

C O N T E N T S

- 2** Scenes of Buenos Aires:
Confiteria Ideal
Author: Natalie Pepa
- 3** Chicago Tango
- 5** Chicago Events
- 6** Interview
with Eduardo
and Gloria
- 8** Central Tango
- 9** Tango Talk
- 10** Volver
Translation: Séan Erwin



Scenes of Buenos Aires: Confiteria Ideal

Author: Natalie Pepa

This is the first of three installments excerpted from Natalie's book, Walking the Tango. Parts II and III will be published in our July and August issues.

Confiteria Ideal is a century old, two-story building with twenty foot ceilings on both floors. The coffeehouse is on the first level; it is *very* European looking, as so many of the coffeehouses in Buenos Aires are. The walls are covered in dark wood paneling; the floors and round columns around the room are marble and from the ceiling hang elegant art deco chandeliers. It's similar to *Cafe Tortoni*, which is located on a wide avenue called *Avenida de Mayo*. It's easy here to think you are on the *Gran Via* in Madrid, the look is so similar. *Cafe Tortoni* is older than **Ideal** and looks very similar from the outside, but it appears much more polished than the other. In that way it has lost some of its authenticity and charm.

At **Confiteria Ideal** the walls, the floors and the ceilings look as though they have not been touched for a hundred years. There is some cracking along the walls; spots on the floor have been worn out and now have depressions; not all the lights work. But I find these features to be its charm — the stand against time, like a maturing woman who refuses to have plastic surgery. At **Ideal** there are only waiters, and they are mostly old men

who walk about as stiffly as the starched white frocks they wear. They walk unhurriedly with a white towel slung over an arm, a silver tray upon it. I am reminded of some of the dignified established places in Madrid, Vienna or Paris.

The tables are well spaced throughout this giant room which must be a hundred feet wide by one hundred fifty deep. Fans, high on the walls, whirl and turn. An organist, a man probably in his late seventies, plays music that goes from jolly tunes from the Thirties, to tangos, to modern jazz. But the sound of the organ imparts a certain quality to the tunes, and it seems like the background to a silent movie — which in a way it is. People talk in quiet tones around the room and with the music and the fans one can only see their lips move; no sound reaches your ears. At a table over in one corner a middle aged man and woman are engaged in an intense conversation, their brows tense; as soon as one cigarette is finished they reach for another. It doesn't seem like a personal conversation; they must be discussing politics or philosophy. Over on the other side, a staid matron wearing an old-fashioned hat with veil sits alone sipping an espresso. I'm surprised she isn't wearing white gloves; they would have suited her perfectly. Other groups of threes and fours sit around other tables. I notice how common smoking still is; the matron and I are the only ones without a cigarette. In the far right an older man and a young woman lean across the table from each other in deep conversation; her cigarette is in an old-fashioned holder. I

didn't think anyone made those anymore.

To the left, as you come into the building, is a metal elevator cage. The wrought iron is thick and has the patina of a century. Around it winds a beautiful marble staircase that leads to the dance floor upstairs. On the second floor of the **Ideal** is a continuous tango experience. There are classes and dances every single day starting as early as noon. The dance floor is large and the marble floor quite uncertain. After dancing here many times I have come to know the exact spots on the dance floor that are so slippery everyone slides on them and the depressions over which you can trip. There is no air-conditioning at **Ideal**, but the thick brick outside walls, the large open windows and the numerous fans make it bearable, if not entirely comfortable, even on the hottest days. You cannot help but feel elegant and slightly decadent here, as though you were part of the old oligarchy. With the sounds of the tango and the surroundings, it's easy to pretend the twentieth century has not yet arrived. And it's easy to fall into a reverie recalling the past, longing for what is slipping away.

Every afternoon I head over to **Confiteria Ideal** where instructions begin at noon and the *milongas* follow. Upstairs, above the cafe, is the dance hall. Tables with chairs surround a giant marble dance floor — nearly the slickness of ice. You pay five pesos and stay till eight PM if your feet allow it.

The regulars always sit in the same spots and they can be identified by the particular seat they occupy. Manuel, *el*

tucumano, presides at the end of the hall, where the foreigners — mostly from France — always gather. Luis, *el petizo* — 'shorty' — sits at the second table in the first line to the left. Tito, *el cigarrillo* — the chain smoker — holds the table along the mirrored wall. And on and on.

During the early part of the afternoon it's an informal lesson and dance. The teacher, a woman in her late thirties, announces the rules. "You are here to dance," she tells us in a mock voice of authority, "and sitting around is strictly forbidden." "Here," she adds, "both men and women are allowed to ask each other to dance. Rule number one, you do not say no to anyone. Rule number two, you dance at least two dances with your partner and a maximum of four. No pairing off here," she says. "We have plenty of lawyers and judges present but they're not here to perform any ceremonies, so keep circulating."

The truth is there probably are lawyers and judges in this room at this very moment. For this is also a lunch time retreat for those who work in the city — smack in the center — and many men and women come here during their lunch hour, grab a snack and then dance the rest of the time away. But it's more than that. It's a little hideaway too, because many of those who come are married and their spouses have no idea they're coming in to dance in a close embrace with strangers. Many would not approve. This nuance becomes clear later in the afternoon.

Continued In July

Chicago Classes

On-Going Classes: call instructors for details. Check the teachers' pages on our website www.tangonoticias.com:

- ▶ Al Gates
- ▶ [Bob Dronski and Kathleen Kreler](#)
- ▶ [Elena Robles](#)
- ▶ [Erica Sutton and Douglas Rivera](#)
- ▶ [Fred Romero](#)



Chicago Milongas

Tuesdays

Club 720, 720 North Wells 3rd Floor, Chicago

Sponsor: Chicago Tango Club Argentine

8:00 pm – midnight; \$5 cover

Complimentary lessons available at 8 until the floor gets crowded

Contact Charlotte Vikstrom 773.493.0666 for details.

First & Third Fridays – June 7th and 21st

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

9:00 pm – 1:00 am \$10

7th – “**Always a Bridesmaid...**” Ladies, in the back of your closet, dig out that bridesmaid, mother-of-the-bride, or even your prom dress that still fits. Men, are you brave enough to wear the light blue tux with the ruffled shirt?

21st – “**Summer Solstice**” Midsummer evenings call for as little clothing as you can get away with – without a scandal! Wear your summer sheerest, your flimsy finest. The colors are pastel and the feeling is relaxed and shimmering. Ah, ... our own Midsummer Night's Dream!

Call Jan Carpenter 312.258.6137, Beth Braun 847.846.5611, or Erica Sutton 773.505.1577

erica@tangoparatodos.com for details

erica@tangoparatodos.com for details

Last Friday of the Month – June 28th

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

pjg@mindspring.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.

Sunday, June 23 & 30

Meren-Longa

Back by Popular Demand

Gallery on Lake, 942 W. Lake Street, Chicago

Learn to dance super smooth **Merengue** with awesome style and cool moves in the first week. In the second learn how to mix **MILONGA** steps into **MERENGUE** music so you never have to dance a dull 6-minute merengue again!

Merengue + Milonga = MEREN-LONGA

5:00 - 6:30pm	Merengue Workshop
6:30 - 7:00pm	Merengue Practica
7:00 - 8:00pm	Milonga Class
8:00 - 10:00pm	Meren-Longa Practica

\$25 for the WHOLE NIGHT

\$20 for the Merengue workshop only

\$10 Milonga Class (includes the Practica!!)

\$5 for the 8:00 - 10:00 Practica only

For more information: erica@tangoparatodos.com 773.505.1577

www.TangoParaTodos.com

Get the summer **HEATWAVE** started with Meren-Longa!

Meren-Longa with Douglas & Erica

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.

Sundays 8:00 - 10:00 pm

Gallery on Lake 942 W. Lake, Chicago Cost \$5

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

Erica Sutton 773.505.1577 or www.tangoparatodos.com

Sundays 4-7 pm

Dancer's Delight 1623 W. Melrose (off Lincoln), Chicago

Cost \$15. Includes class 4-5 pm; discounts available

Contact Elena Robles 773.550.2646 / www.TangoInChicago.com

Chicago and Midwest tour

The Living Legends of Argentine Tango

Gloria & Eduardo Arquimbau

July 9 to August 9, 2002



Plan to spend **one month** with the
Legends of Argentine Tango

With 40 years experience dancing & performing Argentine Tango **Gloria & Eduardo**
teach with great:

Energy • Simplicity • Musicality • Rhythm • Passion

Learn from the best. Gloria and Eduardo
will offer 4week sessions, in Salon Style, Club Style, Performance and Milonga.
Privates and Small group are also available.
Early registration and payment always guarantees you a discount price.

Tango Sentido Production, Inc 773-550-2646



Promoting Argentine Tango Special Events

www.TangoInChicago.Com

Lake Street Milonga

June 7th – “Always a Bridesmaid...”

Ladies, in the back of your closet, dig out that bridesmaid, mother-of-the-bride, or even your prom dress that still fits. Men, are you brave enough to wear the light blue tux with the ruffled shirt?

June 21st – Summer Solstice

Midsummer evenings call for as little clothing as you can get away with – without a scandal! Wear your summer sheerest, your flimsy finest. The colors are pastel and the feeling is relaxed and shimmering. Ah...our own Midsummer Night's Dream!

942 W. Lake, Chicago

\$10 - light refreshments; BYOB

9:00 pm – 1:00 am (milonga only)

Contact your hosts for more information

Jan Carpenter 312.258.6137 tangojan@hotmail.com

Erica Sutton 773.505.1577 erica@tangoparatodos.com

Beth Braun 847.846.5611 bethdanceb@aol.com

June

May 24th - June 1st Tango Fantasy – It's Not Too Late!

Miami Beach, Florida

Juan Carlos Copes – Fabian Salas - Osvaldo Zotto -
Fernanda Ghi – Facundo. These are just a few of the
dance professors teaching at this event. Come for the
Memorial Day weekend or stay for a week. Packages
and discounts available using WindyCityTango group
registration. Full details at www.TangoFantasy.com
or by contacting Phoebe Grant at 312.342.4335
pjg@mindspring.com or Leroy Hearon
leroytango@aol.com.

May 31st – June 2nd – Daniel Lapadula Weekend Workshop

Dancer's Delight 1623 W. Melrose, Chicago

All classes cost \$25 each.

Fri 8:00-10:00pm – Turns, Giros, and Ocho
Milonguero w/Embellishments

Sat 1:00-3:00pm – Displacements

Sat 3:30-5:30pm – Enrosques

Sun 1:00-3:00pm – Walking Sacadas

Sun 3:30-5:30pm – Boleos

Sun 5:30-7:00pm - Practica

Contact Tango Sentido Production 773.550.2646

www.tangoinchicago.com

June 13th + July 13th + August 11th – Workshops to Review Paulo Araujo Material

Dance Connection, 3117 N. Clybourn Ave., Chicago

\$15 each or \$40 for all three if paid in advance.

June 13th 7-9 pm - Sacadas, Entradas, Displacements

July 13th 4-6 pm - Vals and more Vals

August 11th 4-6pm – Milonga, mucho Milonga

Take advantage of these two-hour practicas to review
everything Paulo presented. Leroy and Phoebe will
be your instructors. For details contact Phoebe J.
Grant at 312.342.4335 or pjg@mindspring.com.

June 23rd and 30th Meren-Longa with Douglas and Erica

Gallery on Lake 942 W. Lake Street, Chicago

5:00-6:30pm Merengue Workshop

6:30-7:00pm Merengue Practica

7:00-8:00pm Milonga Class

8:00-10:00pm Meren-longa PRACTICA

\$25 – whole night; \$20 – Merengue workshop only;

\$10 – Milonga class; \$5 – Practica only.

First week you learn the super smooth moves of
merengue. In the second week, learn to mix milonga
steps into merengue music, so you never have to
dance a dull 6-minute merengue again! Contact Erica
Sutton 773.505.1577 or www.tangoparatodos.com
for details.

July

6th & 7th Brooke Burdett Workshops

Details coming next month in Tango Noticias and on
Erica Sutton's website www.tangoparatodos.com

9th – 30th Gloria Barraud and Eduardo Arquimbau Return

*Location and times to be determined; Classes are 1
hour except for Friday which is 2 hours long.*

Join Gloria & Eduardo's 4-week sessions.

Mondays – Intro and Intermediate Club Style Tango

Tuesdays – Intro and Intermediate Salon Style Tango

Wednesdays – Advanced Salon and Club Style Tango.

Thursdays – Masters Class for Teachers and those
who want to be.

Fridays – Stage Performance and Choreography

Mon-Thurs classes are \$15 per class; 4-week session
is \$50 paid in advance

Friday class is \$40 per class; 4-week session is \$140
paid in advance

Privates and small group classes available on request.

Contact Elena @ Tango Sentido Production

773.550.2646 www.tangoinchicago.com

9th – 30th Las Solistas de D'Arienzo Orchestra Comes to Chicago

Performance locations and times to be determined

This world famous orchestra from Buenos Aires
makes their debut performance in Chicago. Founded
in 1969 by Carlos Lazzari with the consent of Juan
D'Arienzo to use his name, their 15 recordings main-
tain the style of Juan D'Arienzo. Carlos Lazzari is
one of the most accomplished bandeon players in the
history of Argentine Tango. He played for
D'Arienzo for 35 years and was the musical director
for 26 years. Stand by for details in next month's issue.

Interview with Eduardo and Gloria Arquimba: Part I

Note: Our first installment of this impromptu interview occurred during Gloria and Eduardo's last visit to Chicago. It is unique among the interviews **TN** has published so far, since it was conducted not by one interviewer, but by a group of students fresh from the day's workshops. Present at the meeting were Elena Robles, Al Gates, Les Schier, Dan Novakovich and Leroy Hearon. Gloria and Eduardo will be returning to Chicago for their third visit in July, once again hosted by Elena Robles. For more information see Elena's ad on page 4 of the current issue of **TN**.

Elena: You mentioned something earlier to me, during a workshop, that there once existed dance associations that wanted to free the Argentine slaves, the same slaves from whose dances the milonga and then later the tango was derived; could you say a little more about this?

Eduardo: In 1840 in Argentina the governor was Rosas. At this time the people of color had dance associations because with Rosas these people, though slaves, had a certain liberty. He actually liked something about the dance parties they had. So, at the time when Rosas became governor the people of Argentina had been having a lot of problems with the blacks. These people would gather together to make parties and raise money to liberate the blacks.

Elena: So who raised the money and organized the parties – the people of color or someone else?

Eduardo: There were people in Argentina who *were* black

and who weren't Argentines – they were from Africa. In other words, they were slaves and they could be contracted to work for other people, or even have their labor rented out. The people in the dance associations were also African.

Elena: So these fundraisers were African, and they were brought in by whom?

Eduardo: You know – those sorts of people who, for instance, originally here in America brought the Chinese people to work the railroads, and for all intensive purposes those people were slaves here too

Al: And so these Africans were dancing to raise money to secure the freedom of these people or to buy them at market, or what?

Eduardo: Each slave had a price but the slaves, doing what they normally were doing, could never make enough money to free themselves, so these people would hold the dances to make money. If a slave could pay off the debt and raise the sum of what they were worth then they were free.

Al: A little like indentured servants?

Eduardo: Yes

Elena: And what type of dance were they dancing?

Eduardo: *Candombe* and other dances based on African rhythms and African religions. The blacks would take Virgins and their Saints and they would parade; and these parades were strongly marked by the distinctive drumming that would accompany their dances. And the governor, Rosas, would also have the municipal musicians go out and play there with them – all very religious.

Al: And outside in the open?

Eduardo: Yes; they would take out the Virgin of Montserrat and they would dance outside. Rosas, the governor, helped them a lot. He didn't give them so much money, but he did give them opportunities to dance and, thus, to become free.

Al: And so the Argentines would come out – but who paid the money?

Eduardo: Mostly African people but there were also others. Anyone who wanted to come could go. This was before tango – before tango in Argentina there was music for the colored people – music for the slaves – and then also music for society, European music, mainly from England.



continued on page 7

continued from page 6

Sometimes the blacks would embrace in their dancing but there were a lot of 'non-European' movements that they were doing. The *Candombe* was itself a mixture of African dances and musics and then when it became mixed with the *Habanera* from Cuba you then had milonga.

Al: So you had this Afro-Cuban thing –

Eduardo: [Clapping out the different rhythms] Yes, the milonga. And this became the *tango primitivo* or tango-milonga with its 4/8 rhythm.

Al: In your opinion, was the Argentine 'national' dance at that time then the milonga or this 'primitive tango'? Was milonga first embraced by more people or was tango?

Eduardo: When the milonga started, Rosas, the governor, was no longer in office. After Rosas left office there were problems with the Africans. They were no longer allowed to do any more dances. They had to ask permission from the police, and the police had orders not to allow them to do these kinds of dances in public any more. So, if they wanted to dance, they had to go to the outskirts of the city. So, on the outskirts, we then got a mixture of the European immigrants with the colored people, and that was how the dances of the blacks were transformed, through this mixture. Milonga started out as African and then as time passed there was less this African influence and by the 1880's there was hardly any colored people dancing until only perhaps Facundo and no one else...

Al: ...until the only colored people left dancing were Facundo and Kely? So when did tango actually start? When did people begin embracing the dance that we now call tango?

Eduardo: Around 1880.

Elena: So in the 1870's we had milonga and in the 1880's tango started – both then began in the outskirts of Buenos Aires?

Eduardo: Yes, there was first milonga and then tango – the *son of milonga*, so to speak. Over the course of roughly fifty years a transformation took place from milonga to tango-milonga; it was such a gradual and smooth transformation that you no longer saw the similarities between the different dances that subsequently emerged. The dance that emerged became more technical, more smoothed out, more romantic, slower and more serious. Until finally, in the 30's, the orchestra of D'Arienzo began to make the dance more rhythmically oriented through the music they were playing.

Al: Was DiSarli around too?

Eduardo: Later. When D'Arienzo came on the scene everyone had to begin playing that way. Because of the success of D'Arienzo, all the orchestras in the 40's had to

accentuate the rhythms whether it was the more rapid music of Tanturi or DiSarli or Troilo. Everyone in the 40's was into the rhythm of the music. People danced when they were playing rhythmic tangos. When any other types of music were played everyone sat down and did not dance. After all there are two types of music: one for concert and one for dancing.

Danny: To shift the subject slightly – how long then have you been teaching?

Eduardo: I have been teaching since I was fifteen years old; then I would mostly teach just my friends.

Danny: Over the decades what sort of things do you find yourself most correcting in your students?

Eduardo: Music and leading. Every time we are teaching someone we may actually be teaching something else, some other aspect of the dance, but we are actually always teaching both musicality and leading.

Les: Can you really teach musicality?

Eduardo: The music – the rhythm – that's what I work on here.

Elena: What's the best way for someone to learn how to move to the rhythm?

Eduardo: First, the teacher must adequately explain the time, whether the music is in double time or half time, so that the students accurately sense the time of the music. A teacher needs to explain to them this aspect of the music.

Al: But what then does a student need to do in order better to understand and practice this aspect of the music?

Eduardo: To learn it, to hear it, to understand it. First the student has to understand where he has to step. When I get a student who is entirely new I have to explain to him at what point he has to step and with what feet. Some teachers show you figures and the figure is 'outside' of the music. And some teachers show you things so that you are stepping exactly with the music. And so when the student then is stepping with the music, and not 'outside' the music, they understand and they practice this aspect of the music well.

Al: But what I now want to know is this – why in Argentina do such 'unsocial' things happen at milongas. For instance, people down there won't dance with someone unless they are already accomplished dancers. Is the ego more important in Argentina than enjoying other people and socializing – take for instance Graciela Gonzales – why wouldn't they dance with her for two years?

Continued in July

Regional Supplement to Tango Noticias

To add, change or update information appearing in this section please send your notices to central_tango@hotmail.com

Champaign-Urbana, IL

Contacts:

Rita Marvelli:
marvelli@uiuc.edu; 217-344-2123
Leonardo:
Tangoleon@aol.com; 217-328-1311
Joe Grohens:
grohens@uiuc.edu; 217-328-1008
Manuel Choi:
mcho2@uiuc.edu

Milongas: *Tango Society of Central Illinois* — Monthly milongas held at *Phillips Recreation Center*, Springfield and McCullough, Urbana. Saturdays 9-12PM: Admission \$3 for dance; \$5 with pre-milonga lesson. For more information contact Leonardo.

Practicas: Sundays 8-10PM at Erwin's.

Classes and Other Events: For schedules visit www.prairienet.org/whitesteet/tango.html.

Detroit, MI

Contacts:

MotorCity Milongueros.com
Amy & Ray: MotorCity Milongueros.com; amyandray@comcast.net 313.561.3236
Lori Burton:
Argentinatangodetroit.com; 810.726.2370
Amy & Ray: MotorCity Milongueros.com
Classes:
—Tuesdays at DanceSport

Academy of Michigan, Dearborn. All levels 8:00 to 9:00pm.

—Thursdays 7-9 pm followed by a Practica 9-10 pm; Pitsfield Grange, Ann Arbor - all levels. \$10 (\$5 with student id) 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, classes from 7-9 PM and general dancing from 9-1am. Light refreshments, \$10/students with ID \$5.

Milonga:
—*Milonga picante*; twice monthly at the University Club at Michigan Union (530 S. State) Ann Arbor. From 8:00 PM – 1:00 AM; cost: free.

Lori Burton:
Arginetangodetroit.com or LnBrtn@compuser.net; 810.254.0560

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

Milongas:
— *Argentine Tango Detroit/Tango Suave*; three times weekly see website for details
Brickhouse. Auburn Road, Utica, MI. 8 pm; \$7.

Ames, Iowa

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

Classes: 7-8 pm; Beginning Class and Technique
Tango Salon: Dance held following class on alternate Thursday; call for information or check website. Lessons prior to milonga beginning at 7:00PM. Location: *Café Diem*, 323 Main Street, Ames, IA 50014

Kansas City, MO

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

Classes: Tuesdays at St Mark's, 38th & Troost: 7-8:30 Beginning; cost \$5 8:30-10:00 Intermediate; cost \$5.

Practicas: *The Hurricane*; Sundays at Westport and Broadway from 5-7PM.

Milongas: Wednesdays at *Fedora on the Plaza*; 210 W. 47th, lessons from 7-8 pm. Live tango music by *Tango Lorca* from 8-11 pm. Lesson with Mitch Weiner; cost: Free.

Madison, WI

Contacts:
Steven Fosdal: steve@fosdal.net; 608.288.8339
Anna Snider:
asnider@nutrapark.com; 608.836.7716
Web Site:
<http://tango.doit.wisc.edu>

Practicas: *Pasión del Tango*: Every Tuesday at Union South, 227 North

Randall Street, Univ. of Wis. campus at the corner of Randall and Johnson streets; 7-10:30, no charge.

Milongas: Great Hall Memorial Union.; 7-11PM. Next one tentatively planned for July. Contact Steven & Anna for more details.

Mt. Vernon, MO

Contacts:

Karen Whitesell: 417.471.1001; Fax 417.471.1002.
www.thelearningdepot.com/murrays-1/

Milonga Venue:

Murray's Vintage Venue: 202 S Hickory, Mt Vernon MO 65712

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

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

Milongas:

—*Club Viva*, Second Tuesday of every month; call Roxanne for details.
—*Souard Coffee Garden*;

continued on page 9

continued from page 8

910 Geyer Avenue; call for details: 314.241.1464.

—*Monthly Milonga*: Cost \$10 at Focal Point; call Estella & Randy for details.

Classes:

Estella & Randy: call for classes or see schedule at 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 pm. \$8 per person or \$15 per couple.

Twin Cities, MN

Contacts:

Tango Society of Minnesota: Mntango.org
Steve Lee: 612.729.5306
tango@winternet.com,
www.geocities.com/twincitiestango
Lois Donnay: 612.822.8436
donnay@donnay.net
Frank Williams:
612.379.4565
Frankw@tc.umn.edu

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

Four Season's Dance Studio: Mondays, 9-10:30 pm – cost \$4; 1637 Hennepin Avenue, Minneapolis 612.342.0902.
Lake Harriet Dance Studio, Structured *practica* with Steve Lee; 9:00-10:30 PM: 6438 Lyndale Ave., Richfield — \$4 unstructured, \$5 structured.

Milongas:

Tango Society of Minnesota:

2nd Saturday/monthly at *Dancesport Dance Studio* in Hopkins, MN. Lesson at 8pm; dancing from 9pm – 1am. Cost \$5 for members or \$8 for others.

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, MI 612.342.0902

Classes:

please see the following websites for details:
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

For a weekly update of Twin Cities tango activities, go to <http://mntango.org/mailmn/istinfo/> and subscribe to 'TSOM- announce.'
To add, change or update information appearing in this section please send your notices to central_tango@hotmail.com

Fayetteville, AR

Contacts:

Elayne Hency-
Elayne's Dance-The Art of Social Dancing
swinglayne@aol.com
479-521-6683

Practicas & Milongas:

Contact for schedule

Classes:

Mondays-monthly sessions
Elayne's Dance studio
Contact for schedule
Visiting Instructor
Brooke Burdett- June 14-15

How Dare They!!

You tell us if they go too far in the **Tango Talk Forum** of tanganoticias.com

How Far Will They Go!!

Check out this new topic:

Women Leading, Men Following – Any Thoughts?

From Anonymous: “I realized recently that I don't like to see women leading at milongas; and I don't like to see men following at them either. The reason is a simple one and it's not due to homophobia: it's a common enough thing for women to lead and especially for men to act as followers 'in lessons.' I've come to associate that kind of activity with the sort of thing that happens at workshops or in classes – I have no problem with any of that. But when I see it happening at a milonga then suddenly I feel like the milonga has lost some of its importance as precisely the place where we 'don't' go to practice. If I'm in a tango community where the numbers of men are low sure I can see why women would begin to lead – but why in Chicago? I genuinely mean this last question; it's not just rhetorical – I'm actually curious to know why people want to dance this way. I don't feel overly militant about any of this, and I wouldn't like it if people began approaching those who were switching the roles and asking them to stop. I just wanted to get a sense for how others see this topic.

And others... **What tango-related issue is BURNING YOU!?!?** Post your response or even your *own* line of discussion!

Just go to tanganoticias.com/tangotalk

Tango Talk

www.tanganoticias.com/tangotalk
eavesdrop or just chat – check it out

Volver

Lyrics: Alfredo Le Pera

Yo adivino el parpadeo
de las luces que a lo lejos
van marcando mi retorno.
Son las mismas que alumbraron
con sus palidos reflejos,
hondas horas de dolor.
Y aunque no quise el regreso,
siempre se vuelve al primer amor.
La quieta calle donde el eco dijo:
Tuya es su vida, tuyo us su querer,
bajo el burón mirar de las estrellas
que con indiferencia hoy me ven volver.

Volver,
con la frente marchita,
las nieves del tiempo
plantearon mi sien.
Sentir...que es un soplo la vida,
que veinte años no es nada,
que febril la Mirada
errante en las sombras
te busca y te nombra.
Vivir,
con el alma aferrada
a un dulce recuerdo
que lloro otra vez.

Tengo miedo del encuentro
con el pasado que vuelve
a enfrentarse con mi vida.
Tengo miedo de las noches
que, poblades de recuerdos,
encadenan mi sonar.
Pero el viajero que huye
tarde or temprano detiene su andar –
y aunque el olvido, que todo destruye,
haya matado mi vieja ilusión,
guardo escondida una esperanza humilde
que es toda la fortuna de mi corazón.

Vivir...con el alma aferrada
a un dulce recuerdo
que lloro otra vez.

Volver

Translation: Séan Erwin

I can just make out the glimmering
of the lights that in the distance
are marking my return.
They are the same ones that lit up,
with their pale reflections,
deep hours of pain.
And although I did not want to return,
always one is drawn back to that first love.
The quiet street where the echo said:
yours is her life, yours is her desire,
under the mocking look of the stars
that, with indifference, today see me return.

Returning –
face withered –
the snows of time
have buried my thought.
Feeling that life is a puff of smoke –
that twenty years is nothing –
that the feverish look,
errant in the shadows,
looks for you, and it names you.
Living
with the soul clutched
to a sweet memory
that, once again, I weep.

I am afraid of the encounter
with the past that returns
to confront me with my life.
I am afraid of the nights
that, dense with memories,
fetter my dreams.
But the traveler that flees,
sooner or later, has his pace arrested.
And although forgetfulness, that destroys all,
has killed my old illusion,
I still keep well hidden a humble hope –
the remnant of my heart's wealth.

Living...with the soul clutched
to a sweet memory
that, once again, I weep.



The Editors



Senior Regional Editor:

Dr. Sean Erwin
773.274.9564
drtango@hotmail.com



Layout & Design:

Connie Orbeta
corbeta@elgin.edu



Illustrator & Cover art:

Yanira Collado
yanira_collado@hotmail.com



Chicago Events Editor:

Jan Carpenter
312.258.6137
tangojan@hotmail.com



Tango Stories Editor:

Natalie Pepa
tanganata@aol.com

The editors of *Tango Noticias* reserve the right to alter any contribution to reflect considerations of content or style. All correspondence and manuscripts submitted to *Tango Noticias* are submitted at the risk of the contributor; all become property of the publisher. No part of this publication may be reproduced in any format without the consent of the publishers. Committed to promoting an open forum for instructional and entertainment purposes, the opinions and advertising displayed in *Tango Noticias* are the sole responsibility of the authors; they do not necessarily reflect the opinions of the publishers. Please call or e-mail Editors Sean Erwin or Jan Carpenter with your copy or questions. *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.

WindyCityTango, Unlimited

offers

Workshops / Practicas to review

Paulo Araujo

material with

Leroy Hearon, Jr. & Phoebe J. Grant

Thurs., June 13 7:00 - 9:00 p.m.
**Sacadas and other Entradas /
Displacements**

Sat., July 13 4:00 - 6:00 p.m.
Vals and more Vals

Sun., August 11 4:00 - 6:00 p.m.
Milonga, mucho Milonga

at **Dance Connection**

3117 N. Clybourn Ave.

\$15 ea. / \$40 for all 3 (if paid in advance)

Contact **Phoebe J. Grant**

pjg@mindspring.com (312) 342-4335

www.TangoInChicago.Com

Tango with the Best!

Gloria & Eduardo Arquimbau

Legends of Argentine Tango

**Energy • Simplicity • Musicality
Rhythm • Passion**

July 9 to August 9, 2002

Learn from the best. Gloria and Eduardo will offer 4week sessions, in Salon Style, Club Style, Performance and Milonga. Privates and Small group are also available. Early registration and payment always guarantees you a discount price.

Tango Sentido Production, Inc 773-550-2646



Chicago and Midwest tour
of the famous
Argentine Tango Orchestra
“Las Solistas de D’Arienzo”

July 9th – July 23rd, 2002

Bandoneon: Carlos Lazzari., Singer: Walter Gutierrez, Piano: Omar Gomez, Base:Carlos Sanchez, Violin: Pedro Garcia

World famous orchestra from Buenos Aires visits Chicago during their midwest tour. Don’t miss their historic debut concert in Chicago, dance to their original music at the unforgettable Milongas. Take a road trip to Champaign; attend an elegant Tango party at the Champaign Country Club, dance at the Regent Hall.

“*Las Solistas de D’Arienzo*” was founded by Carlos Lazzari in 1969. **Carlos Lazzari** , one of the most accomplished bandeon players in the history of Argentine Tango, **played with the master Juan D’Arienzo for 35 years**, for 25 years, he was the musical director. Lazzari has **composed hundreds of tango songs** including “**Este es el Rey**”. In addition, much of his work was recorded by the tango Orchestras; DiSarli, Pugliese, DeAngelis, Tanturi y Sexto Tango. “**Rey del Compas**” has recorded almost 80 of his songs”. Lazzari also played with all the great Tango Orchestras such as Miguel Calo, F. Canaro, E. Donato, Maderna, D. Ferderico.“Las Solistas de D’Arienzo”.

“Las Solistas de D’Arienzo” are the only orchestra authorized to use the name of Juan D’Arienzo at a national and international level. They have 15 recordings with more than 200 songs, all of which maintain the style of the master Juan D’Arienzo.

Coming soon: Schedule of events with all the details **773-550-2646**

Tango **S**entido **P**roduction, Inc.

WWW.TANGOINCHICAGO.COM