

Tango

N O T I C I A S

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Volume 2, Issue 5

May, 2001

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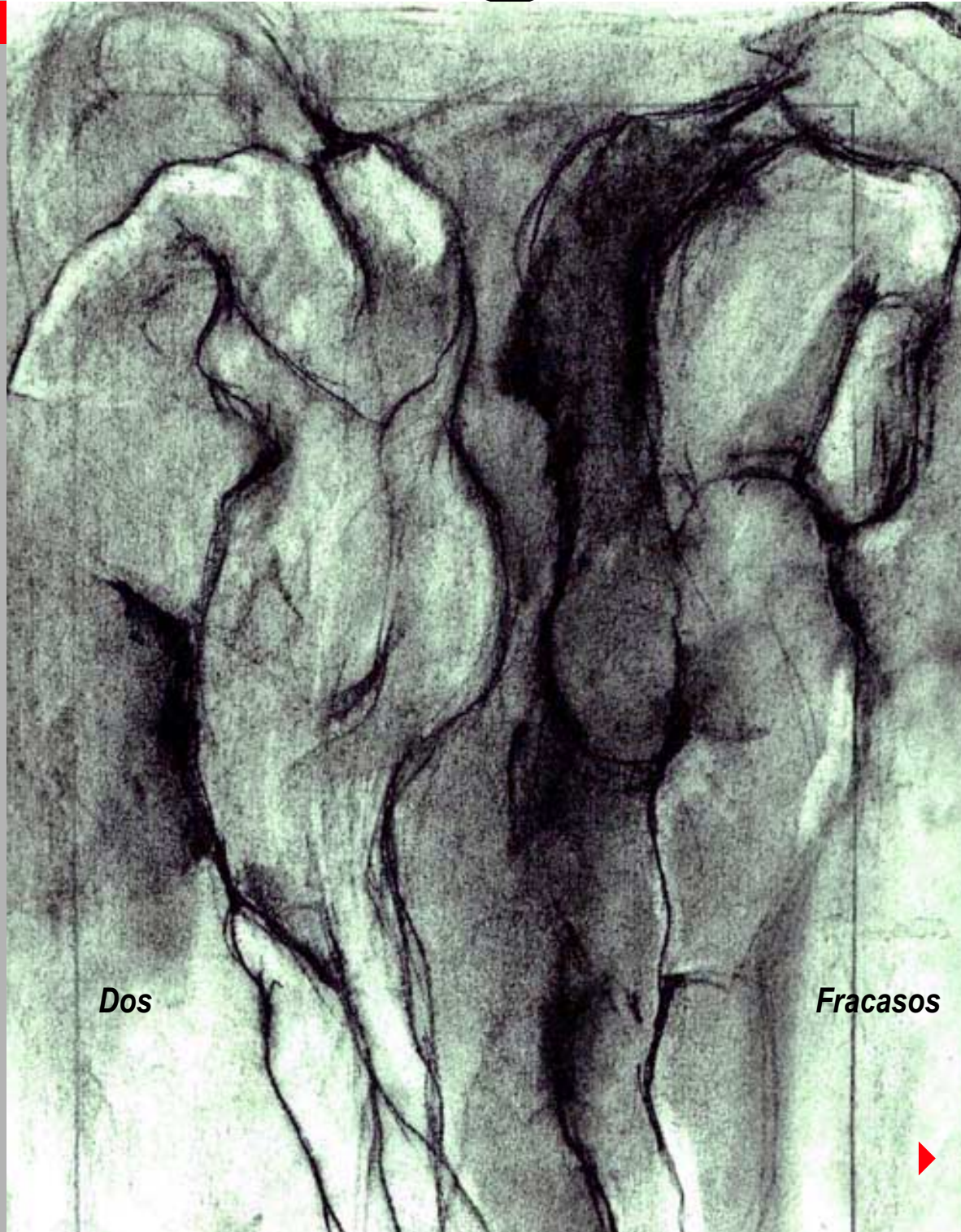
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CHICAGO EVENTS CALENDAR

Events

May

May 4th - Cinco de Mayo Celebration

Lake Street Gallery, 942 W. Lake, Chicago

Every year on May 5th, Mexico commemorates its miraculous victory at the Battle of Puebla in 1862. This triumph created a new sense of national pride. On Cinco de Mayo we celebrate the proud heritage of the Mexican people with parties, parades, and Chicago-style MILONGAS. Lake Street Milonga will host this special milonga. Douglas Rivera will teach cumbia and salsa. There will be one Latin rhythms tanda every hour and complimentary tequila shot at the door. 8-8:45: Cumbia and salsa lesson; 8:45 - ?? Open dancing. \$7 with light refreshments; BYOB. For details, contact Erica Sutton 773.505.1557 tango@argentinamail.com or Jan Carpenter 312.258.6137 tangojan@hotmail.com

May 5th - 6th Sean and Yanira Workshops for Seasoned Students

North Shore Dance Studio 6163 N. Broadway, Chicago

Two workshops emphasizing sacadas and giros will be offered to tango students who have taken workshops previously with Sean and Yanira and are at an intermediate level. The Saturday workshop is scheduled for 6-8 pm; Sunday times are 3-5 pm. Cost is \$30 for each workshop. These great instructors from St. Louis will also be available for private lessons. Contact Sean Erwin or Yanira Callado 314.862.8504 for details.

May 19th - Just-for-Women Technique Class with Erica Sutton

Flamenco Arts Center 3755 N. Western Ave., Chicago

Erica will cover the following topics: Following with energy, developing your balance, creating natural embellishments, dancing with power. Bring your questions about leaders' mistakes you experience and discover how to dance well no matter what! Time is 6-8 pm Cost is \$15. Contact Erica Sutton 773.505.1577 or visit www.tangoparatodos.com for details.

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

Fountaine Bleu Hilton Resort, Miami Beach, Florida

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

June

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

Lake Street Art Gallery, 942 W. Lake

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

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

Brooke will teach workshops and be available for private lessons throughout the week. Her classes are fun and energetic and her personality is contagious. Come find out why Brooke is such a unique and knowledgeable teacher. Class location, times and specifics to be announced in June. Contact Erica Sutton 773.505.1577 or visit www.tangoparatodos.com for details.

Advertising Opportunity in *Tango Noticias*

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

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

Deadline for consideration in the next issue is May 21th. Please call or e-mail Editors Sean Erwin or Jan Carpenter with your copy or questions.



TANGO...NADA MAS CELEBRATES FOURTH YEAR ANNIVERSARY

By Jan Carpenter

During announcements on a recent Saturday evening, Bob Dronski, owner of *Tango...nada mas*, reminisced about the night when only twenty people had shown up to dance at the milonga. While he spoke, I remembered that the twenty of us who had been there still had had a great time. But I also thought about all those times I had found myself squeezing into *TNM* when over 140 people were happily crammed in like sardines to be on the scene for some extraordinary showcase of dancing talent Bob and Kathleen had brought into town. The ups and downs of running a full-time professional dance studio and milonga seemed to me at that moment so extreme I wanted to take the opportunity on the fourth anniversary of the opening of *Tango...nada mas* to share with our readership Bob and Kathleen's story.

Bob and his wife, Kathleen Kreher, credit Carlos Gavito for applying the pressure that motivated them to open *Tango...nada mas*. In 1996 *Forever Tango* was performing during its six-month run in Chicago, and the only places to dance were the *720 Club* on Tuesdays and *Chicago Dance* once a month. So on May 3rd of '97, Bob and Kathleen opened *Tango...nada mas*; as Bob described the experience to me:

Gavito wanted us to make a true home for tango, a place for tango to grow and thrive, where it wasn't an afterthought, an intrusion, at a bar or ballroom dance venue – he wanted to put together a place that just 'smelled like tango.' Carlos then worked with us to make sure that we got it right. In his mind the only thing currently missing is the cigarette smoke!

Over the course of the last four years, Bob has given up his software development company to dedicate his

time and resources full time to *TNM*. Bob is quick to point out that the process of expanding and developing the studio is an ongoing one:

When we go down to Buenos Aires, I spend a lot of time listening to what's being played, talk to DJ's to see what's popular and search extensively for new music to keep things from becoming boring and predictable. We also keep a constant watch for new technology to boost the listening quality of the old music and to keep it from sounding scratched and muffled.

On top of her commitment to the studio, when Kathleen is not teaching or hosting she continues to own and manage her own floral business, ***Romance in Blooms***.

Although delighted that the Saturday night milonga is the most popular tango party in Chicago, Bob and Kathleen insist that the "teaching is what we love." Their Monday and Thursday classes develop beginning students until they are able to participate in the studio's most advanced, 'Gavito-technique' workshops. Bob and Kathleen view tango teaching as being the decisive means for expanding the Chicago tango community as a whole, and witnessing the growth of their students is a highlight for the *TNM* teachers; as Bob emphasizes:

Gavito, Facundo and Kely, Leandro and Andrea have all seen us teach and constantly comment on the quality of our methodology as well as our results.

Kathleen and Bob are also proud that *Tango...nada mas* is recognized around the world as one of the best places to dance tango in the United States, and even the world. Bob is very clear about one issue: "I want only to bring pure Argentine teachers to Chicago and keep the old, traditional view of tango. I'm just an old-fashioned kind of guy, which is why I'm maniacal about keeping the old traditions." 🌹



Photo credit: Bob Kapur

CHICAGO TANGO

Chicago Milongas

First Sunday of the Month – May 6th

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

Tuesdays

Club 720, 720 North Wells 2nd or 3rd Floor, Chicago
Sponsor: Chicago Tango Club Argentine
7:30 pm – midnight; \$5 cover
Lesson from 7:30 to 8:15
Contact Charlotte Vikstrom 773.493.0666 for details.

First Thursday of the Month – May 3rd

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

Second & Third Thursdays - May 10th & 17th

Lake Street Milonga, 942 W. Lake (at Peoria), Chicago
8:00 pm – midnight \$7
Honoring Mothers: June Cleaver tribute on the 10th;
Motorcycle Mamas on the 17th. Call Jan Carpenter
312.664.4865 or Erica Sutton 773.505.1577 for details

Fridays

Last Friday of the Month - May 25th

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

Saturdays

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

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

Chicago Practicas

Tango...nada mas

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

North Shore Dance Studio

6163 N. Broadway, Chicago
Fridays beginning at 7:30 PM Cost \$10
Contact Al Gates at 773.994.7929 for details.

Fine Arts Building

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

Chicago Classes

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

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

Chicago Teachers

Tom Barnard*	tbbarnard@hotmail.com
Jose & Gerri Caravantes*	773.286.6424
Federico Costantino**	773.505.1577
Bob Dronski & Kathleen Kreher**	773.792.2099
Emilia Boykov**	773.743.2962
Sean Erwin*	314.862.8504
Carlos Favre *	773.481.1551/773.852.6555
Leroy Hearon *	773.276.1518
Louis Gallo **	773.878.8089
Mark Johnson *	312.446.0468
Gadi Lissak **	773.472.8776
Tina Mangos **	773.282.5108
Jorge Nidas**	888.826.4621
Elena Robles*	773.327.1667
Fred & Yermen Romero**	773.725.0518
Pamela Strateman**	312.902.2803
Erica Sutton**	773.505.1577
Charlotte Vikstrom**	Argentango@usa.net

*Privates only

**Classes and Privates

The Doors Close on *Almagro*

By *Natalie Pepa*



On Tuesday, December 19th of last year, the milonga, *Almagro*, closed its doors and so ended a tango era. For the porteño-milonguero, *Almagro* had been for nearly forty years “the place” to dance. Many had started dancing tango at *Almagro*, moved up through the ranks, and made international names for themselves as professional dancers and teachers.

Along with hundreds of people, I was there on the final night at *Almagro*, crammed into a place that ought to have allowed only a fraction of them. The night itself was incredible and deserves full coverage; but before that we need a bit of history.

On February 22nd of this year I interviewed one of Buenos Aires’ well-known milongueros — Raul Poli — who has been dancing for over 50 years. We sat in a restaurant on the corner of *Avenida Rivadavia* and *Medrano*, in the heart of *Almagro*’s neighborhood, and he shared his reminiscences and thoughts. I asked him what brought about the downfall of the most famous milonga of Buenos Aires?

Almagro spanned an era from the 60’s forward. In its day, *Almagro* was the dance place where the best and haughtiest of tango congregated. We can call them “the heavies of tango.” It was the place that saw the evolution of tango dancers like Maria Nieves (the former partner of Juan Copés), where you saw people like Virulazo and Pepito Avellaneda...It was where the great tango dancers went.

Club Almagro, a sports club with swimming pool and basketball court, rented out its space for dancing. At first the dance was held only on Friday and Saturday nights. Attendance would be between 100 to 200 people. In the old *Almagro* there were two dance floors. When you walk in, to the left behind the curtain, there is a basketball court — that used to be open as well. People dressed up and it was practically a gala event. Recorded music was based on the best

tango orchestras. In the beginning they played a tanda of tropical music after every three or so tandas of tango, vals and milonga. With time they started changing that to include also jazz or rock but not as frequently especially as tango became more and more popular.

The milonga passed through the hands of many organizers over the years. *Almagro* was at its peak probably between the 70’s and 1985. In the 90’s *Almagro* was taken over by the people of **Solo Tango** — a television program dedicated to tango. At that point *Almagro*’s character began to change. The people of **Solo Tango** were interested in tango shows and dance exhibitions. Generally the milonguero goes to a milonga to dance, not to see others dance. They do not like interruptions, raffles, announcements of other dances. So many people were unhappy with the change in the structure of the milonga.

During the 90’s many famous personalities began coming to Buenos Aires to see tango and they all went to *Almagro*. People like Madonna, Julio Iglesias, The Rolling Stones. And on the nights when they showed up, *Almagro* was no longer *Almagro*. From then on it started its decline.

Almagro was taken over by Juan Fabri and Susana Miller, but since the latter was almost always abroad teaching, the business was left in the hands of Fabri. At one point there was a rift between the two and Fabri — with his wife Dolores de Amo — remained as the organizers of *Almagro*. Susana Miller was left at the wayside.

But Susana Miller did not simply walk away; she began organizing her own milonga. She opened her Academy and began teaching what she dubbed “estilo milonguero” using the style and dance steps of the old milongueros which she had taped and broken down. The Academy was a great success and eventually she opened the milonga “El Beso” which succeeded as well. The competition from her Academy was the final coup for *Almagro*. 🍷

Next Issue:
What Was It Like the Last Night at *Almagro*?

‘Thinking at the Edge’ with Brooke Burdett, Part II

—Interview by Séan Erwin

This month we complete the conversation with Brooke begun in our April issue. Here we again open up a variety of issues ranging from tango’s gender roles, origins and, of course, its practices.

TN: I would like now to see if I understand your *tango practice* a little more in the way you understand it. As I heard you describing the way you look at your dancing and teaching in the context of all the social practices that make up Argentine tango, it seems to me that the kind of relationship between men and women we initially described, a relationship marked by structures of ‘dominance,’ clearly persists in the tango culture to this day. On top of that, there are so many fewer men than women dancing tango and, because of this dis-proportionality of numbers, the men are more highly sought. On the other hand, if women are able to lead that alters this dynamic — but *how?* Now I *could* use the word **subversive** to describe what you’re doing because your practice assists in disrupting that perceived power-dynamic — and that’s not an inaccurate description. On the other hand, it seems to me clear that, as you see it, your practice acts as a **stimulant** to encourage men to ‘become the kind of lead all women really would like to have.’

Brooke: Yes; what I saw in Colorado the last time I was there was an example of this — in the beginning when I helped to start that community there were more women leading because there just weren’t any guys — or very few. But now that there are more guys and they are dancing pretty well, you don’t see as many women on the floor out there leading. I don’t know that I’m necessarily either for or against that but it seems to be the way things now are. Still, if you want to talk **subversive**, let’s see the guys get out there and dance with one another.

TN: Well, you know, that would seem to be the next logical step in our conversation, and this is something I am going to push you on — the topic of men dancing with men. First: it seems to me a very North American/Euro-centric approach to this dance, and most everything else, to simply equate the sexes, erase gender distinctions and to announce that it is all the same: women dancing with men, women with women, men with men - I don’t believe you are trying to homogenize people in this way. Second: though attempting this is almost laughable, let’s bracket all the erotic elements around this issue and look at it from a strictly business point-of-view. I know that there are some very well-constituted, well-organized communities which, if I am someone who wants to

encourage a small tango community to grow — and to grow quickly — I could probably find many men in these communities who would be interested in learning this dance - i.e., the gay, male community. But when I have heard well-connected, well-established teachers in Chicago and St. Louis - people I would not consider at all homophobic - consider this as a possibility, at some point they inevitably shoot it down. Always I have heard the fear expressed that they wouldn’t consider these communities because of their concern that if their other customers walked in and saw two men dancing with one another, *even two clearly straight men*, these others would never return. I know teachers who have interrupted two of their male students who were basically doing on the dance floor practice exercises between men that **they, the teachers**, had shown them during one of their classes - approached them on the floor and basically said, ‘Don’t do that again.’

Brooke: Well, I, personally, was attracted to the Argentine Tango in the way it was presented to me because it opened up these options. Some people will actually find men/men and women/women couples on the dance floor refreshing and diverse. On the other hand, I can see how some people might be turned off - you think you are going to learn Argentine tango and you walk into the dance for the first time and women are dancing together and men are dancing together - well, you are going to walk away and think ‘what is this Argentine tango? This is something weird!’ Some people

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are going to think - ‘I thought Argentine tango was a sensual thing between a man and a woman,’ I mean that **is** its origin...

TN: But wait a minute - weren’t you the one to point out a little while back that the actual **origin** of tango was that it was something danced between two men.

Brooke: Yes, it was danced between two men but the ‘objective’ was to dance with a woman.

TN: Fine — though my main question still remains un-addressed — that clarification is still an important one to bring up because it seems to me you are speaking of the period between 1890 & 1910 when in Argentina, as a result of intense immigration, the ratio between men and women grew to about a hundred men for every one woman.

Brooke: Yes, the men developed their skills practicing together - perhaps an unsaid objective was be creative and to bond with the other men. Still, they did all of that in practices. They didn’t do their male-male exercises and goofing off in a milonga. They went to the milonga to seduce women. But now things are really different because there are so many more women than men. For the most part, now if you see two men dancing together in a practice or a milonga, they are not dancing together with the ultimate aim of conquering a woman — rather, they’re dancing together because they simply enjoy it. I don’t know; I kind of straddle the issue because, on the one hand, I believe in having options and, on the other hand, I also want to respect some of the traditions.

TN: This is what I hear you saying: Argentine tango is a behavior that is neither ‘tradition-locked’ nor is it something that just came out of nowhere, something entirely plastic that can be stretched and re-shaped in whatever way one likes and have it remain the dance that it is. Tango is something definite, with definite shaping forces holding it together, which is ‘in the process’ of becoming something else. It is an activity that has certain origins; conversely, it is something that has undergone dramatic, and even radical changes — many of which we have entirely glossed over in the course of our conversation.

Brooke: Yes, something in flux. I see it that way.

TN: And that would explain the tension one feels here: On the one hand, for something, anything, to grow and be alive it has to undergo change. On the other hand, in one sense, this

is not, strictly speaking, *our dance* because we have been handed it from a time and a place that now no longer exist. Put simply, we are dancing a dance that our teachers learned from others, a dance from a different country — a country which, historically, has undergone so many dramatic changes that it’s not even the same place it was when the dance first came on the scene.

Brooke: And here we are, two average **North Americans**, talking about all this.



TN: I know - that’s what I find pretty amazing — which compels me to ask the following question: in what way do you see the *Argentineness* of tango as being central to it. For example, let’s look at the ballroom dances — *salsa*. Ballroom salsa, as a dance, both in its learning and practice, has been thoroughly separated from its many and distinct countries of origin. Thus, when I watch people who have learned the dance growing up in those countries

- for instance, a Colombian dancing salsa and a Dominican doing the same - we apparently have two separate dances; then let’s think about including Cubans, Puerto Ricans, etc. into the mix. At the same time, I **can’t** watch another kind of tango and have it be *Argentine* Tango. I **can’t** watch a *Colombian* tango though I can certainly watch Colombians dancing *Argentine* Tango. Also, *Argentine* tango has not become either universalized or homogenized as happened with Salsa vis-à-vis the Ballroom style of dancing salsa where in that manner of approaching salsa you really have the detachment of the dance from any particular country of origin and the standardization of the movements. Up to this time, it seems to me that Argentine tango has successfully resisted being disconnected from a particular locale, a particular place — **Argentina**.

Brooke: And that disconnection may yet happen. That is part of the reason why I believe attending to those traditional elements is really important. Actually, Argentine Tango spread to Europe and the States in the 1910’s and 20’s and took on different forms and, eventually, was standardized into ballroom formats — what we now know as tango — the rose in the teeth, arms outstretched, *Valentino* poses. I don’t want Argentine Tango as it is today to become a dance that is standardized because there is something about the cultural background of the dance that makes it what it is. That is, after all, part of the reason why I moved there — because I wanted to understand the culture and what the *porteño*¹ people are like, their psyche and all of those factors that feed into the tango. I think people, especially foreigners, are attracted to the tango

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because they are looking for some element that is missing in their culture, and ultimately in their own personality. It's interesting to see all these women that are *feminists*, liberated, etc. going to Argentina to immerse themselves in this completely male-dominated situation where they are looking for a guy who, in their words, *acts like a real man*. And it's so funny because then you have modern, educated North American and European men going there to look for a *real hot, feminine woman - a real woman*, you know? They seem to be seeking something we don't have, perhaps something that we've lost in our culture. But it's a tricky game because how does one regain that, if you will, without having to revisit all of the negative things we've chosen to discard.

TN: Which makes me wonder — do *power relations* in relationships between people have to be strictly about dominance and submission? I mean, surely, these are not the only terms we have open to us?

Brooke: Well, I don't see it as dominance and submission, I see it as subject-object. Where straightforwardly the man is the subject and the woman is the object. Where the man is the one who thinks, creates - he's not necessarily *dominant* - but he is the one thinking and creating and the woman is the object in terms of her *body*. That would be an alternative.

TN: O.K. - let's change gears for a moment: how do you see your relationship to Argentina now? Do you think Argentina is where you need to be?

Brooke: Well, I'm still really fascinated with the tango, the music and the *porteño* culture that informs the dance. I'm still learning Spanish and I'm now teaching tango all over the States and also in Buenos Aires. For me, living in Argentina gives me the substance that I need to go and travel around the States teaching. I could relocate to the States somewhere and open up a tango school but at this point I need this connection with Argentina. Not to mention that my boyfriend of over three years lives there.

TN: Now, is there anything *you* want to say; anything you want our readers to know?

Brooke: Well, yes. You know that there are many people in the US and Europe who claim that their particular brand of tango is the only **real** tango, and I laugh at that because when I talk to the really older tango dancers who are maybe in their 70's - when they were learning tango in their younger days the idea was not to copy others - the idea was to develop their own tango, their own style. They would just get together, practice and feed off of

Lake Street Milonga

May 4th - Cinco de Mayo

Douglas Rivera will teach cumbia and salsa

One Latin rhythm tanda per hour

Complimentary tequila shot at the door

Honoring Mother's Day:

May 10th - June Cleaver Tribute

Ladies, dress in pearls & petticoats; BYOVacuum

Men, come as the Beaver, Ward, or

Eddie Haskell

May 17th - "Motorcycle Mamas"

Wear your finest leather and chains.

942 W. Lake, Chicago

\$7 - light refreshments; BYOB

8:00 – ??

teaching first 1/2 hour

Contact your hosts for more info

Jan Carpenter 312.258.6137 tangojan@hotmail.com

Erica Sutton 773.505.1577 tango@argentinamail.com

each other; but they would be proud to have developed something of their own. And to me that is what is artistic about tango. Tango is not a static thing; it's something authentic, it expresses itself differently in each individual. Today it would be a good idea for students to learn a lot from a lot of people, to take that information and make it their own. For teachers, try to let your students know that **real** tango is a dance based in the culture of Buenos Aires, and that it takes on many different forms. Finally, my opinions on these things are constantly changing. Even though I might state one opinion, my general way of thinking is to look at both sides of the coin. I think just the fact that I, a North American with very liberal points of view, have chosen to live in a Latin American culture and dance tango shows you that.

TN: I think you have put it very nicely. And thanks. 🍷

Visit our...

Tango Noticias Web Site

DOS FRACASOS

Music composed by: Miguel Calo • Lyrics by: Homero Exposito
Played by: Miguel Calo • Singer: Alberto Podesta

DOS FRACASOS (1941)

Me sorprendí
Cuando te halle,
Con un dolor
Sin palabras.
La voz mareada
De copas,
Se me anudo
En la garganta.
Quise gritar;
Pero, pa' que?
Si al fin
Estoy igual.

Sueños
Que gastamos conversando,
Cuando
Nos hablabamos de amor.
Horas
Que ya estan en el olvido,
Sensación de haber perdido
La esperanza en el adios.
Rabia
De sabernos tan cambiados,
Miedo
De gritar está verdad.

Somos
Dos fracasos que se amaron,
Y partieron y olvidaron
Y hoy se miran asombrados
De morder la realidad.

TWO FAILURES

I was surprised
To find you,
With a
Wordless pain.
My voice dizzy
From drinking,
Throat knotted.

I wanted to shout;
But, what for?
If at the end
It is the same.

Dreams
That we wore out when chatting,
When
We talked about love.
Hours
Long forgotten in the past,
And the feeling of having lost
All hope in our farewell.
Anger
To know that we have changed so much,
Fear
To shout this truth

We are
Two failures who loved,
Left and forgot each other,
And today we look at ourselves astonished
To bite this reality.



Translated by Andrea Missé

CENTRAL TANGO

Regional Supplement to *Tango Noticias*

Central Illinois

Contacts:

Rita Marvelli: marvelli@uiuc.edu; 217-344-2123
Leonardo: Tangoleon@aol.com; 217-328-1311
Joe Grohens: 217-328-1008

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

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

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

Detroit, MI

Contacts:

MotorCity Milongueros.com

Amy y Ray: AmyyRay@mediaone.net; 313.561.3236
Lori Burton: Argentinetangodetroit.com; 810.726.2370

Amy & Ray: MotorCity Milongueros.com

Classes:

- Tuesdays at Dance Avenue, Dearborn. Class 8:00 to 9:00pm, Practica 9:00-10:00pm.
- Thursdays 7-9 pm followed by a Practica 9-10 pm; Pitsfield Grange, Ann Arbor; all levels. \$10 for all evening.
- Fridays at Farmington YMCA, Farmington Hills. Class 7:30 to 9:00pm, Practica 9:00 to 10:00pm.

Peña: Every 4th Saturday at the Pitsfield Grange. Performance during show segment open to anyone. Class 7-9 pm Dinner at 9 pm followed by show and general dancing. Folk-loric dance played throughout the evening; \$20 covers class & dinner show.

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

Classes:

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

Milongas:

- Grand Opening May 18th-21th. Argentine Tango Detroit/Tango Suacve; Milongas three times weekly see website for details
- *Brickhouse*. Auburn Road, Utica, MI. 8 pm; \$7.

Visiting Teachers:

Kely & Facundo Posadas – May 18th-21st

Ames, Iowa

Contacts:

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

Classes: 7-8 pm; Beginning Class and Technique

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

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



Kansas City, MO

Contacts:

Korey Ireland; korey@kodair.com or 816.665.4916

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

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

Visiting Teachers:

Daniel Trenner – June 2-4.

Madison, WI

Contacts:

Steven Fosdal: fosdal@mail.com; 608.347.2718
Anna Snider: annatanguera@mail.com

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

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

St. Louis, MO

Contacts:

Roxanne McKenny: stltango@aol.com
Carter Maier: tngomn@hotmail.com
Estella & Randy: tangoartists@tangorosa.com
Sean & Yanira: drtango@hotmail.com
Lourdes Ylagan: Lylagan@path.wustl.edu

Practicass: First two Mondays at *Focal Point* – May 7 and 14 — Maplewood, MO from 8-10pm. \$5; call 314.849.3007 for details.

Central Tango continued

Milongas:

- Club Viva*, Second Tuesday of every month; call Roxanne for details.
- Second Annual Tango Ball* at the Sheldon on Sunday, May 27th; door open at 7:30. Cost \$10 — call Estella & Randy for details.



Classes:

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

Visiting Teachers

Jak Karako – May 5th and 6th; call Lourdes Ylagan @ 314.367.7429 for details.

Leandro Palou & Andrea Missé — May 14th & 15th; contact either Sean or Roxanne for details.

Nito & Elba Garcia – May 25-27; contact Estella and Randy for details.

Tulsa, OK

Contact:

Bob & Gretchen Manhart; OKTANGO@prodigy.net

Milongas: Contact for more details.

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

Visiting Teachers

Leandro Palou & Andrea Missé – May 11th & 13th; Contact Bob & Gretchen for details.

Twin Cities, MN

Contacts:

Tango Society of Minnesota: Mntango.org
Steve Lee: 612.729.5306 tango-1@juno.com
Lois Donnay: 612.930.9221 donnay@donnay.net
Frankw@tc.umn.edu: 952.285.9305

Practicas: *Ridgedale YMCA*, 12301Ridgedale Drive, Minnetonka, 8-10 PM: 952.544.7708. *Rebecca Trost's Tango Practicas:* Tuesdays 9-10:30 pm; \$2. *Four Season's Dance Studio*, 1637 Hennepin Avenue, Minneapolis 612.342.0902

Milongas:

- Live music at *Hopkins DanceSport* from 8:00PM – 1:00PM; \$10 (\$13 non-members).
- *Steve Lee's Tango Plus.* Friday after 2nd Saturday of each month; 9 pm – 1 am; lesson 9-9:30 PM. \$5.
- *Michael Cordner's Mini-Milongas:* Sundays 7-9:30 pm \$2; *Four Season's Dance Studio*, 1637 Hennepin Avenue, Minneapolis 612.342.0902
- *Rendezvous Ballroom;* first Saturday of the month: cost \$5 TSOM or \$8 others; 2524 Nicollet Ave., Minneapolis.

Classes:

- Please see website for details: www.mntango.org/tsomcal

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

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Letters to the Editor

Dear Dr. Erwin,

I am Sanghyeon Chang who now works at Purdue U. as a postdoctorate. I enjoyed your articles on Tango in Japan printed in *Tango Noticias*. Unfortunately I couldn't find the first article of this series in the web-page (I downloaded the pdf files), so I only could imagine how this series was motivated and started. The reason I was so interested in this subject is that I lived in Japan from Fall of 1998 to last Fall (just before I moved to Indiana) and danced most of my tango there. It was one of the greatest experience in my life. I made good friends with some tango dancers, watched great passion and elegance along with some ugliness and conflict. I didn't know the background of Tango culture in Japan until the end of my year in Japan. All I knew was that it went through an amazing phase while I was there. I lived in Sendai, about 200 miles away from Tokyo, where there is neither milongas nor classes. Once a month, I took a train (which is about \$200 for round trip — I couldn't afford more than one tango in a month) and went to the milonga on Sunday, which started at 5pm and ended at 8:30pm; then I came back home that night with the last train.

In 1998, I could find only two tango bars (just one of them had a regular milonga — I heard it is owned by an Argentine and most of the customers were foreigners) and one regular milonga; that milonga was called Suiyokai. Suiyokai is the oldest milonga in Japan. In just less than one and a half years, they have at least 8 weekly milongas in and around Tokyo and a countless number of monthly milongas. I guess the number of Japanese tango dancers have at least tripled during that period. I was surprised to know that many of the tango dancers I met in Tokyo visited Buenos Aires. They are not aware of tango in other countries, but they know all the famous teachers and milongas in Buenos Aires. Almost every month, they have a tango band, dancers, and teachers from Buenos Aires. Even in the town I lived where there is no tango activity, there were 4-5 tango concerts including *Sextet Sur* and *Carlos Buono*.

And most of the big record shops have a quite large Argentine tango section. I became a good friend of a really nice professional tango dance couple who organize the monthly Sunday milonga. They also learned tango in Buenos Aires. In the early year of my stay, I wrote about my tango experience in Tokyo, but I didn't know much about the tango history of Japan at that time. When I visited Suiyokai later, I had a nice time and was invited for a drink and a chat. After the drink, I was verbally attacked by the organizer Mr. Yuzawa, who is usually a very gentle person. Later I discovered the reason why he was so upset with me. He thought that I insulted him by writing articles on the internet. My internet articles conveyed information

about two places — one owned by Liliana Nakada (Japanese tango dancer and my friend who organizes a Sunday milonga) and I also wrote about Suiyokai. I recommended both places, and explained that Liliana can speak both Spanish and English, and I didn't know whether Mr. Yuzawa spoke English (since he never spoke English to me). He thought it was a personal insult to him. Another thing he was upset about is that my article didn't reflect any history or background of his Suiyokai. I apologized to him about my ignorance and had a chance to read about the history of 'Tango in Japan' which was published in the weekly magazine "ASAHI GRAPH". There, I read this story about Baron Megata, which is quite the same story as the one you had in your article. But it also described why the dance became a culture in Japan (and you are right again, Japanese dance tango in the English ballroom-style). It was a nice article; it shows the pictures and story of big ballrooms where two bands were playing every night. Sometimes they had a band from Paris or Argentina. About the Suiyokai, it started in 1955, but it was not a tango dancing club originally. Mr. Yuzawa, who was just a young dance fan at that time, wanted a cheap and nice environment where common people could come in their casual clothes. Then there came tango music from Buenos Aires, which are quite popular in Japan — more than in any other country. In fact, there are many Japanese tango musicians, some of them moved to Buenos Aires and played there even before the 1950s. Finally Suiyokai became a milonga (Tango only), in the 90s. But now the younger generation prefer new, fancy places like Art City, Club the Earth, Tropicana than old fashioned Suiyokai. I found that in the same article, the Megata school still existed though it is not as popular as before and there they teach Megata-style tango. In the interview, the head of this school said 'The elegant Megata style is different from now popular low-class style dance like Argentine tango'. I just think this comment comes from ignorance. As you wrote, many dance instructors don't know much about the history of their dances. Sorry for sending you a lengthy e-mail. I was kind of separated from Tango for too long time and I miss my friends in Tokyo. That's why I couldn't refrain to send a comment about your article. That *Tango Noticias* is really nice. I wish I could read the first article of your series. I also hope I can visit Chicago sometime to dance there, as I did in Japan.

Best Wishes, Sang

Dear Sang,

Thank you for your response – I will convey it to my readers.

S. Erwin