

# Tango Noticias

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*Happy Independence Day, America! Happy Independence Day, Argentina!*

Visit Tango Talk Forum at  
[www.tangonoticias.com](http://www.tangonoticias.com)



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

**Author: Natalie Pepa**

*This is the second of three installments excerpted from Natalie's book, Walking the Tango. The third and final piece will be published in our August issue. For Part I of this piece please go to [tangonoticias.com](http://tangonoticias.com) and download our June issue.*

I'm asked to dance by an older man who turns out to be from France. He is in Buenos Aires for the second time and has been dancing tango for a couple of years; it's his passion. He is a good dancer and he truly showcases me. I know I look good on the dance floor; I will be asked again. And indeed I am. For more than four hours I dance almost non-stop. There are many good dancers here, and they come from many places. There are Germans, Italians, Austrians and Brazilians. The only other American is a fellow tango dancer from Chicago whom I ran into on the street yesterday. All are caught in the web of the dance. All congregate here, in the birthplace and the capitol of the tango.

The tango, as one man explains, is a three way love affair that lasts for three and a half minutes—the usual length of a song. You, your partner and the floor – and, indeed, that is the case. It doesn't matter who the partner is; during the dance he is the only one for you. I have seen slim, young women dancing with short, chunky older men whom they tower over by a foot, the girl's arm entwined about the man's shoulders, eyes downcast as if in a dream state, entirely lost in the moment – and the floor. The feet are continuously in contact with the floor—loving it, caressing it. The floor is the third member of this *ménage à trois*. When the dance is finished, the dancers go their way and the love affair is over to be started with someone new. But that is part of the fascination, part of the drive to dance to this music. The promise of something that may be, the possibility of the one and only, maybe here, maybe this time.

A portly, middle-aged man asks me to dance. He is very good and very patient. He begins to teach me the fine points of the dance as well as some unique steps.

"Look," he says, as we go into an open stance, our opposing feet extended and touching in front, "when we pivot at this point and end up looking at each other, it's as if I were Rhett Butler and you Scarlett. We are madly in love. The whole world can see it."

I nod in agreement and try to follow.

"Now wait, it's just a dance, all right," he says, "I'm not making any commitments here."

"Oh, really, I was already expecting a ring."

"No, no ring, no ring," he laughs.

"You men are all the same," I tell him.

In one corner of the room there is a group of people with expensive and elaborate cameras snapping pictures of the dancers. They appear to be a group of professional photographers. After a while, the teacher calls everyone to attention and makes an announcement.

"You've all noticed the cameras, I'm sure," she says, and everyone looks at the group of photographers. "Let me explain. They are only taking pictures of the feet of the dancers. So, unless your spouses are that familiar with your shoes, you should have no problem."

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"They're not taking pictures of socks, are they?" asks a man, raising his trousers to reveal his stockings. "My wife buys all my socks. She would recognize me in a minute!"

"Only your shoes, baby, only your shoes," the teacher says.

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

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

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

*Continued In August*



## Chicago Classes

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

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

## Chicago Milongas

### Tuesdays

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

Sponsor: Chicago Tango Club Argentine

8:00 pm – midnight; \$10 cover

Complimentary lessons available at 8 until the floor gets crowded  
Contact Charlotte Vikstrom 773.493.0666 for details.

### First & Third Fridays – July 5<sup>th</sup> and 19<sup>th</sup>

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

9:00 pm – 1:00 am \$10

5<sup>th</sup> – **“Grilling Out!”** – Burgers, hot dogs, and all their fixin’s are on the Lake Street gals. We toss in beans and potato salad for a picnic evening. Dress down to beat the heat. First guest to bring a “Kiss the Cook” apron for us gets free admission!

19<sup>th</sup> – **“Viva Las Vegas”** – Come in your finest Elvis jumpsuit or Showgirl headdress. Bring the spirit of Wayne Newton, fast-fingered dealers, and hot-footed brides.

There might even be a bingo game.

Call Jan Carpenter 312.258.6137, Beth Braun

847.846.5611, or Erica Sutton 773.505.1577 [erica@tangoparatodos.com](mailto:erica@tangoparatodos.com) for details

### Last Friday of the Month – July 26<sup>th</sup>

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

7:30 pm – midnight – \$10

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

[pjg@mindspring.com](mailto: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.



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

Every Wednesday, through September, weather permitting. We will not meet on Wednesday July 3 due to Grant Park fireworks. (Come instead the next night, July 4, to the SummerDance floor for dancing and live music.)

## 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](http://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](http://www.TangoInChicago.com)

## July

### 4th – Chicago Dance sponsors “Tango Classico”

*Spirit of Music Garden, 601 S. Michigan*

6:00 – 7:00 pm *Tango Lesson with Bob Dronski and Kathleen Kreher*

7:30 – 9:30 pm *Dancing to Tango Classico*

*Admission Free*

If you are looking for a special activity on the 4<sup>th</sup> of July, come hear and dance to the band, *Tango Classico*, featuring bandoneonist, Raul Jaurena, and tango singer, Eduardo Nijensohn. Bring a lawn chair and tango shoes.

Contact Maria Cernota 312.280.9361 or 312.833.4006 for details.

### 6th – 7th Brooke Burdett Returns for Weekend Workshops

*Friday 7:30 – 9:00 pm and Sunday 3:00 – 8:00 pm at Gallery on Lake, 942 W. Lake*

*Saturday 12:30 – 6:00 pm Dancer’s Delight Studio, 1623 W. Melrose*

Brooke has become a regular in Chicago and has decided to mix it up with a whole new focus for the workshops. Add zip and panache to what you already do in your dance. These classes are guaranteed to be thought-provoking, engaging and, as always, high-energy.

There are seven classes to choose from and each is approximately 1½ hours in length. Friday: “Key to the Music is Key to Pleasure.” \$25 includes admission to Lake Street Milonga.

Saturday: “Enrosques and Planeos – Drawing with your Feet,” “Telling a Story With Your Dance,” and, “Beginnings-Middles-Endings for Performance.” \$25 per class. Sunday includes “Spin Like a Top!” “Fundamentals & Techniques,” and “Adornments for Leaders and Followers.” Prices on Sunday vary \$5-\$25. Practica follows the classes on Sunday.

Please see [www.tangoparatodos.com](http://www.tangoparatodos.com) for updates and more information. Or call Erica at 773.505.1577.

Please click here to see TN’s previous interview with Brooke April 2001 Newsletter.

### 9th – 30th Argentine Tango Fest with Gloria Barraud and Eduardo Arquimbau

*Location and times to be determined; See ad on page 12*

For the first time with visiting instructors, 4-week sessions will be offered:

**Mondays** – Tango: Intermediate/Advanced

Beginning July 15; \$80 for course or \$30 per class

**Tuesdays** – Fundamentals of Milonguero Style

Beginning July 16th; \$80 for course or \$30 per class

**Wednesdays** – Milonga: All levels

Beginning July 10th; \$80 for course of \$30/class

**Thursdays** – .Advanced Choreography

Beginning July 11th; \$100 for course or \$35/class

Privates and small group classes available on request.

Contact Elena @ Tango Sentido Production

773.550.2646 or [www.tangoinchicago.com](http://www.tangoinchicago.com).

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**WindyCityTango, Unlimited**  
Presents Workshops / Private Lessons  
with



**Miriam Larici y Hugo Patyn**  
**Fri., Aug. 16 thru Sun., Aug. 18**

Schedule and location of workshops forthcoming  
but be prepared to be EXCITED

Miriam y Hugo – stars of “Forever Tango”  
Hugo – featured in “Tango”, the movie  
Miriam – Broadway star also featured in the  
movie “Mambo Kings”  
Check out their web site:  
[www.tangoandfire.com](http://www.tangoandfire.com)

Contact Phoebe J. Grant  
WindyCityTango@hotmail.com (312) 342-4335

*Miriam Larici ~ Hugo Patyn*

## 10th –Wednesdays in the Park with Tango

*South of Buckingham Fountain in the Rose Garden in Grant Park. Every Wednesday through September.*

8:00 – 10:45 pm; free

Enjoy the moonlight, warm breezes, a few bugs, and fireworks while dancing in the Rose Garden just south of Buckingham Fountain. The dance floor is smooth asphalt. Bring a chair or blanket to spread on the grass. There is no cover charge, but donations are requested to offset the purchase of a portable sound system. Weather policy: Check the weather at 7:30 pm to make your decision. If it's raining, then wait a week.

Contact Beth Braun 847.846.5611  
bethdanceb@aol.com for details.

## 12th – A Milwaukee First – Milonga La Conexión

*Elks Lodge, 5555 W. Good Hope Road, Milwaukee*

9:00 pm – 1:00 am \$15/person \$8/Student ID

Free beginner class 8:00 – 9:00 pm

Light buffet and one free drink included

Normally this would be in Central Tango, but Nina and Marek have been regulars in the Chicago community and are hoping to see some Chicago faces in Milwaukee. Enjoy some great dancing only two hours north of downtown Chicago. See their ad on Page 9 for directions.

Contact Marek Szotkowski 414.282.0655 or Nina Tatarowicz [ninatanguera@yahoo.com](mailto:ninatanguera@yahoo.com) or 414.305.9906 for details and directions.

## 19th and August 11th – Paulo Araujo Review Material with Leroy and Phoebe

*July 19th - Gallery on Lake, 942 W. Lake*

6:30 – 8:30 pm \$15/each class

*Aug. 11th - Dance Connection, 3117 N. Clybourn Ave.*

4:00 – 6:00 pm \$15/each class

Leroy and Phoebe will begin a series of review workshops of the material presented by Paulo Araujo on his last visit through Chicago. July's class is "Vals and More Vals." In August the review will be "Milonga, Mucho Milonga."

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

## August

### 8th – 11th Tango Danza Returns to Chicago

Beginning August 8-11 Tango Danza will kick off the Midwest leg of its show, Tango Danza: Tres Actos, at the North Shore Center for the Performing Arts in Skokie Illinois. For more information contact the box office or John Schwartz at [giotango@aol.com](mailto:giotango@aol.com).


See interview page 6

### 16th - 18th – Miriam Larici and Hugo Patyn Workshops

*Schedule and location of workshops forthcoming*

Miriam y Hugo are stars of *Forever Tango*. Hugo was featured in the movie, *Tango*, and Miriam was also featured in the movie *Mambo Kings*. Don't miss them.

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



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Sean & Yanira*

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or [drtango@hotmail.com](mailto:drtango@hotmail.com)**

Photo by Daniel Byrnes



# Tango Danza and the Avant-Garde, Part I

Interview by Séan Erwin and Yanira Collado

The following interview, the first of two parts, took place during Leandro and Andrea's last visit to Chicago in June. At that time they were busy making preparations for their second Midwest tour in August when their show, *TangoDanza: Tres Actos*, will be performed at a number of venues throughout Chicago, Northern Illinois, Madison and Milwaukee.<sup>1</sup>

The interview impressed upon both Yanira and myself two surprising features of this upcoming tour date: this will be an entirely **new show** and a radical departure from much of what we saw during last summer's performances. Also, the two made it clear that the show's new choreographies take place at the limits of what it means right now to dance tango. Perhaps the most surprising feature of the whole talk is the progressive revelation of how much of their mutual choreographic dynamic seems to derive from a creative tension between them – between the markedly different way each one understands and relates to what is considered 'traditional' in tango as a dance.

**Séan:** Over the last week you both have mentioned, almost conspiratorially, that there are a lot of changes going into your stage show that's coming back to Chicago and the Midwest in August. What sorts of new things are you doing with the show; I mean isn't it simply going to be the same thing we saw last year with *Tango con Cuatro*?

**Leandro:** Well, first of all we have two more couples so

now we have five couples and two new girls replacing two of the women who danced with us last year. So now we have ten dancers in all and most of them are new – six in fact.

**Séan:** Do we know any of these new dancers?

**Leandro:** Well, no. They have all worked a lot in Europe as dancers and teachers, but these new dancers have not been to the States yet. So they are not well-known dancers in the States, but they are all excellent dancers.

**Séan:** What prompted you to increase the size of the group so dramatically in the course of just a year?

**Leandro:** Well, we always wanted to increase it; our objective was always to have between five or six couples. Probably next year there will actually be six couples. Having so many couples allows us to do new choreographies, much more interesting choreographies.

**Séan:** So we have a lot of new dancers doing new choreographies; there will then be new choreographies?

**Andrea:** Yes, there are actually eleven new choreographies.

**Séan:** Not at all then the same show.

**Andrea:** No.

**Séan:** I don't think I'm alone in thinking that the show we saw last year was a good thing. Are you telling us that nothing now of the old show remains in the new one?



**Leandro:** The good things in the old show we are keeping. But now we have these new choreographies and are exploring other things. So we're keeping some of the old pieces, but we're adding all this new stuff. So, for instance, in last year's show there were only two acts and right now, in the new one, we have three acts. That makes it quite different just in that feature because the old choreographies from last year's show now have a better context which before we couldn't provide them because we didn't have enough dancers.

**Séan:** Could you describe just one way in which these new choreographies are distinct from the old ones?

**Leandro:** There are a lot of changes, starting with the music. We are using more modern music, so more Piazzola and some other really, *really* new stuff. This new music is nothing that we have been able to hear yet in the States because this music is really that new. In fact this music has only become popular in Europe just recently.

**Séan:** In what sense is it new? Is it a new tango  
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# Lake Street Milonga

942 W. Lake, Chicago

\$10 - light refreshments; BYOB

9:00 pm – 1:00 am

Contact your hosts for more information

Jan Carpenter 312.258.6137 tangojan@hotmail.com

Erica Sutton 773.505.1577 erica@tangoparatodos.com

Beth Braun 847.846.5611 bethdanceb@aol.com

July 5<sup>th</sup> – “Grilling Out”

Burgers, hot dogs, and all their fixin’s are on the Lake Street gals. We will toss in beans and potato salad for a great picnic evening. Dress down to beat the heat. First guest to bring a “Kiss the Cook” apron for us gets free admission.

July 19<sup>th</sup> – “Viva Las Vegas”

Come in your finest Elvis jumpsuit of Showgirl headdress. Bring the spirit of Wayne Newton, fast-fingered dealer, and hot-footed brides. There might even be a bingo game.

continued from page 6

orchestra that is playing traditional tango music, or what?

**Leandro:** It’s actually *not* traditional tango music; it’s actually quite different. It’s a kind of music that is using elements that are from our time, from today. It’s a fusion of electronic and lounge music with tango. But if you want me to name names you need to come to the show.

**Séan:** All right, if you don’t want to be more specific and give us some names – that’s fine. And yet, could you describe a little more the kind of genres of music to which this entirely new material would belong?

**Leandro:** I think it very well

reflects today – our time. You know that all the dancers of the company are quite young. All of the girls are twenty or less. For such a young company of dancers we needed newer music. That’s why we have spent so much effort trying to incorporate new sounds and discover new sources of inspiration.

**Yanira:** When you played it earlier, I’d have to say that the new music sounds like tangos mixed with Moby and Garbage; and these two are very representative of young people.

**Leandro/Andrea:** Yes.

**Séan:** I’d agree. The songs you had us listening to earlier

reminded me a lot of something I would hear in dance clubs. How does that influence the new choreographies? I mean are you actually going to be dancing tango to that kind of music?

**Leandro:** We are using our traditional background and technique but are trying to take it a little further.

**Andrea:** We don’t mind changing the way tango has been danced up until now.

**Séan:** Could you say a little more about that?

**Andrea:** I don’t mind exploring a little bit more other elements like other body movements, exchange in partners

or taking the movements more in the direction of a group dance and having it seem less like a couple dance.

**Leandro:** Also, ten years ago it was considered in tango *avant-garde* to dance Piazzolla with traditional movements but in a black t-shirt instead of a suit. Now that’s not new any more – it’s old. This is a new company and it’s trying to go further and do new things without doing a wholly different kind of dance and becoming, for instance, entirely modern dancers – we are still traditional tango dancers.

**Séan:** I find this line of thought interesting and I’m

continued on page 8



## WindyCityTango, Unlimited

Offers Workshops / Practicas to review  
Paulo Araujo material with  
Leroy Hearon, Jr. & Phoebe J. Grant

Fri., July 19      6:30 – 8:30 p.m.  
Vals and more Vals  
at the Gallery on Lake, 942 W. Lake

Sun., August 11      4:00 – 6:00 p.m.  
Milonga, mucho Milonga  
at Dance Connection - 3117 N. Clybourn Ave.

Sacadas and other Entradas / Displacements  
May be offered again – talk to Phoebe

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

Contact Phoebe J. Grant  
WindyCityTango@hotmail.com (312) 342-4335

*continued from page 5*

excited about the emphasis you are both placing on the new. And yet I still have nothing but the vaguest idea what 'new' in this context would mean, since you still continue to emphasize strongly, as you have now said a couple of times, that the new things you are doing would yet be considered 'traditional' tango. Could you describe how some of what you will be doing will be specifically 'new' and how it will avoid the kind of empty novelty you mentioned when you described someone dancing to Piazzola in a black t-shirt?

**Yanira:** You, Andrea, talked a little about moving more of your whole body. Do you mean such movements to be

something new as opposed to the traditional way of thinking where tango is pretty much strictly about the legs and feet and that we should attend to what these are doing at the expense of the rest of the body?

**Andrea:** Yes. The conventional way to look at tango is strictly as legs and faces. Tango is either all face and facial expressions or it is all leg-work. I meant in my earlier comment that we are now using more the arms, hips and other parts of the body. Thus, for instance, one of the new pieces of music we are using has three different rhythms: it has a beat which is very sharp so there might be some couples dancing to the traditional

beat; there are then some aspects of that piece which are electronic and shaky so, perhaps, the couple that is dancing to that will move a little more the whole body, and not only the legs; then, in that same piece of music, there is another aspect to it which sounds more relaxed and fluid, like lounge music, and the movements of those dancers will reflect that very distinct part of the music. We are going to try to make those three rhythms, and types of movements, meet. The idea for that particular choreography is this: there was a bomb that went off and the ones that are still dancing tango are the ones that have survived that event. We felt strongly that this is the way our generation has survived all the things that have been going on in the last twenty or thirty years. This is the reason behind why the ones who are going to dance are going to be dancing with more of their bodies and it will appear that they are actually 'shaking.' We feel that after such an event we would all be recovering from that and then when we do get together to dance it would then be much more informal and much less uniform than the way we dance now.

**Leandro:** The kind of image we were looking for in that particular choreography was something like this – there was a bomb that went off in some big city and some people are starting a new society or a new beginning still with the memories, the influence, the remnants of the past. So it is not a totally new beginning but a 'beginning reminiscing

on the past, on tradition.' That might give you a sense for how that dance, that particular choreography, is still in touch with the traditional – here a shattered tradition.

**Andrea:** And that piece is also a lot about uniformity and chaos.

**Séan:** Could you say a little more about that?

**Andrea:** Well, for example, you will see very distinctively how every couple is dancing to markedly different aspects of the music; you will hear exactly the particular instruments they are dancing to – and then when we all get together there will be uniformity among the couples.

And, then again, let me use an image to describe another kind of choreography we will be doing: recall for a moment the time you saw on someone's desk a kind of game where there was a row of silver metal balls hanging from a bar. When you hit those balls from one of the sides then the balls in the middle stay the same but the balls on the edges do different things, flying out and away from the group in a distinctive way. We are looking for that kind of effect in some of these new choreographies.

**Leandro:** The show has three different acts and the first act is the most traditional, more cheerful, the more happy; the second act would be the newest one and most innovative having in it many of the things of which we are speaking. The third act would be the most dramatic in concept and execution, and also the saddest in mood and deeper in implication.▲

<sup>1</sup> For a detailed schedule of locations and dates see their website at [tangodanza.com](http://tangodanza.com).



## Regional Supplement to Tango Noticias

To add, change or update information appearing in this section please send your notices to [central\\_tango@hotmail.com](mailto: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 – July 13 and July 27 – 9:00 p-12:30 a; \$3 for dance / \$5 with pre-milonga lesson. For more information contact Leonardo.

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

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

Sundays: Intermediate 4:00-5:30 p; Beginners 6:00-7:30 p; \$10/person/class

Thursdays: Technique – 6:30-8:00 p; \$5/person/class

### 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>

**Milongas:** Saturday, July 13 at Union South (see address at Practica listing); 8:00-11:00 p; \$4/person; contact Steven & Anna for more details.

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

**Workshop:** Special workshop w/ Brook Burdette on July 9; contact Steven & Anna for more details.

### Milwaukee, WI

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

Nina Tatarowicz:  
ninatanguera@yahoo.com;  
414.305.9906

Marek: 414.817.6775

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

**Practicas:** Mondays 8:00-9:30 p. at Kinetic Dance Studio (3068 13<sup>th</sup> St. at Oklahoma); \$5/person

**Classes:** Contact Nina or Marek for to schedule privates. Classes at Kinetic Dance Studio (3068 13<sup>th</sup> St. at Oklahoma)

### Detroit, MI

#### Contacts:

Amy & Ray:  
MotorCityMilongueros.com;  
AmyandRay@comcast.net ;  
313.561.3236

Lori Burton:  
Argentinatangodetroit.com;  
LnBrtn@compserv.net;  
586.726.2370 or 586.254.0560

#### Amy & Ray:

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

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

**Classes:** Mondays (6 weeks begin-

## In Milwaukee, Wisconsin *Milonga La Conexión*

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Friday, July 12<sup>th</sup>

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For more information contact:

Marek 414.282.0655 or

Nina Tatarowicz [nintanguera@yahoo.com](mailto:nintanguera@yahoo.com) 414.305.9906

**Directions:** I-94 north to Milwaukee. I-94 becomes I-43 (to Green Bay). Exit 80 is Good Hope Road. Turn west on Good Hope & go just past 55<sup>th</sup> street.

ning June 24) at Huron High (Geddes and Huron Parkway, Ann Arbor); Beginning 7:30-8:45 p; Intermediate 9:00-10:15 p; call Ann Arbor Rec & Ed at 734.994.2300, ext. 228 (info.) or 128 (availability). Tuesdays at DanceSport Academy of Michigan, Dearborn. All levels 8:00-9:00 p.

#### Lori Burton:

#### Milongas:

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

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

*Sky Club*; Tuesdays- 7:00 p - 1:00 a. 401 S. Lafayette (above Sangrias), Royal Oak; Admission: \$5.

**Classes:** *Argentine Tango*

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

### Twin Cities, MN

#### Contacts:

*Tango Society of Minnesota* -  
Mntango.org

Steve Lee: 612.729.5306

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

[www.geocities.com/twinciti-estango](http://www.geocities.com/twinciti-estango)

Lois Donnay: 612.822.8436  
donnay@donnay.net

Frank Williams:  
612.379.4565  
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

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# Midwest Master Teachers Workshop

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after 2<sup>nd</sup> Saturday of each month; 9:00 p-1 a; lesson 9:00-9:30 p.; Admission: \$5.

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

#### **Practicass:**

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

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

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

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

#### **Visiting Teachers:**

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

#### **Workshops:**

**Yvonne Meissner with Eduardo Aguirre** – July 9 thru 15 *Four Seasons Dance Studio*; contact Tonya at 952.431.1658 or [tandttango@prodigy.net](mailto:tandttango@prodigy.net) *For a weekly update of Twin Cities tango activities, go to <http://mntango.org/mailmn/listinfo/> and subscribe to 'TSOM-announce.'*

## **Ames, IA**

#### **Contacts:**

Valerie Williams: 515.232.7374; [vjw@cnde.iastate.edu](mailto:vjw@cnde.iastate.edu)  
**Tango Salon:** *Café Diem*, 323 Main Street, Ames; Dance held following class on alternate Thursdays; call for information or check website.

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

## **Kansas City, MO**

#### **Contacts:**

Korey Ireland; [korey@kodair.com](mailto: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.

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

**Classes:** Tuesdays at St Mark's (38<sup>th</sup> & Troost); Beginning 7:00-8:30 p; Intermediate 8:30-10:00 p; \$5/person/class.

## **Mt. Vernon, MO**

#### **Contacts:**

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

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

## **St. Louis, MO**

#### **Contacts:**

Roxanne McKenny: [stltango@aol.com](mailto:stltango@aol.com)  
Carter Maier: [tngomn@hotmail.com](mailto:tngomn@hotmail.com)  
Estella & Randy: [tangoartists@tangorosa.com](mailto:tangoartists@tangorosa.com)  
Lourdes Ylagan: [Lylagan@path.wustl.edu](mailto: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:** First two Mondays at *Focal Point* in Maplewood, MO; 8:00-10:00 p; Admission: \$5; call 314.849.3007.

#### **Classes:**

Estella & Randy: call for classes or see schedule at [www.tangorosa.com](http://www.tangorosa.com)  
Roxanne: Basic, Intermediate, and Advanced

## **Tulsa, OK**

#### **Contact:**

Bob & Gretchen Manhart; [OKTANGO@prodigy.net](mailto:OKTANGO@prodigy.net)  
**Milongas:** Contact for more details.  
**Classes:** Every other Saturday 6-8 p. \$8 per person or \$15 per couple.

## **Fayetteville, AR**

#### **Contact:**

Elayne Hency at *Elayne's Dance—The Art of Social Dance*; [swinglayne@aol.com](mailto:swinglayne@aol.com); 479.521.6683 or 479.263.6683

#### **Practicass & Milongas:**

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

## **Aspen, CO**

#### **Contact:**

Brian Dunn; [www.danceoftheheart.com](http://www.danceoftheheart.com); [brinapdunn@earthlink.net](mailto:brinapdunn@earthlink.net)  
**Workshops:** Alex Krebs and Luciana Valle for Rocky Mountain Nuevo Tango; June 29 – July 7.

*To add, change or update information appearing in this section please send your notices to [central\\_tango@hotmail.com](mailto:central_tango@hotmail.com)*



## Interview with Eduardo and Gloria Arquimba: Part II

Interview by Elena Robles, Al Gates, Les Schier, Danny Novakovich and Leroy Hearon This interview is continued from our June issue. Please see the ad for Gloria and Eduardo's return to the Chicago area this month on page 12

Al: What I want to know is this – why in Argentina are there such un-social codes? For instance, they won't dance with a person unless he or she is already great at the dance. Is the ego more important than enjoying other people and socializing there? Take, for instance, Graciela Gonzales – they wouldn't dance with her for her first two years.

Eduardo: That would be the way things used to be. Now there are more dancers, newer ones, and many more tourists. Now people come from other countries; they go to the tourist milongas and they dance without difficulty. Also, think about this: every place has a certain set of customs – when you go to the place you have to accept the customs of that place. If I go to dance in milongas in Switzerland there will be customs there, different than other places. Before things used to

be in Argentina as you described, but now these customs are changing because there are so many tourists coming in and altering codes because they don't know them.

Al: [to Elena] But you know that's not the case; you've been there. When Ruben Terbelca came into town he said only 5000 people were doing tango in Argentina at that time. He said that it was a small community, where many people know one another. I think it would be bigger even there in Argentina if the community in Buenos Aires was more accepting and encouraging. Is that figure of 5000 people accurate?

Eduardo: I have no idea! This is just not true. Who knows how many people are currently dancing in Argentina!

Al: But Ruben did this research and came up with there being 5000 people currently dancing.

Eduardo: Ruben only knows the places where the tourists go. There are around 5 places where most of the tourists go, and those numbers of his would only reflect those places – principally the ones in the city center. There are many other places where tourists don't tend to show up.

Al: Well, then, I would like to know whether you would

advise your students to only dance with better dancers or to dance with every person and get better.

Eduardo: If a particular person tells another person that he or she is a good dancer then most likely it is a man telling a woman this. And if it is the other way around, if it is a woman telling a man this, then she is out of line. No one can tell me, a man, whether I dance well. If I go out to dance and I have a lot of women wanting to dance with me because I dance well, then I am a good dancer. You are a good dancer when a lot of people want to dance with you, not when you think you are a good dancer. The same thing is true of a man or a woman. The men have to decide whether a woman is a good dancer – and when you dance well everyone wants to dance with you.

Al: But, again, the question is this: do you advise your students only to dance with the better dancers or to dance with everyone?

Eduardo: Well, my students always dance with everybody and when they go to the dance the women will always ask: 'Who is your teacher; how did you learn to dance so well?' This is then the key moment, when a woman asks you a question like this. Sometimes they will come up to me and question me about the causes for why people are doing such bad things on the dance floor, just not doing things right. The woman always knows this about a man – that he is not doing things right, simply by dancing with him. And then the man, on the other hand, always knows if a woman is not dancing well.

Elena: If a person dances well because of good technique should they then dance with

those people who are at a lower level of dance?

Eduardo: It depends on where and for what reason. If I were to dance with a student, my dancing with her doesn't mean that she is a good dancer. Perhaps she has just asked me – 'Teacher, would you mind dancing with me?' That's not what really matters here and what I said above is not meant to cover this sort of situation. What is of real value here is this: if I am sitting at a table and if some woman is sitting at another table, and I then give her a nod and a look – some indication that I would like to dance with her – then that would be an indication that they would be a good dancer.

Al: But what I meant was more does *he* prescribe to the theory that I've heard so many people, so many Argentine teachers, voice who come here. They tell our people 'don't dance with anyone unless they are a good dancer and at your level.' I just wanted to know whether you prescribe to that way of approaching things or not.

Eduardo: My students all know how to lead; all my men know how to lead. Therefore they have no issues about asking a woman who is less experienced than they are.

Al: But even if they were bad dancers wouldn't they benefit by the repetition of dancing with everybody and then you could mentor those newcomers so that they could grow to be better dancers rather than telling everyone else 'Don't dance with them; they're not ready'? I mean, when you say this sort of thing about a person that almost makes it a sure thing that the men who can't dance well will never become better dancers.

Eduardo: Look, there are three things: First, there is the class



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where the students have to listen to what the teachers say. If the students like what the teacher tells them then they do it; if they don't like it then they don't do it. The second thing is the *practica* and practice. At the *practica*, one has an opportunity to exchange ideas. Third, there is the milonga. The milonga is a *ceremony* where you dance with whomever you want to dance. There *you* don't have to dance with *anyone* that you don't like.

Al: But that's not very social, is it?  
Eduardo: Of course it is social; at a milonga you are free to dance with whomever you like.  
Al: But that's not very social because it alienates people and it certainly doesn't help to build up a dance community. It makes people feel less than others.

Dan: Al, I don't see you dancing with everybody all the time at Café 720. There are certain people I have never seen you ask to dance.

Al: No, I dance with everybody, but my question is this: if Eduardo can dance with whomever he wants to and some people want to dance with him and they don't want to...

Eduardo: In a milonga there is a known form of respect; no one ever comes up to someone out of the blue and asks them to dance, so this sort of thing is avoided. I have the head nod and the look of the eye – no one ever simply comes up to a person to ask for a dance. There are codes because the milonga is a ceremony. If you want to go to a social place, like you are describing, then you need to go to a *practica*. There are *practic*as and milongas, and that is the difference. The milonga is a different sort of place. I mean consider these things: for a milonga there is a special way

of dressing, special music, everything is prepared. It is a ceremony. Thus, at a milonga I dance with whomever I want to dance; or I don't dance with them and that's that.

Elena: So, if at a milonga someone comes up to you and asks you for a dance, what would you do?

Eduardo: I would say, 'no.'

Al: Do any of those people who are snubbed stop coming to dance again? I mean, is it worth it to lose those people to protect the 'ceremonial' aspect of the milonga?

Eduardo: I have an American student who dances well and he goes to the milongas and sometimes he gives the women the look, asking for a dance, and he probably has a list as long as his arm of all the lines women have given him to say 'no'. For instance, they say: 'I have to go to the bathroom;' 'I need to stay here with my friend;' 'my feet are hurting;' this American student of mine knows what I am saying already.

Elena: That is true in Argentina but here, in the United States, isn't it a different story?

Eduardo: There is no such thing as a milonga in the United States. There are only *practic*as. First of all there are no real DJ's here. There are no real speakers, no real sound systems. A milonga is a ceremony that starts the minute you walk out of the house, the moment you see yourself in the mirror. That sort of thing doesn't happen here in the US.

Les: I feel that way when I go out of my house on my way to *TangoNadaMas*. For me my evening at *NadaMas* starts right here. [Points to the way he is dressed – in black slacks and a black dress shirt]

Eduardo: You would never go to a milonga with these shoes; you would never go without a suit. When I go to a milonga in

Buenos Aires where there are no tourists then everyone has a suit on. It's more than just the culture there. When I was younger I had a suit made for me for just the milonga; I then put on a *blue* shirt and a very fine tie. When I got there they told me that, with a blue shirt on, I couldn't come into the milonga.

Les: So, if I want to go to a non-tourist milonga then I need a suit?

Eduardo: Yes – anywhere outside the city center.

Al: I'd like to ask Gloria a question. The women here sometimes complain that they sit for three or four hours without a man asking them to dance. Do you think that's a fair thing? Do you think women should be able to ask a man to dance if they want to dance? They've spent \$100 on a dress; they've taken the trouble to get nice pantyhose, shoes, perfume, hairstyle, but still they sit all night.

Eduardo: No! They should never ask!

Al: Wait, but I want to learn it from her!

Gloria: In a *practica* – and only there with friends – would that be acceptable. But, in a milonga, no.

Eduardo: In a milonga there are nice women and those who aren't so nice. The nice ones will be asked out; those who aren't so nice will not. This is how it tends to work and, strangely enough it has nothing to do with the codes I mentioned earlier. It has to do with your presence, your personality.

Gloria: They used to always ask me out even when I couldn't dance. I don't have any real interest in asking men to dance at a milonga. Before I might do it with a look, but now I don't even do this. ▲

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