants, Kara and Nina, are the organizers of this trip. Contact: [encuentrotango@hotmail.com](mailto:encuentrotango@hotmail.com) for details.

*Lake Street Milonga*

**“The Gatsby Milonga”**  
*Friday, June 6th* - 9:00 pm – 1:00 am  
It's a summer flapper party. That means white suits for him and demurely feminine for her. Join us to wish our favorite assistant, Mark Rector, a hearty farewell before embarking on another acting gig on the East Coast for the next few months.

942 W. Lake (at Peoria), Chicago

**“A Midsummer Night's Milonga”**  
*Friday, June 20th*, 9:00 pm – 1:00 am - Our annual milonga at the Summer Solstice. This year is an especially magical night, as the long-awaited fifth Harry Potter book comes out at midnight. Can wizards and fairies dance together? Why not? Wear your summer sheerest, your flimsy finest, anything shimmery or fanciful.

\$10 - light refreshments; BYOB

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

# Tango Fireworks 2003!

*June 27 - July 5*  
*Long Beach, California*

**Gustavo Naveira & Giselle Anne**  
in their U.S. debut

**Gloria & Eduardo Arquimbau**

**Carlos Copello & Alicia Monti**

**Milena Plebs & Ezequiel Farfaro!**

**Julio Balmaceda & Corina De La Rosa!**

**Aurora Lubiz & Jorge Firpo!**

**And The COLOR TANGO Orchestra!**  
**Direct from Buenos Aires!!!**

- 104 classes
- Closing Night Dinner
- Daily practices
- Maestros Show
- 8 Milongas
- Grande Tango Ball!

**Southern California's ONLY week-long tango festival**  
**with the greatest tango maestros and performers from Buenos Aires!**

For week/weekend registration information visit our website, [www.apurotango.com](http://www.apurotango.com) or call (323) 650-0509

# TANGO-

## “Same-Sex Tango & Tango Rape”

Summarized by Phoebe J. Grant

This a regular column in *Tango Noticias* to review recent dialogue on *Tango-L* & *TangoAtof@yahoo.com*, internet-based international forums for discussion of topics related to Argentine tango. The repetition in *Tango Noticias* of comments posted to *Tango-L* or *Atof* does not in any way constitute the endorsement of such by the editors of this publication.

Since the prior review column appeared (in March 2003), a wide variety of issues have crossed keyboards and lit up screens. Here I will address three and also add some relevant but either obscure or new websites of interest to Argentine tango enthusiasts. A recent practical exchange about the “Care of feet” relays helpful tips for our weary ‘pies’. In early May, “Looking out for each other” ensued a discussion of whether the term “rape” can be used in conjunction with tango. This had progressed, in part from a discussion - in which two Chicago tango community members were active - initiated as “Same sex dancing together” but addressing several tangential subjects during mid-to-late April, 2003.

Taking off from a tribute to Daniel Trenner (who recently relinquished the helm of *A Bridge to Tango*), Daniel’s support of Argentine tango students dancing with members of the same sex (i.e., men learning to follow and women learning to lead) was touted. The Tango Guy – after admitting the merits of role reversal for instruction – disagreed that this required dancing with a partner of the same sex. “Tango is not a series of mechanical moves. It is also a dance of artistic interpretation, musicality, connection and passion which depends on the romantic and passionate feelings between a man and a woman.” He then went on to say, therefore, that this could only happen between gay partners. Eric

Jeurissen (Netherlands) vehemently and personally objected “after 16 years of tango-ing for fun, professionally and fanatically. ... I am gay, and I dance more with women than with men ... WHAT is wrong with me??? WHAT is passion, WHAT is feeling, WHAT is this freedom if we put it to a certain shape in which we SHOULD mould it???” And our Bibi Wong countered The Tango Guy, with her usual tongue-in-cheek, that this means we each would need to “first develop a romantic and passionate relationship with EVERY” partner before being able to “generate artistic interpretation, musicality and connection.” Another tanguera (Luda), however, believes that it not only is possible but also is preferable to give yourself to your partner: “for the three minutes while you’re on the dance floor, you belong to that person – body and soul”.

The Tango Guy responded that – as far as dancing tango is concerned – he is able to have these feelings with his female dance partners / friends “without being involved or in love.” Russell Bauer (Denver) deemed The Tango Guy’s position “A bunch of nonsense! ... I can have musicality, connection and passion without romantic feelings. ... When I am dancing with someone (for whom I have no) romantic feelings, my musicality and connection doesn’t elude me. ... I have passion for lots of things (such as tennis). ... (It) does not have anything to do with ... having as my doubles partner someone I have a romantic passion for. I don’t see any connection between romantic feelings and my passion for tennis.”

Expanding on sentiments offered by Joseph Moore, Bibi eloquently expounded the topic of passion as it related to the music of tango. “To me the magic of tango, vs. other types of social dancing, lies in the ability to interpret the magical music that strikes to chords of our senses. ... If you take the time to understand the music, ...tells stories of love, hate, country and politics, hope, teasing, jokes and more. ... Tango to me is another form of communication,

regardless of the gender, age or race of the partner. ... Many females AND males with whom I have had the pleasure to dance could communicate beautifully. I have also danced with some handsome male partners with great technicality but unfortunately we never clicked. ... (O)ne may be surprised on how much our bias influences our judgment sometimes.”

Concurring with Russell, Michael Figart (Houston) noted that in his community, where there is “a definite shortage of competent leaders,” a number of women can be observed dancing together at most milongas and practicas. “I can say unequivocally that those women who have learned to lead are among the highest quality followers in Houston. ... I appreciate their dedication, their talent, the beauty of their dance and the fact that it helps keep some of the followers dancing when there are not enough leaders to go around. And, on the other side of the coin, I’ve had great fun dancing with other men, especially during birthday dances(!!!) ... I feel I can learn a lot from following, or leading, someone who usually dances on the same side as I do.” Michael stated his goal is to bring a follower to tears of happiness from his ability as a leader. “If it helps to dance and practice with a few men on the way to realizing that goal, great! Give me some more good leaders to follow!!!”

Chicago’s Mark Rector agreed that “‘men dancing with men’ can be a superb learning tool. ... I think a good deal of bad leading habits could be broken by men practicing with each other ... because they can give very specific feedback to each other – noticing details that non-leaders might not even be aware of.” To which Jai (New York) added, “Not to mention details that non-leaders are all too aware of!!” Although Steven Brown (Dallas) remained “somewhat skeptical of men learning by practicing with other men,” Michael (Washington, DC) supported Mark’s position. “Men need to learn what it feels like to be thrown around the room or rushed through ochos. ... I (am) glad not to be a

continued on page 9



continued from page 8

follower because of the intense strength men use to lead. They use arms to steer ... Their feet move before the upper body ... I don't have a clue how women put up with me. Following with a man at a class opened up a completely new perspective for me. My teacher is fond of saying, 'If you can't do what your are leading, how can you expect somebody else to follow you?'" Stephen is of the opinion that "(a) man can also develop bad habits practicing with another man," particularly if the partner is not skilled or knowledgeable. To which Russell responded: "This sounds like a good argument that men need to put more time into practicing following, not less."

(again, with a "grin") from Bibi: "Contrarily, many times I found myself doing non-musical aerobic exercise with male dancers." This segued into the introduction of the next topic with her queries: "'Can dancing tango with somebody ever be non-consensual? Is there such a thing as tango rape?' I am sorry to say, unfortunately, yes! and it is a real problem." Bibi cited not only situations where some women continue to endure discomfort while dancing because they're "afraid of not being invited in the future" but also cases of the follower being groped or worse. "It is very sad to see tango – which had the luck to be elevated to a higher cultural

being mishandled on the dance floor ... as in any way constituting 'rape.' Any (wo)man who has ever been raped will probably feel the misuse of this term trivializes the brutality and violence of the rape." Luda, however, believes that the term IS appropriate and the effect may be "just as damaging. If not more so. Ditto for mind rape. It constitutes the invasion ... of one's privacy, or identity." T.A. countered that "the difference is on a dance floor: (a) you have willingly agreed to dance with somebody; and, (b) (you) can WALK AWAY if it becomes uncomfortable at any time." Lynne Butler sustained T.A.'s objection: using "rape" in this context "Trivializes a horror ... and sensationalizes experiences that – tough as they may be – are simply nothing like rape. Words are not rape. Dances are not rape. Rape is rape. There are several words in the English language that need to be exactly and only what they are – rape is one, lynching is another ... The victims of these crimes deserve better than this insult." Bibi clarified her definition of "tango-'r' as a sexual pursuit with an un-consenting partner, not revenge or making a statement."

---

***“Can dancing tango with somebody ever be non-consensual? Is there such a thing as tango rape? I am sorry to say, unfortunately, yes! and it is a real problem.”***

---

Lois Donnay (Minneapolis) offered another perspective: "I danced with a leader last night who has become quite a good dancer... But last night he reverted to many of his bad habits – pushing me into the cross, using his right hand like a rudder, etc. – lots of 'brute strength'. It was rather drastic," so she felt compelled to comment after the first dance, to no avail. The only explanation he could offer was that "he had just come from a class for leaders, where they all led each other." Mark concluded, "I also think men should be able to dance the woman's part – at least somewhat – so they can have a better understanding of what it is they are attempting to lead, and what the woman has to do to accomplish it. Finally, if a man can't execute a simple back ocho on balance, how can he possibly ever execute the more advanced figures in a man's part? Balance IS balance, isn't it?"

alter – may be treated (by some minority) as another tool for harassment," she opined. Peter Jouliard simply responded that we shouldn't expect people to change their basic nature just because they are dancing tango.

Posting from Hong Kong, Donald Hsu concurred: "It is really sad but I have to agree – tango rape (or at least harassment) is an all too common occurrence" and often causes beginners to not return. He suggests teachers instruct followers "how to deal with such situations (when the intention of the leader is immediately obvious from the initial embrace)." Donald acknowledges that the reverse – female-to-male – abuse also is possible. He continued, "From a more technical standpoint, a forced / (does) a brutal lead or a self-guided /un-led embellishment (auto-ganchos or high-kicks off a forward ocho) count as tango rape as well?"

Clayton Beach consulted Merriam Webster (online, of course), finding that the term "rape" originated in the 14<sup>th</sup> century with a third definition as "an outrageous violation". Thus, although this makes it appropriate for Bibi and Luda's usage, he suggests the second definition is more specific. (Readers of *Tango Noticias*, should be informed that there was a parallel dialogue about a tanguero who allegedly had been particularly bold and, thus, the discussion of this term was receiving input from two or more camps.) Clayton further suggested, "perhaps we should just agree to discontinue the use of any simile, metaphor or hyperbole ... lest we ... commit some sort of literary crime." From there the postings carried into further tangents regarding incidents, rumors, trivialization, etc. – some of which are still mounting as we reach press time so this thread may be continued next month.

The Tango Guy's initial posting that "Tango is not just a series of mechanical moves", elicited the following response

**This** brought out passionate opinions!! Beginning with Tanguera Alegra taking "very strong offence to the analogy of

continued on page 10

continued from page 9

On a more practical front, or rather bottom, Bob Ramsey-Turner – having just completed the 4-day New Zealand tango festival – inquired as to how other tangophiles prevent or care for tender feet. Rick (Portland) has a do-it-yourself preventative solution, starting with “a good quality pair of black walking shoes, (I) trace the outline of each shoe on some 1/8” leather ..., glue each piece on the bottom of the (respective) shoe with construction adhesive and/or contact cement. I can dance for hours & hours, day after day. Feet always feel great, year in & out.” Bibi jumped in on this one as well, passing along a collection of 30+ years of dancing:

Check your health; diabetes will create foot problems.

“Create a ... routine” expand your stamina.

“Create exercise to strengthen your foot muscles.”

Wear “comfortable shoes where the toes can spread;” this, plus appropriate heels, will enable better balance.

“If the dancer can land their feet gently each step, ... wear soft sole shoes.”

“Massage with mint oil ... or Bengay®”

In your home, have “walk without shoes on sissel rugs”.

Before putting shoes on, “check the dance floor and wear (appropriate) shoes” depending on the condition of the floor and your personal style of dancing.

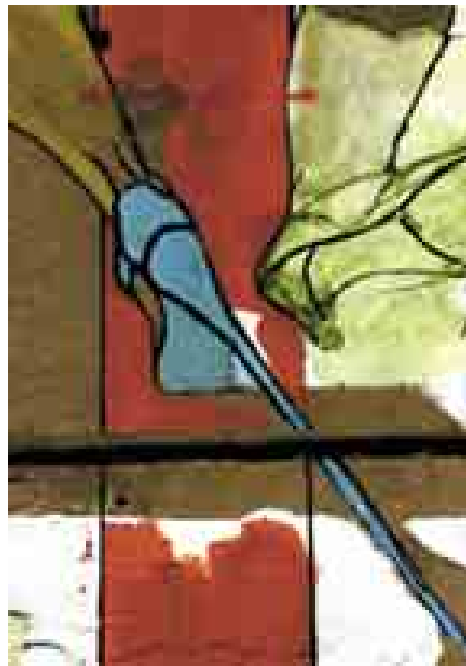
During the dance, stop or prevent pain by “resisting the high and resting; ... take your shoes off and flex / massage your toes; put talcum powder on toes and inside shoes (to absorb moisture and enable the toes to move more freely).” Consider switching to another pair of shoes.

If you have laced shoes, either “tie your laces from top to bottom so toes have more room and ankle is more snug” or use two laces for each shoe for same effect.

After dancing, “soak in very, very hot water and massage; put ice on ‘hot’ feet and elevate; alternate hot and cold treatment.”

Explore “wax therapy ... or acupuncture.” “Meditate!!”

Astrid (Tokyo) confirms several of Bibi’s tips, especially changing shoes and/or resting during long evenings or weekend tango festivals. She finds peppermint bath salts to be particularly soothing and she avails herself of foot/leg massages as well as reflexology salons. Closer to home, Sarah LaRocca (New York) relayed a foot remedy she learned from a NYC Ballet dancer: “soak a towel in witch hazel and wrap it around your feet. ... Keep your toe nails cut very short.” And, most importantly, keep dancing because “your feet grow



used to it!” Dan Boccia (Alaska) echoed Sarah’s last comment, adding that all forms of regular foot (ab)use help to condition them. He also suggested learning “how to place (y)our feet on the floor in a relaxed manner.”

Barbara Garvey (who, decades ago, worked in a department store) and Frank Williams (Minneapolis) both advocate the alternate hot and cold therapy. And, Lynne Butler tells about her B.A. hostess who “would always have a little tub of ice water ready when we got home from dancing all night. After (never during) soaking my feet in it, they felt much better – either because the treatment worked or because the cold was shocking and (my feet were so) miserable it just felt great

to put them in and then take them out and put them in a towel. ... It kept me going for almost a month.” Gulden Ozen (North Carolina) and Johnathan Thornton caution use of cold therapy, including preventing haematoma at [www.sportsinjurybulletin.com/archive/1066-cryotherapy.htm](http://www.sportsinjurybulletin.com/archive/1066-cryotherapy.htm). Steven Brown (Dallas) touts the cold therapy in a couple of easily transportable formats: putting ice and a little water in either (1) a zip lock bag and resting your feet on top, or (2) a container on which you can roll your feet. He further recommended arch support for your shoes and stretching exercise for your calf muscles, hamstrings and lower back. Also, check out the “Calluses section under “Health, Fitness & Safety at [www.dancescape.com/mydancefriends](http://www.dancescape.com/mydancefriends). Or, let’s encourage our partners – on a reciprocal basis, or course, to adopt Frank’s suggestion of “having your feet KISSED. Repeatedly. That which generally happens subsequently may temporarily alter your dependence on tango. Take that as good or bad, but you won’t notice your feet hurting!!”

As promised at the opening, I have other internet sites to check out:

‘Tis the season of tango festivals, with Miami’s Tango Fantasy just concluding. To plan your tango travels for the balance of 2003 and on, consult Keith Elshaw’s (Montreal) <http://ToTANGO.net/ttindex.html>.

As some of you have recently inquired, tango terminology can be found on: [www.SacramentoTango.org/Resources/TangoTerminology.htm](http://www.SacramentoTango.org/Resources/TangoTerminology.htm).

If you want to subscribe to Tango-L yourself, send an e-mail from the server on which you want to receive the messages to [LISTSERV@MITVMA.MIT.EDU](mailto:LISTSERV@MITVMA.MIT.EDU) with “subscribe Tango-A (your first name last name)” in the subject and text. You will receive a confirmation to which you need to respond and then you too will be inundated with comments and news about Argentine tango all over the world.

*In the world of Tango,  
it takes two.*

In the world of real estate investments  
it also takes two,  
**you and Henry Holt.**

Don't use just anyone with a real estate license.

**Use a specialist!**

For a commitment to your future  
commercial real estate investments,  
whether to buy or to sell, contact

**Henry E. Holt II**

**Commercial Realtor**

Inland Real Estate Sales, Inc.

2901 Butterfield Road • Oak Brook, IL 60523

(630) 954-4447 • Fax (630) 954-5695

Email: [holt@inlandgroup.com](mailto:holt@inlandgroup.com) [www.inlandresales.com](http://www.inlandresales.com)

*Continued from page 4*

## **CHICAGO CLASSES**

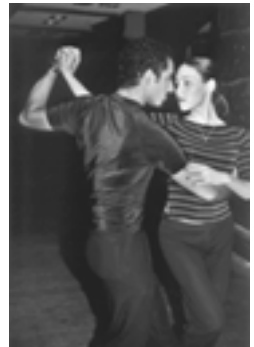
**On-Going Classes:** call instructors for details  
or check the teachers' pages on our website  
[www.tangonoticias.com](http://www.tangonoticias.com):

- Al Gates
- Séan Erwin and Yanira Collado
- Pamela Stratman
- Bob Dronski and Kathleen Kreher
- Elena Robles
- Erica Sutton and Douglas Rivera
- Carlos Favre and Michelle Costello
- Fred Romero
- Javier Gomez and Olga

## **WindyCityTango, Inc.**

**Carolina Zokalski  
y Diego DiFalco**

will be in Chicago  
**June 19<sup>th</sup> thru 24<sup>th</sup>**  
teaching workshops and  
private lessons  
(the schedule is being  
finalized at press time)



### Upcoming Events

(sponsored or endorsed)

#### **Tango Fireworks**

(Los Angeles - June 27-July 5)

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

#### **Nora's Week/Weekend**

(San Francisco - July 4-11)

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

#### **Las Vegas Tango Party**

(Las Vegas - Aug. 29-31)

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

#### **World Tango Festival II**

(Buenos Aires - Oct. 5-12)

[www.worldtangofestival.com.ar](http://www.worldtangofestival.com.ar)

#### **TangoFest**

(Portland - Oct. 15-19) - with Paulo!!!

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

#### **Fandango de Tango**

(Austin - Nov. 26-30)

[www.learn2dance.com](http://www.learn2dance.com)

and several others we'll note soon!!!

### Coming to Chicago in 2003 with WCT

Marcelo Martins e Vanessa Galvao

Another Brazilian discovery by Julie Koidin

"El Pulpo" y Luiza

Cecilia Gonzalez in September

Paulo Araujo returns in late October

Antonio "Junior" Cervila

Winner(s) of a FREE future WCT event from attendance  
at the **Lorena Gasse & Airel Barrionuevo**  
and **Paulo Araujo** workshops will be announced  
at milonga Nuestro Tango on May 30, 2003  
Random drawing for 1 certificate per each 50 attendees

Contact Phoebe J. Grant

[WindyCityTango@yahoo.com](mailto:WindyCityTango@yahoo.com) (312) 342-4335

or visit [www.tangoparatodos.com](http://www.tangoparatodos.com)

## CHAMPAIGN-URBANA, IL

### Contacts:

Leonardo: [Tangoleon@aol.com](mailto:Tangoleon@aol.com);  
217.328.1311

Joe Grohens: [grohens@uiuc.edu](mailto:grohens@uiuc.edu);  
217.328.1008

**Milongas:** *Tango Society of Central Illinois* – Monthly milongas first Saturday of each month at *Phillips Recreation Center*, Springfield and McCullough, Urbana.; 9:00 p-12:00 a; \$5 for dance / \$7 with pre-milonga beginner lesson at 7:30 p. For more information contact Leonardo at above e-mail/phone.

## MILWAUKEE, WI

### Contacts:

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

Marek Szotkowski:

[argtango@hotmail.com](mailto:argtango@hotmail.com) 414.817.6775

**Milongas:** *La Conexión*; – Friday, the 13<sup>th</sup> and Saturday, 28<sup>th</sup>

– at Gary Allen Dance Studio (611 S. Layton Blvd. = 27th St.); free beginner class 8:00-9:00 p; Milonga 9:00 p-1:00 a; Admission \$10 (\$7 w/ student ID, light buffet provided.; BYOB .

**Classes:** For schedules visit

[www.milwaukeetango.com](http://www.milwaukeetango.com) or contact Marek at above phone number/e-mail.

## 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:** *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/twincitiestango](http://www.geocities.com/twincitiestango)

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-1:00 a; lesson 9:00-9:30 p;. Admission: \$5.

*Michael Corder'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 and Classes:** *please see the following websites for details:*

[www.mntango.org/tsomcal](http://www.mntango.org/tsomcal)

<http://i.am.tctango>

*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: [www.vjw.biz/docs/amessocdnc.htm](http://www.vjw.biz/docs/amessocdnc.htm); [v@vjw.biz](mailto:v@vjw.biz);

515.232.7374;

**Tango Salon:** Classes resuming; contact Valerie at above phone/e-mail for further information.

## FAIRFIELD, IA

### Contacts:

Heartland Social Dance Association

## DETROIT, MI

### Contacts:

Amy & Ray: [MotorCityMilongueros.com](http://MotorCityMilongueros.com)  
313.561.3236

Lori Burton: [Argentinatangodetroit.com](http://Argentinatangodetroit.com);  
586.726.2370

Amy & Ray: [MotorCityMilongueros.com](http://MotorCityMilongueros.com);  
[AmyandRay@comcast.net](mailto:AmyandRay@comcast.net)

### Milongas:

*Milonga de la Motor City Milongueros*:  
Tuesdays at Father O'Kelly Knights of

Columbus Hall (23663 Park, Dearborn), 7:00-10:00 p; contact them at above e-mail/phone for details.

*La Practica*: Thursdays at the *Pittsfield Grange*; (1/2 mi. S of I94 on Ann Arbor/Saline Rd., exit 175); 7:00-10:00 p; Admission: \$10 (\$5 w/ student ID)  
*Milonga at Cafe Zola*: Friday, May 3<sup>rd</sup> in a cafe that is reminiscent of the cafes in Buenos Aires (without the smoke); 11:00 p-2:00 a; (112 W. Washington, Ann Arbor; 734.769.2020); \$5.

**Latin & Argentine Tango Club 10th Anniversary Celebration** – October 17th at Giovanni Caboto Club (21275 Parent, Windsor, Ontario).

**Lori Burton:** [Argentinatangodetroit.com](http://Argentinatangodetroit.com) or [Lori@Argentinatangodetroit.com](mailto:Lori@Argentinatangodetroit.com);  
586.254.0560

### Milongas:

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

*Brickhouse*. Auburn Road, Utica; 8:00 p; \$7.

*Sky Club*. Tuesdays- on hold **Classes:** *Argentine Tango Detroit*: every day of the week, 7758 Auburn, Utica; see website for details.

**Workshops/Special events:** Gloria and Eduardo Araquambo ) August 20-24

## ANN ARBOR, MI

### Contacts:

[www.umich.edu/~umtango](http://www.umich.edu/~umtango);

[umtango@umich.edu](mailto:umtango@umich.edu) 734.327.0642

Membership/Fees: All events are free for members and 1<sup>st</sup> timers; membership is \$10 for students,\$15 for non-students per 4 month semester

### Milongas:

Saturday, May 3<sup>rd</sup> - Milonga en Cafe Zola (112 W. Washington); 10:30 p- ??; \$3.00 cover

Saturday, May 10<sup>th</sup> - All-Night Milonga at Pittsfield Grange, (3337 Saline Rd.); 10:00 p-Sunrise; \$7(students)/\$10(non-students)

Fridays, May 16<sup>th</sup> and May 30<sup>th</sup> and Saturdays, May 10<sup>th</sup> and 24<sup>th</sup> - Milonga  
*continued on page 14*

# Authentic Argentine Tango

Rhythmic, Sensual, Sexy....

**6 week summer session begins June 16, 18 & 20**



## Monday

6:30pm to 7:30 pm – Milonga Basics

7:30 pm to 8:30pm – Tango 1 Fundamentals

## Wednesday

6:30pm to 7:30pm Tango 1 Fundamentals

7:30pm to 8:30pm Tango 2 intermediate

## Thursday

7:00 pm to 8:30pm Tango 2 intermediate

### Prices:

Individual classes: **\$15 per person**

Six week session: **\$ 80 per person**

Early bird discount:

If payment received by June 12

1 class per week: **\$60 per person**

Save money by registering for multiple classes

2 classes per week **\$ 90 per person**

Send check payable to:

Tango Sentido Production, Inc.

4751 W Touhy Ave., suite 201

Lincolnwood, IL 60712

773-550-2646

<http://www.TangoInChicago.com>

## SAVE THE DATE: JULY 30<sup>th</sup> - AUGUST 7, 2003

special tango treat

# Gloria y Eduardo Arquimbau

The living legends of Argentine Tango



Gloria and Eduardo have danced over 40 years together and are still sizzling hot. World renown and highly respected, these master instructors have worked and choreographed many of the great Tango dancers (including Carlos Gavito and Marim Larici) in the famous Productions "Tango Argentino" aka "Forever Tango". This energetic dance couple popularized Tango worldwide with an instructional video that has been translated into 8 languages. Their love of life and Argentine Tango is clearly seen in their fast, precise, playful, elegant, and flashy dance. Gloria and Eduardo will give you the opportunity of a lifetime, to taste the authentic, porteño style of Tango. This workshop promises to be an unforgettable experience!

Classes will include:

Tango 1 - fundamentals

Tango 2 - ochos

Tango 3 - giros

Tango 4 - sacadas

Tango Vals cruzada

Milonga 1-fundamentals

Milonga 2-traspie

For more details go the web site

<http://www.TangoInChicago.com>

Elena or Danny

Tango Sentido Production, Inc

773-550-2646

continued from page 12

Picantes at Pendleton Room, Michigan Union (530 S. State St.); Beginners' lesson 8:00-9:00 p; dancing 9:00 p-1:00a.

## **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.

"*La Ceremonia*"; Sundays at *Westport Presbyterian Church* (201 Westport Rd.); Intermediate "cool move of the week" class 7:30-8:30 p; Milonga 8:30-10:30 p; live music by *Tango Lorca*; \$5/person including pre-milonga class. Monthly Saturday night on Dec. 14; hosted by Toi Shaw at the Swing Club, 6101 Martway, Mission; dancing 8:00-11:00 p.

**Practicass/Classes:** contact Korey Ireland at above e-mail/phone.

## **MT. VERNON, MO**

### **Contacts:**

Karen Whitesell: 417.471.1001;

Fax 417.471.1002;

[www.thelearningdepot.com/murrays-1/](http://www.thelearningdepot.com/murrays-1/)

## **ST. LOUIS, MO**

### **Contacts:**

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

**Practicass/Classes:** contact above individuals and/or websites.

## **TULSA, OK**

### **Contact:**

Bob & Gretchen Manhart;

OKTANGO@prodigy.net

**Milongas and Classes:** Contact for details.

## **FAYETTEVILLE, AR**

### **Contact:**

Elayne Hency at *Elayne's Dance-The Art of Social Dance*;

elaynesdance@aol.com: 479.521.6683

or 479.263.6683

**Milongas, Practicass and Classes:**

Contact for more details.

## **DENVER AND BOULDER, CO**

### **Contacts:**

[www.danceoftheheart.com](http://www.danceoftheheart.com);

Deb Sclar:

[deb@danceoftheheart.com](mailto:deb@danceoftheheart.com)

### **Milongas:**

**Boulder** - 2nd and last in Boulder at *Bantaba*; intro. class 8:30-9:30 p. (check w/ Deb for special topic each time); milonga 9:30 p-??; \$10 for class and milonga; \$7 for milonga.

**Denver** - every Friday at *Marilyn's*

*Mercury Café*; [www.mercurycafe.com](http://www.mercurycafe.com)

**Colorado Springs** - every Wednesday at *Rum Bay* (Fat Alley Jazz upstairs room); 7:00 p-????; [www.tangospings.com](http://www.tangospings.com)

**Practicass and Classes:** check website or contacts listed above.

*NOTE: Effective June 2003, Central Tango will list each community's contact and milonga information only. Tango Noticias intends to feature a Midwest Argentine Tango organization each month. To add, change or update information appearing in this section please send your notices to [central\\_tango@hotmail.com](mailto:central_tango@hotmail.com)*

