



NEWSLETTER

Brought to you by Toronto's longest-running
Argentine Tango Club
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Many of you know Harry Black as a friendly member of our tango community. What you may not know is that he is also a talented artist and writer. Here is some of his artwork.

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Club Executive

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| President | Jayne Patterson |
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| Treasurer | John Needham |
| Executive Secretary | Bernice Pinnell |
| Membership Secretary | Ed Grandy |
| Program Director | Renée Le Messurier |
| | with |
| Web-Master | Patrick Doelle |
| Reception Coordinator | Kate Chung |
| Music Director | Scott McRae |
| Strictly Tango II Committee Co-chairs | Joan Roberts |
| | and Jayne Patterson |

From the Prez

Higher Heels and Lofty Dreams

A lot of neat stuff has happened since the last newsletter. I have grown in my position as president by half an inch. Yes, I've graduated from 2 inch heels to 2 and a half!

And the Club has grown too, by leaps and bounds. Since the last newsletter, we've enjoyed three lovely theme dances for Halloween, Christmas, and Valentine's Day. They wouldn't be the same without Bernice's scrumptious cakes and Marlene's fabulous decorations.

Our new instruction program, bringing in new teachers every two or three months, is working beautifully. We've been blessed with the best, beginning with Ruben and Sandra in January. No matter how badly we screwed up, Ruben would smile and say "What you are doing is OK, but...". We hope they'll be patient enough to come back soon. Right now we're thrilled with Roxana and Fabian who look drop-dead gorgeous when they dance. When Fabian says "Don't worry ladies, I'll dance with all of you", he means it! We look forward to Gary Dafoe's lessons in June and Miguel Pla's visit in the fall. Wow! What a star-studded cast!

As you know, Sandra and Ruben worked tirelessly for eight years to bring us **Strictly Tango**. Sandra would cook for a week before every dance—no wonder they needed a break! One day while chatting with Sandra on the phone, she said "Why doesn't Club Milonga start having dances at the church. You've got a great spot, why not take advantage of it?" I am so grateful for those few words of encouragement. The opening night of **Strictly Tango II** on March 14 was a great success, with a turnout of over 50 people. Pam and John did a super job of the food. The Argentinean sandwiches and pastry were delish! The turnout in April was even better. And **Café Angelitos** is a hit—a great place for coffee or tea, getting caught up with friends, or checking out the action on the floor.

Part of the positive vibe at ST II was due to hours and hours of hard slogging by Michael C. and John N. to assemble and install a new sound system. Eureka! The sound is 100% better now that we have

a new amp, four speakers mounted on the walls and a humongous sub-woofer. It's so big that Michael had to build a platform with wheels so we can roll it in and out of the storage cupboard. And hey, thanks to the new remote mic, you can finally hear what our instructors are telling us!

Do make sure you have June 20 circled on your calendar! We're holding our **Second Annual Moonlight Ball** in the gorgeous Music Room at Hart House, U of T. Believe me, we're going to pull out all the stops. The Hart House catered buffet is bound to be sumptuous....

All our dreams wouldn't be fulfilled without the hard work and dedication of our Executive. Thank you so very much Marlene, Ed, John, Bernice and Renée. Kate, our reception coordinator, has relieved me of a big chunk of responsibility by organizing the people on the desk. Scott comes early and stays late to help set up the sound system; and Patrick makes us look gorgeous in cyberspace by maintaining our awesome website. And **Strictly Tango II** is happening strictly because of the hard working ST II Committee--thank you Joan for exercising all your planning skills. And where would we be if we couldn't share our dreams with the community? Clive, you do an amazing job with this newsletter!

The best moment for me occurred when one of our members said to me, "I come here alone and I like it so much because it's so friendly." So please remember, a few words of encouragement, especially to newcomers, can make dancing dreams come true and keep Club Milonga "A Friendly Place to Tango".

Jayne

Tango Shoes, Tango Feet

by Michael Craig

A builder of tango shoes says it eloquently on a web site:

*It began with a cry. A cry from the heart.
Moaning from the milongas of Buenos Aires..
Sighing from dancers all over the world...
Merging until it became one desperate voice,
crying ...
"Please, my feet are killing me!"*

Dancing on your feet – and what's the option, hands, backsides? – can be a painful pleasure. So say dozens of women who love to boogie but wish they could strap on artificial feet before a night of tango.

So what's the solution? In a word, dollars! Significant bucks to buy decent tango shoes and, if need be, a podiatrist (foot doc) to right the wrongs that constant dancing can do to abused toes and arches.

Whether you have bunions, tendonitis, flat feet or just plain tired and grumpy tootsies, your shoes have a tremendous impact, literally, on how your feet

feel after a night of dancing. And in case you're under 40 and feeling indestructible, the bad news is that it gets worse as you head into middle age. (Hey David, how are your feet holding up?)

Tango shoes are like race-horses: they have to be tough enough to go the distance but elegant enough to turn heads as they swoop past the grandstand. The toughness comes from a strong, supportive undercarriage of the shoe with, ideally, a well-padded steel shank. Smart buyers prod and twist the sole and arch of the shoe to see how firm it is. The leather has to be soft and supple but also, when it comes to the straps, thick and strong enough to take a lot of pressure. (Not everyone weighs in at 100 lbs. like Jackie and Create.)

I haven't tried in this article to review all tango shoes that are available in and beyond Toronto. (What do I know?) The best bet, I figure, is to ask your friends how they like what they're wearing. But women don't need to be told that: talk about tango shoes and tango feet is as constant as grumbles about tango men.

I asked a whole bunch of delightful women – sorry, guys, you didn't figure in this survey, maybe next time! – where they buy their shoes and how they give their feet the TLC they demand. The answers are as varied as the respondents.

The Ladies of Club Milonga have purchased shoes, not necessarily "tango" shoes, as far afield as Kingston Road (Betty), Don Mills (Ingrid), Montreal (Michelle), Hong Kong (Create), Colombia via Florida (Jayne), and Uruguay via Maine (Renée).

Several Toronto stores including Malabar and Kleen Air (which, in honour of its table-dancing clientele, some tangueras call Slut City) sell ballroom shoes but not tango shoes. (The difference, according to Roxana, is that tango shoes have a 2.5" to 3.5" heel which curves back elegantly towards the toe.) The greatest demand, and lament for its lack, is a well-stocked store in Toronto where shoes can be seen, caressed and tried on before they are purchased.

Roxana & Fabian, Elizabeth Sadowska and Natalia & Bryant offer lines of real tango shoes, all from Buenos Aires. All three Toronto sellers generally take measurements, outlining your foot, then order the shoes from BA. The samples they have are certainly beautiful, though buyers suggest that some of the shoes are a bit soft and maybe not firm enough to last beyond a year of regular wear. Of course, this applies to any shoe, so buyer be picky!

The alternative, pursued by Renée, Jayne and others, is to order direct from BA or a supplier in the US. Typically you are asked to draw an outline of your foot and provide a few other measurements, including side to side across the top of the foot. Then you hold your breath for a month or two until – God, Canada Post and Customs willing – the shoes arrive.

Women say that the biggest problem with buying shoes from tango's entrepreneurs in Toronto,

or via the Internet for that matter, is that you can't try them on first. Inevitably, more than one buyer has found that the shoes, taken joyously out of the box, are toe-pinchers, like a tanguero who holds you in a python-grip; or as loose as, well, a bad lead.

Kay tells a sad story of a pair of too-tight, mail-order shoes which had to be returned. Their replacement got lost in the mail and finally, after ten weeks, the third pair arrived with, to Kay's consternation, 3.5" heels. She decided to keep them, so when you see her dancing on her "stilts" please tell her she looks great. As for the mixups in transit, as Kay put it: Grrrr!

Jayne has a nifty pair of solidly-built two-tones from Colombia which were a tad snug. So, ever the construction engineer, she dismantled and reconstructed them, giving her middle-aged feet more room. Shoe Goo (the shoe repairer's crazy glue) to the rescue, with black marker to hide the new seam! But hey, ingenuity and guts saved her 100 bucks.

Asking the cost of shoes for tango is a bit like the proverbial question about "How long is that ball of string"? I've recorded prices from \$50 to \$206. Kay points out that leather soles are pretty much a necessity on tango shoes. And leather costs big bucks, so "cheap shoes are out". Christine, not hung up on "real" tango shoes, looks for sale signs.

Women go through their shoes at varying rates, with a pair lasting from six months to two years. Some keen dancers, like Create, have up to seven pairs (presumably for Sunday-Monday-Tuesday-etc) while others (Sue) make do with a single, sensible pair of regular, medium-heel dress shoes. People generally want at least one pair of lower (2", 2.5") heels for practice and class, and a pair of more elegant shoes with seriously high heels for the Club Milonga Ball. (Jayne, thankfully, has not tried to dance in her beloved Birkenstocks.)

Okay, so much for the shoes, now what about the feet? Here's a simple ratio: the older you are the more your feet hurt. (The youngsters, e.g. Create and Michelle, think they have feet like anvils; they'll sing a different tune after a few more decades of milongas.)

The solution to perennial foot miseries, apart from favourable genetics, can be as simple as buying the ideal pair of really supportive soft leather shoes that don't pinch and chafe. But, as noted above, that ain't simple!

Sad to say, my survey didn't turn up one spouse or paramour who regularly offers foot massages. (Yours truly is an occasional exception.) What's wrong with you guys: don't you know how many points you get for attention to the lady's feet? Meanwhile, several women recommend self-applied foot creams; and a nice soak in the bath is great for the feet, among other weary, bodily parts.

Many women swear by (and a few, presented with the bill, swear at) sports medicine doctors and podiatrists. Renée, whose dream is to be a rich

matron, instructs her masseur to attend lovingly and at length to her feet. By the way, she loves her Tara practice shoes, which she wears all day at work.

But when all else fails, and it eventually does, the answer is an orthotic foot support which can be slipped in any pair of shoes. Jayne swears by hers. She's so keen that she slips them into running shoes for wearing around the house. I've talked her out of wearing them to bed.

The down side of custom-made orthotic supports (which are essentially a couple of pieces of moulded plastic) is the upside price. For the consultation and fabrication you're talking upwards to \$450. But, hey, ask Jackie, Betty and Jayne: they're costly but they work. And when I recently priced a Volkswagen Passat, which only supports my backside, it was a tad more expensive.

So here's the final question: What do women want? Nothing less than tango shoes, as Create put it, that are "stylish, comfortable and affordable". Ideally at Yonge and Bloor in a beautiful store full of lush tango music and gentle male models who delight in free foot massages. The shoes cost \$50 except during the monthly sales when they're half price. And every pair comes with three hours of private tango lessons with Pablo Veron.

Sorry ladies: only in your dreams!

Meanwhile, for the real world, here are a number of web sites, starting with those in Toronto, that can, for a price, lead you into some delightful and, most of the time, quite serviceable tango shoes. Enjoy!

Check out the shoes:

Roxana and Fabian – 416-638-1285
Roxana – tangodeoro@rogers.com
www.tangodeoro.com

Natalia and Bryant – 416-696-5950
tango_soul@hotmail.com
www.tangosoul.ca

Elizabeth Sadowska – 416-240-0808
elunia@rhythmndmotion.org
www.rhythmndmotion.org

Tara Tango Shoes, South Portland, Maine
1-877-906-8272
www.taratangoshoes.com

Mr. Tango Shoes, Jorge Nel Giraldo – Miami, Florida
1-800-936-9537
<http://www.mrtangoshoes.com/>

Tangazos Tango Shoes, Buenos Aires
Telephone / Fax +54-11-4554-3023
tangazos@tangazos.com
<http://www.tangazos.com/>

An Immigrant In Toronto

It's a long way from Buenos Aires to Toronto, both physically and emotionally. Toronto's own Nelson Avila addresses this subject in his latest poem.

Here is an English translation, with thanks to Lisandro Gomez, so that you can enjoy the poetry, and perhaps improve your Spanish a little as well.

IMMIGRANTE

Corre el viento aqui en Toronto
lastimandonos la cara,
y humedecen las retinas
que se desmayan en lagrimas
mas nunca llegan al suelo...,
se cristaliza en la cara.

Son sus montanas nevadas
mas no congelan el alma,
porque el calor de su gente
neutraliza las nevadas
protegiendo con su amor
a la tierra consagrada.

Pero yo soy inmigrante
y at suelo llegan mis lagrimas,
se cristalisa mi alma
y si alguien la golpea
se me escapara del cuerpo
desintegrada en el aire.

Se entrechocan sentimientos
que brincan como los gatos,
desgastando la emocion
que me da tan malos ratos
al igual que cuarteadores
de cada punta del lazo.

*Nelson Avila
Toronto, Ontario
December 4/2002*

IMMIGRANT

The wind blows in Toronto
cutting our faces,
and makes our eyes weep
the tears will faint
before reaching the floor
the tears will crystallize on the face

Toronto's mountains of snow
Yet they do not freeze the souls
because people's warmth
melts the snow storms
with their love they protect
their provided land

But I am an immigrant here
and the floor is reached by my tears
my whole soul crystallises
and if somebody would hit it
my soul would escape from my body
disintegrating into air.

Conflicting sentiments
springing, emerging,
wasting those emotions
that are bringing me hardship
like being under the threat
of a bandit's lasso.

Tango as an Inspiration

Marilyn Westlake is a talented professional photographer with an interest in, and an eye for, the tango. This shot captures the dance's excitement, movement and spirit.



© Marilyn Westlake 2000

Dancing Around The World

In the Newsletter's ongoing series, in this edition we visit Europe, the USA and finally Buenos Aires.

Tango in London

by Jayne Patterson

Michael and I recently vacationed in London, England. We stayed in a lovely guesthouse in West Hampstead, taking advantage of our free transit passes supplied by our hosts.

Before we left, I did some Internet surfing and emailed a number of tango contacts. But I only heard from one—let's call him Mr. T.

On a rainy night we took the underground to Mr. T's class. With a great deal of difficulty, we located the school and wandered around the perimeter in the mud until, at last, we found an open door. After drying off, we went to find Mr. T.

And there he was, lugging a box of soft drinks through the door. He carefully placed the cans along the edge of the stage, with a sign indicating the price. Well, that's fine, I thought, there probably isn't anywhere else to get drinks, and besides, it's very difficult trying to make a living teaching tango. Then he returned with boxes of shoes which he placed along the edge of the stage. Well, I thought, maybe you can't find tango shoes in London? Besides, it's difficult to make a living teaching tango. Then the

CDs along the edge of the stage...then the ladies' dresses...hmm?

The class consisted of about 6 or 7 beginners who were desperately trying to keep up with the advanced steps being taught. After about 15 minutes of bumping, grinding and stumbling, Mr. T blew his top and yelled at us for not getting it. During the practice period, we asked him if he could direct us to a milonga. He stared at us sternly and said he had nothing to do the London Tango community (good for London!). A very nice couple approached us to whisper that they knew of a milonga happening that Saturday night.

The milonga, near the Highgate tube station, was amazing! Lots of windows, a beautiful new wooden floor, wine and snacks, all at a very reasonable price, including a lesson beforehand. It was very well attended by about 100 people, many of them fantastic tangueros. Their tango was much more salon style than what I experience in Toronto—very polite floor-craft, lots of adornments, but very few ganchos. What impressed me the most was that the men didn't sit around. They circulated, keeping the women busy! Besides dancing with hubby, I danced with a number of friendly men, including Oscar, a soft-spoken Argentinean man who made me feel very welcome. Mr. T, you don't know what you're missing!

Tango in South Florida

by Lou Cooper

Barbara and I visited South Florida in February and before leaving Toronto we searched the net for possible Tango venues. We hoped to see Tango shows and have a few lessons with good teachers in the area. We had heard there were some excellent teachers in the Miami area, including Oscar Caballero and Roxanna Garber. Being aware of the fact that many Tango venues have a short life, we telephoned many of the people listed on the web pages and were delighted to find out on talking to Oscar that he and Roxanne were giving a show in beautiful Key Biscayne, just a few miles south of Ft. Lauderdale where we were staying. We assured them we would be there. Dressed in style we headed south to look for the Sonesta Beach Hotel, rated one of the finest in the area and we were not disappointed. The entrance was bathed in tropical flowers and trees and as we entered the magnificent foyer there stood two beautiful dancers, who gave us a warm welcome. Music was provided by Ruben Estefano on piano and Osvaldo Barrios on bandeoneon. Oscar and Roxanne danced as we were served a wonderful meal. The duo played one number for general dancing, followed by a breathtaking display of Tango by these two great stars, and this continued throughout the evening.

We arranged a couple of lessons the following week with Oscar and Roxanna at their studio on S.W.

8th Street in the area of Miami called Little Havana. It is always interesting to take a lesson with different teachers, and look at Tango from a different perspective. Anyone visiting the Miami area is encouraged to contact Oscar and Roxanna for a lesson and to be brought up to date with what is happening in and around the area. You will not be disappointed.

We also discovered that the well-known Tango show "Forever Tango" was taking place in Palm Beach the following week. We again enjoyed an evening of superb dancing. Many of you have seen the video "Forever Tango" with Luis Bravo and will be aware of the high standard of dancing displayed.

From May 17 - 25 this year Miami Beach's Fountainebleaux Hilton Hotel is hosting the 7th annual U.S. Tango Congress, called Tango Fantasy 2003. It promises appearances by the legendary Juan Carlos Copes and Johana, Carolina Zokalski and Diego di Falco and many other great artists. Daily classes, shows, romantic Milongas under the stars promise an exciting 9 days. If you would like more information please contact the writer at 416-924-6907.

Happy dancing.

Recollections of a Visit to Buenos Aires by an Aspiring Tango Dance Student

*by Nicolai Geilich
March 2003*

Day 2: Am getting oriented to my "tango home" on Lezica Street. This is a gracious old house built circa early 1900's of some 15 rooms. It is also consisting of a large patio, vast living room and an entrance foyer which is used as our tango dance floor. Currently there are 8 guests, from various parts of the globe (Australia, Canada, France, Brazil and the US) and the owner, Pilar. The house is situated near the main thoroughfare intersection of Medrano and Rivadavia, (in the district of Almagro) very close to the subway (or "Subte") linea A, station Castro Barrios, a perfect way to get to downtown in minutes and at 35 cents CND.

I am feeling like I am somewhere in Europe, perhaps Genoa, Italy or near Menton in southern France... don't really know yet! I am walking and there are lots of people around me at 11:00AM: many people seem to be making a living on the sidewalk... selling tomatoes, someone else lottery tickets, newspapers, candies... I am happy... I am finally warm, I mean really warm, some 30 degrees plus.. and I am smiling and all I am wearing are slacks and a T shirt. I am now thinking of my family in Toronto and am getting guilt pangs... the feeling quickly passes.

Day 5: Tango dancing is becoming the total focus of my experience here. This is the main topic of our

discussion and interest in my new home. "Which Milonga to attend, where to buy dancing shoes, and what to wear"? "Will there be a tango exhibition tonight and danced by whom"? "Which tango teacher is better"? "What does she or he teach and how does one feel afterwards...!"

Well, I am feeling that my nervousness and madness in finding myself in a strange foreign place is starting to wear off. I am some 10,000 km plus away from home, but it is OK. I am entering into a routine with my tango learning. Ricardo, a 73 year "young" teacher has me walking to music, by myself, for 2 hours every day. He tells me that that is the only way to quickly develop ones own style. I accept his premise and I follow his advice religiously. I admit I am lonely. I don't go to the Milongas with my new BA "family", for I am into new learning and letting go of what I learned previously.

However, I am starting Spanish lessons (referred to as Castellano here). Found a high school student, who is an English student, working in a health food store in our neighbourhood. I negotiated with her to teach me. Paying her twice the amount she asked for; so at \$5 CND per hour we are both happy.

Day 7: I'm enjoying my Castellano lessons. I'm finding that my lessons at 7:00am in the morning are a good anchoring. My little teacher comes to my "home" either with her father or her brother (chaperones) and she gives me heck if I don't do the homework completely.

I'm experimenting and have added another tango teacher to my dancing process. His name is Angel. He is an ex stevedore, a big guy, who moves with a grace of a cat. Did my marketing and found that women like dancing with him because he makes them look and feel good! A very useful learning indeed!! And so today was my first lesson with Angel. He hired a friend, a local gal called Suzanna, to dance with me while he observed and made suggestions. Angel is more into choreography and I'm finding that he balances the basic structuring which Ricardo is teaching me. His home has an air conditioner... ah what joy, especially when it's 35deg outside. So far had 2 showers. It will probably be a 3 shower type of day.

Tonight, I'm planning to go for a group lessons from 8 to 11PM with teachers Sergio y Alexandra, a new experience for me.

After my morning lesson with Angel, I did my Castelliano homework and started to get into the Balkan Wars book which has such an excellent, clear and fair commentary. This was followed by a breakfast of sun ripened tomatoes and two types of

cheese and some almonds and café con leche ... very very nice.

Living in this "BA soup" of self indulgence I am feeling a tad selfish and guilty that I am not working, and thus have started to respond to some requests from my friends in Houston and Seattle to do some legal work. Deep down on some levels all I really want to do is dance. Well, let's see where this dichotomy will take me. I'm finding that being here on my own it is possible to get more clarity on who I am and where I want to be and do... well sometimes any way.

Day 9: I'm finding that some of my fellow guests here in BA are also searching and looking at finding themselves, perhaps a new direction or a new partner... it is a fertile environment for that. Many tourists here have independent means of support and living here is much cheaper and yes, more interesting since the culture is one of enjoyment rather than one of a puritan work ethic we have in North America. I am intoxicated by life here... meeting new people, learning a language, discovering self in the tango dancing (some 2 to 5 hours every day at various Milonga sites), exploring the city and its many museums, art galleries, music cabarets and parks.

Day 10: Just finished my shopping for tomorrow's breakfast, ripe tomatoes (yes again..), red peppers, fresh yogurt, local sweet cheese and 7 up "light" (aka diet) to quench my thirst, now.

I'm on my way to the telephone & internet shop (known as locutoria).. where you can use the telephone and internet.. as not many people have their own telephone). This is a real treat, as this locutoria is air conditioned. Today has been a very hot day.. some 38 degrees C, with humidity. So, I am in state of semi wetness as are most others in BA.

Phoned Peter's (my Seattle friend) uncle Nicolas here in BA and we are planning to meet for a drink at Las Violettas, an early 1900's café in the neighbourhood, next Wednesday. He speaks Russian, German, English, Slovak and Spanish... is about 80 years old and apparently has his own engineering business here and... he is still working. I am impressed! When I offered to take him out for a dinner he said that "at my age I don't eat much or drink much or sleep much, but having a little drink with a new person from another world would be interesting".

The latest craze to hit our house here is getting a pedicure, manicure or a facial. Manicure cost about CND \$4, pedicure some CND \$9 and a facial about CND \$15. It all started with Jean-Paul, a retiree from Hydro-Quebec. He came back from one of his excursions in total ecstasy commenting how wonderful the experience of a pedicure was... then he

went back to try something else... well the rush is on.. we are all planning to go at some time or other.

Day 12: Discovering that buying a condo in BA is very cheap. Depending on the neighbourhood one can get a small one bedroom for about US\$15,000. Foreigners are buying up property... discounting seems to be in the area of some 45% to 50%. Some of my "BA family" members and I are planning an excursion into real estate market to see what is available... Exciting times and something else to do!

This weekend Ricardo and I are planning to explore San Telmo and Boca the oldest parts of BA, perhaps even a boat trip on the river Plata.

I'm finally getting used to the continuous kissing going on... The custom, here in BA, is to kiss on the cheek when meeting somebody, an acquaintance, a friend or a friend of a friend!!! It doesn't matter whether it's the first meeting of if it's a man or a woman... this does not mean (thank heaven) sales persons, waiters or taxi drivers..... Well when in Rome.....! But us folks at Pilar's are still amused... when ever a tango teacher or a Pilar's friend comes, who ever is in the salon (living room) or in the patio, will get the obligatory kiss of kisses (sometimes both cheeks). Interesting social lubrication...

Day 13: I'm starting another tango teacher today, at 4:00pm, her name is Milva, a lovely dancer, and a very patient and kind person. If we get along, I'll probably have a session with her every day. I am also continuing to "walk" on my own to music when everyone is leaving for the night Milongas. I don't dare go as I would not be able to get up for my Castelliano lesson at the ungodly hour of 7:00am.

Met a fascinating woman at Stella Barba's group class yesterday. She is a lawyer and is the Director General of Patents and Copyrights for Argentina. She is the sole child of doting parents (two academics). She told me that she knew at the age of 5 that she wanted to be a lawyer..., even when all her girl friends talked about being nurses, teachers or housewives... a very nice new friend. Next Saturday she is going to show me some cultural venues in BA.

Day 14: I'm feeling good. I like my routine, I like the folks at Pilar's, I enjoy my daily fillet mignon steak at Los Orientales (two blocks away), and of course the tango music.

Jean-Paul moved out today (Friday) and I pitched in to help him. He is now downtown in a small hotel and is paying half the rate.. for a large bedroom, large kitchen of his own and a private large bathroom with a bidet, TV and phone. But of course, he will be here (BA) for another three months. I will miss him!

New batch of guests have arrived.. two French women and a Brazilian gal from New Orleans, Nathalia from Chicago and two Frenchmen.

It was a busy day indeed. Private lesson in the AM, followed by the excursion with Ricardo, followed by helping Jean-Paul move, then a group lesson from 5PM to 8PM, then supper with Graciella, then home at 10:00PM... Discussing the day's event over a bottle of vino tinto with some of my fellow tango aficionados until 2:30AM... and then to bed!

Day 25: It's 7 PM and I just returned from an "assodo", an Argentinian barbecue. Wonderful 4 hours with the Heracek family in the Hedo district south of BA, Peter's Argentinean relatives, which included his uncle, Kolas, Zlata (Kolas wife who spoke some English), his eldest son Nicolas and his son's son, also Kolas (a 15 year old teenager with an attitude), his younger son and many others...

The red carpet was rolled out for me, including a cold beer on my arrival, a tour of the engineering and machining shops adjacent to their home, the house and the gardens. The dining room table was groaning with a load of freshly roasted/barbecued meats (beef and chicken) and various sausages. There was lots of red wine, vodka and slivovitz, which I declined and various salads and baked potato... followed by a chocolate mousse cake with whipped cream and a flan, of course. My gifts of marzipan chocolates and a bottle of Tia Maria were appreciated.

And so the days pass.

An Interview with Chino

While Don was in Buenos Aires last Christmas, he kindly agreed to talk to Chino on behalf of Club Milonga. Thanks, Don!

Chino, whose real name is Rudolfo Aguerrodi, is well-known to many members of the Toronto tango community. He has studied tango with many famous teachers, including Graciela González, Osvaldo Zotto and Puppi Castello, and now himself teaches all over the world.

Chino's last visit to the Club was last September, when he danced with his partner, Miho Omaki, to raise money for Amnesty International. Miho, from Japan, had a solid background in other forms of dance before becoming hooked on tango.

We look forward to seeing them both again in Toronto in May.

Did you have any dance experience before you took up tango?

Chino: No, just disco.

Miho: Yes, I took lessons for several years in classic ballet, hip-hop, salsa and Cuban folkloric dances.

What was it that attracted you to tango?

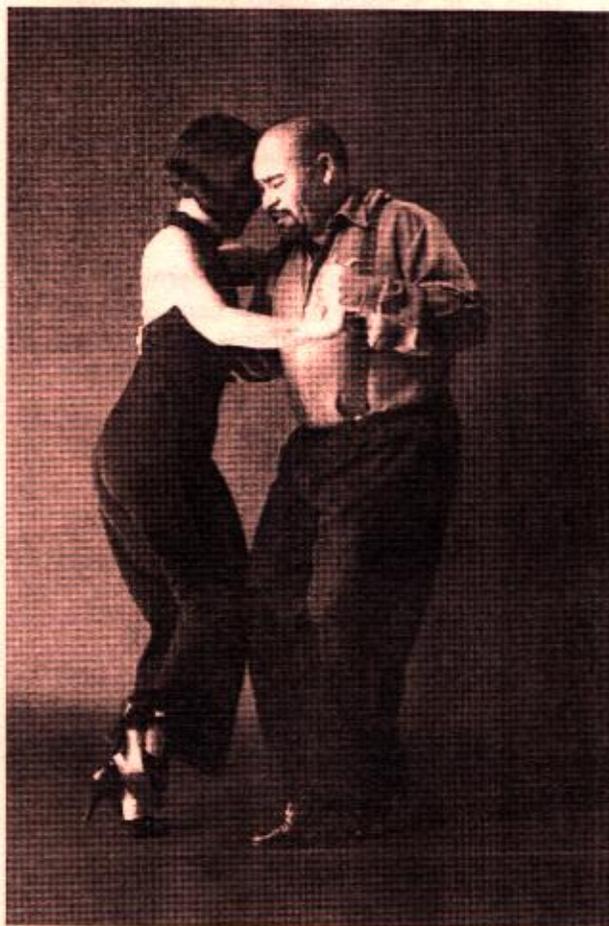
Chino: Social reasons. I was invited to a tango lesson at this studio. I continued to go just to socialize, as I had made many friends at the class. It was not necessarily to tango. In time, I began to love the dance and developed a passion for it. It was back in 1994.

Miho: When I was still in Japan, I went to a cultural centre to sign up for ballet classes. It was full, so I signed up instead for tango classes. I wanted to learn this dance as I had seen the show "Tango Passion" in Tokyo. That was back in 1999.

What do you enjoy best about tango?

Chino: Freedom in expressing your emotions. You adapt to the music each time for different songs, or even the same song on different occasions. It is certainly not a standard like other dance forms.

Miho: The power of visual communication. It says so much in the dance. I just love watching others as I gain further understanding of that communication aspect to improve myself.



Who has been your most memorable teacher and why?

Chino: There were several. Of all of them, however, I have to mention Hernan Obispo. He made a huge impact in my development as a dancer and later as a

tango teacher. We became very good friends as well. I sorely miss him.

Miho: There were many, but I cannot name any one person in particular.

(Editor - As many tango people know, Hernan passed away last year in a tragic car accident)

Is there anything in tango that is still difficult for you?

Chino/Miho: Of course, we have difficulty with things like acrobatic moves.

What would you say has been your most memorable experience as a tango dancer?

Chino: The first time that I danced in a milonga in Buenos Aires. It was an open-air milonga and I had not been dancing for too long. I was walking around looking for some friends. Well, this lady caught my eyes and invited me to dance. Don't forget, I was still a student then. We danced the tango and it went well. Then the milonga came along. I had not yet learned the milonga. I stepped on her toes quite a lot. Worst, we got off balance and came crashing on to a table, spilling beer all over. Every one laughed and pointed their finger at me. I almost died of shame. Luckily for me, this lady was very supportive. Even after 5 to 6 months later, people at the milongas when they saw me close by would hang on to their tables.

Miho: It was this day that I first met Chino at this milonga. He came in, dressed as usual in his jogging pants, an old tee-shirt and sneakers. He certainly did not look "very nice". But he was a very good dancer. He invited me to dance and I accepted. After the dance, I asked him who was his teacher. He replied that he was a teacher himself.

How can we dance tango in a modern way while respecting its traditions?

Chino/Miho: Very difficult question. All of the moves in tango, 99.9% of what we have now, were invented before this 'nuevo tango'. The name is really a marketing ploy. My father was dancing this 'nuevo tango' 40 - 50 years ago. So really it is not new.

What do you feel that you can best contribute as a teacher in Toronto?

Chino/Miho: Freedom in dancing - not to be tied down with sequence of step; techniques; fluidity in movement; and a better understanding of movement between couples. By freedom, I mean that you should be able to move and do things as the situation dictates, factors such as sudden lack of room to move or when you feel part of the music can best be expressed in a certain way. Sequences and steps are what prevent people from dancing freely. Techniques will help you to understand how to

lead and execute moves. I can teach you steps and sequences of steps. You will be wowed and invite me again and again. Once you understand techniques, you will begin to understand possibilities in combining your own steps, free from having to do a sequence.

As for fluidity, this is in body control and again understanding of techniques and music. Of course, all the technique in the world will not help unless you understand the movement relationship of a couple. Once you understand all I said, you should be able to dance any style and move freely around on a crowded floor and start to enjoy the dance, not bothered by what should I do next.

If you could give people in Toronto some advice to help them improve their dancing, what would that be?

Chino: The advice I am going to give is not only for Toronto, but for dancers elsewhere. Practice and learn techniques. If we understand that a sequence is a chain of steps or movements, we can make our own combinations, instead of copying others. This gives freedom to express yourself and makes you different than another dancer.

Miho: Always think about your partner. Remember tango is two bodies dancing as one. And listen to the music.

How do you feel about your recent visit to Toronto?

Chino: It was both great and sad. Great in that the people in Toronto were very receptive to us. It was a break time for us to relax and a chance to see our friends. Quite a few people complimented us on our performance at Club Milonga. I want to thank the people at the Club for hosting us and making us feel welcome.

Miho: I so much enjoyed the city.

When will we see you again?

Chino/Miho: I hope to come in May and June. We have a very busy schedule as we are teaching in Europe for about half a year, based in Luxembourg, and several months in Japan. Don is arranging for us to come. I believe he will be working with some people in Toronto to set up the workshops and the schedule. We really are looking forward to that.

Editor - Separate flyers are now available with full workshop details.

Don: On behalf of Club Milonga, I want to thank you for spending time with me to do this interview. I will be looking forward to taking workshops with you in Toronto. Oh, we must not forget doing another Argentine BBQ. This time, I will build a proper BBQ, now that I have seen the real



thing. Boy, did I hate stealing bricks from the demolition site to build our makeshift BBQ last year. Remember how fast we loaded the bricks into my car?

Don Hum

The Four-Minute Affair

by Ms. Tangerine

His eyes ask the question. He is bold and I refuse to be coy. He takes my hand in his as though it were a prize. His touch tells me that he is in control. I can't leave now, even if I want to. As we pause, two souls meeting, I close my eyes, under a spell, anticipating ecstasy. Our heads, hearts and bodies are one. I feel his hand, delicate but firm, on my back.

Without faltering, the tide of tension between us mounts and bathes our senses, only relieved as we take the first steps, in perfect unison. Our legs touch then, at times, intertwine. The ebb and flow of the tempo tells our story of love and heartache. The passion builds. Teasing, hesitating, turning, I am amenable to every suggestion and he knows it. He pauses and invites me to show him more. He waits, admiring and enjoying the moment: the provocative embellishments that are part of this passionate ritual.

Not a word has been spoken as we draw together for the last time to punctuate the end of our liaison. Ahhh, what a man! Some tanguero! With a flourish the bandoneon tosses out its last breath and, at the sound of its last echo the spell is finally broken.

Editor: My goodness, is this legal in public?

An Introduction to Tango Orchestras

by Clive Randewich



What is your favourite piece of tango music? Which is your favourite tango orchestra? Perhaps you have clear answers to these questions. Or then again, perhaps you don't, in which case this article is directed to you. Right up front, I want to acknowledge that writing about music is like singing about painting. You can't just read about it, and there are limitations to how you can describe it. You really have to listen to it. Furthermore, as Nelson Avila told me, "If you don't have a good understanding of the music, it does

not matter, the most important thing is your feeling." Yet at the same time, I believe your listening experience will be enriched if you have some understanding of how the music has developed.

Music exists in a context

When I started to dance the tango, I could recognize a tango rhythm when I heard one, but that was absolutely all. So as I gradually became more and more interested in the dance, I became more curious about the music. However, what I discovered was that before I could begin to understand the music at all, I needed a context. I needed to have some understanding of the dance and its history, and even before that, I needed some understanding of Argentina and its history. Brief historical outlines on Argentina and its tango have now appeared in earlier editions of this Newsletter. If you missed them and you'd like a copy, please contact me in person or via the email address given below for Club Milonga.

Rhythm or melody?

To a North American ear, an interesting aspect of the typical tango orchestra is that it does not feature a drummer to keep the rhythm. The result is that it can sometimes be difficult for beginners to hear and keep track of the tango beat, even though it is usually relatively simple, at least on the surface. This is why music with a strong beat is good for teaching beginners. Later, they may appreciate music with more subtleties.

Nevertheless, I think a rough but valid way of categorizing tango music is to say that it can have either a strong and steady rhythm or a predominant melody, even accompanied by changes of tempo. Two years ago for this Newsletter, I did a survey of tango people, which included questions about music, and I doubt that opinions today have changed very much. The survey found that some people preferred the beat and some the melody, but the majority had no preference one way or the other. That's interesting, because in my experience music is one of the two tango subjects on which I hear strong opinions expressed (the other subject is the different styles of dancing, based on the open and closed positions). Choosing the music for a milonga or practica can result in a lot of complaints, particularly if the music stresses the melody and also varies the tempo. With this type of sound, I've actually heard someone remark that "They should never play this music in public at a milonga."

Do you like singers?

We're all so used to what we hear while dancing that it's easy to overlook what is obvious to tango newcomers. Carlos Gardel put the singer front and centre in the world of tango. However, this poses a major, yet seldom discussed, problem for those of us who don't speak Spanish. My feeling is that singing adds an extra level to the music, which non-

Spanish speakers, and perhaps even non-Argentineans, cannot begin to approach – we just have to view the voice as another instrument in the orchestra. Personally, I prefer to dance to instrumentals but I'm sure Spanish classes could change my mind.

To quote the survey once again, a small number of the people who responded preferred singers, the rest were equally divided between preferring no singer and having no preference either way, so it appeared that most people were not wild about singers. One comment was "Singers usually muddy the music, you need to know the language to empathize with the music if it is sung". The balance of this article focuses on the orchestras rather than the singers.

What music do we dance to in Toronto?

Have you ever wondered what orchestra you are dancing to? By reviewing my CD's, I tried to identify as many as I could of the numbers I hear almost every time I go dancing. I found a lot. Then I looked at the orchestras involved. **Di Sarli** (whose orchestra is shown at the start of this article) was the most popular, followed by **D'Arienzo** and **Pugliese**. The others were **Troilo**, **Piazzolla**, and **Canaro**. Together, these accounted for almost three-quarters of the recordings.

As discussed above, generally speaking, music with a steady beat is easier to dance to. D'Arienzo and perhaps Di Sarli fit in this category. Music with significant changes in rhythm is more complex and challenging, particularly to novice dancers. This would include pieces by Piazzolla, as well as others such as Salgan and Mariano Mores. Dramatic music, for example by Pugliese and Piazzolla, may be best played later in the evening, once the dancers are 'in the groove'.

History of orchestras

This is a brief outline to put some of the major orchestra leaders in a historical context. Obviously, it's an oversimplification. These musicians all played with others before they reached their period of maximum impact, and continued playing later, often for many years and with variations in style. Nelson Avila told me "Each orchestra had some differences because each director had their own feeling, expression and style, their own appreciation of life and how to live it. This music makes you feel alive."

With that in mind, let's start at the beginning.

Most of the very early tango musicians had no really formal training. In the 1910s, Roberto **Firpo** was prominent. He is famous for arranging a little tune called *La Cumparsita* into perhaps the most well-known tango of all time.

In the early 1920s, Francisco **Canaro** did much to make the tango popular and respectable, outside as well as inside Argentina. Julio **De Caro** brought a background of classical training to the

music, giving it added depth and interest, but in the early 1930s moved away from tango music that was simple to dance to.

In 1935, Juan **D'Arienzo** brought lots of dancers back to the floor by returning to a simpler, faster musical style with his so-called 'electric' rhythm. Many tango musicians were dismayed by this approach, and it was said that it would not last the summer. Yet it did, and in fact it marked the beginning of the so-called Golden Age of the Tango.

Just as swing lovers in North America had their wonderful Big Band era, so in Argentina for the remainder of the 1930s and into the 1940s, tango lovers had a feast of talent – including the orchestras of Anibal **Troilo**, Carlos **Di Sarli**, and Osvaldo **Pugliese** as well as many, many others. It was terrific!

At the end of the 1940s, various factors contributed to the gradual end of the Golden Age and a decline of the huge interest in the tango. It was partly the music, which began once more to develop away from the dance as the tango's heart. There were also other factors, including the advent of rock and roll, as well as television.

Politics also played a part, with Juan Peron's overthrow in 1955. Whereas Peron had supported the tango as national music, the new government discouraged it as a form of Peronism. There was a dramatic decline in the tango's mass popularity.

In the 1950s, the major tango orchestras like Pugliese, D'Arienzo, Troilo and Di Sarli all began to play a sound that was more for listening than for dancing. However, the post-1950 era belonged to Astor **Piazzolla**. He broke the traditional tango mold as he developed his fusion of tango, jazz and classical music influences. The result was the so-called New Tango (*Tango Nuevo*) which outraged many tango enthusiasts and provoked huge controversies. Even today, Piazzolla remains more popular outside than inside Argentina, and perhaps more popular outside than inside the world-wide tango community. Here in Toronto, you will not hear much of Piazzolla's later music played at dances. Yet it has been a major influence on modern tango music.

Piazzolla is such a towering figure that it is easy to forget that he began his career over 50 years ago. Other musicians have begun, and even ended, their careers since that time. Some of these include **Sexteto Sur**, **El Arranque**, **Orquestra Color Tango**, and the **New York Tango Trio**. **Enrique Telleria** is a contemporary bandoneonist and composer in a modern style. In Canada, we currently have **Quartango**, the group which brought the tango to a national audience by performing in a concert of tango music on CBC television in March of this year. Then, based in Paris, there is **The Gotan Project**, whose techno-pop tango is highly popular in concerts in Europe but guaranteed to infuriate many tango traditionalists.

An interesting way to look at the development of tango music is to consider which orchestras are primarily identified with the traditional form of tango, and which are known for innovating to move the music to another stage. For example, consider the following.

Decade	Traditional	Evolutionary
1910s	Firpo	Firpo
1920s	Canaro	
1930s	D'Arienzo	De Caro, Di Sarli
1940s		Troilo, Pugliese
1950s		Piazzolla
Modern		The Gotan Project (love them or hate them)

Based on a diagram from 'Tango - the dance, the song, the story' by Simon Collins and others (Metro Reference Library)

FRANCISCO CANARO

1888 - 1984



Canaro was born with a tuft of hair that looked like the local "Pirincho" bird, so that became his nickname. By birth, he was not an Argentine, but instead a poor Uruguayan, although his family soon moved to Buenos Aires. He did not, in fact, become a naturalized Argentinean until he was 50 years old.

Some say he began his playing in a hangout for prostitutes. By 1908, when he was 20, he was performing as a violinist in the La Boca area of Buenos Aires. He began as a composer in 1912, and soon began to lead his own orchestra. The beginning of his career basically coincided with the period when tango was beginning to attract the attention of a wider public, and it lasted until the 1960's, after the end of the Golden Age. In other words, he was a fixture in the tango world for a long, long time. A saying in Buenos Aires was that something that happened a long time ago was "When Canaro already had his orchestra".

He had innovative ideas. In 1921, he established a 32-piece orchestra, the largest number of musicians used until that time. In 1924, he was the first to use a singer for the short section of each tango called the 'bridge'.

When tango went to Paris, then the rest of Europe and North America, and became all the rage, Canaro essentially accompanied it, touring in Europe, and the USA before returning to tour Argentina, where his music was accepted by the upper classes. He was quick to realize the importance of radio, and used it to achieve huge success, recognition and popularity. He continued his tours abroad for much of his career, even bringing his music to Japan.

His biography, 'My 50 years with tango', was published in 1956, although surprisingly, he did not die until 1984. His lifetime output was enormous, in compositions and recordings, and his success brought such wealth that a saying for a rich person was "He's got more money than Canaro".

His very popular band played a highly rhythmic sound, perfect for dancing but harmonically simple.

Recordings by Canaro familiar to many Toronto dancers include *La Melodia* and *Pampa*.

ROBERTO FIRPO

1884 - 1969



Firpo's instrumental talent was as a pianist, and he staked out the piano's place as a tango instrument. He began composing in 1907, and formed his first orchestra in 1913.

Although he had a long and successful career and made thousands of recordings, Firpo was in on tango at its very beginning and contributed greatly to its

popularity at that time. He is remembered as perhaps the first of the great traditional tango musicians, although as a composer he brought a new romantic feeling to his work.

In 1916, he orchestrated and first played in public what is arguably the most famous of all tangos, *La Cumparsita*. However, this was only the instrumental version, and it fell into oblivion until the lyrics were later added.

His hits include *Alma de Bohemio*, *El Esquinazo* and *El Amanecer*. Most Toronto dancers will be familiar with the classic milonga *De Pura Cepa*.

JULIO DE CARO

1899 – 1980



Like his father before him, Julio De Caro was a classically-trained musician, as was his brother, Francisco, who also became a prominent orchestra leader.

Julio De Caro started before 1920, in the time of Firpo, as a violinist, but the 1920s belonged jointly to him and to Carlos Gardel. De Caro changed the prevailing style of tango music by making it more expressive and sentimental, while Carlos Gardel changed the vocal sound. They were both born on December 11 (not the same year), so that was later declared 'The Day of Tango' to honour their great contributions. De Caro's music was a significant factor in the acceptance of the tango by the Argentine upper middle-class (the 'bourgeoisie').

De Caro made his first recording in 1924, and continued for 30 years. In 1933, his classical training came to the fore as he began a period of experimenting with larger orchestras and a variety of instruments. His influence made much of the music of this time more interesting to the listener, but less fun to dance to. This lasted until D'Arienzo's return to a powerful rhythm in the late 1930s.

Recordings by De Caro familiar to many Toronto dancers include *El Monito*.

ANIBAL TROILO

1914 - 1975



From childhood, Troilo had the nickname, 'Pichuco', perhaps from the Neapolitan term for 'weeping'.

He was thought by many to be the best bandoneon player in Buenos Aires, and started his own orchestra in 1937. He was also a very notable composer.

He mingled with all the great figures of tango – for example, he not only played in the band of Enrique Santos Discépolo but also in turn had the young Astor Piazzolla as a sideman in his own orchestra. It was Piazzolla who gave him the nickname of 'El Gordo' (the fat one). Troilo died in 1975. He was perhaps tango's best-loved musician, the very personification of the tango.

Recordings by Troilo familiar to many Toronto dancers include *Ojos Negros*, *Danzarin* and *Tarde Gris*.

I asked Nelson Avila for his opinion:

"Troilo had a particular talent for arranging and nobody (even Piazzolla) can change any note from his arrangement because it has perfect musicality. People like his orchestra's music because they feel they can identify with it, even if they are not Argentines, because it is for and to the heart. It makes you feel friendly, because you need two to dance, because you are sensitive to music and it talks about life and all life's problems, your parents, children, friends, girl-friend, wife, love and death. Troilo gave love to people."

CARLOS DI SARLI

1903-1960



I think Di Sarli must have been a difficult or temperamental man, because not once, but twice – in 1934 and again in 1956 - all his musicians walked out on him to form their own orchestra. His nickname was 'El Señor del Tango' ('The Lord of Tango').

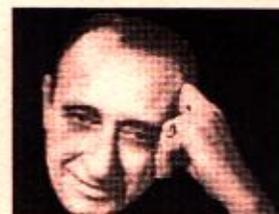
He composed his first tango when he was only 15. At 17, he was playing the piano in Buenos Aires cafes, and at 22 he led his own sextet and secured a contract to perform on the radio.

He made many, many recordings in the 1940's, many of which are frequently heard today, one reason being that they are popular for teaching beginner dancers. Although it could appear simple, his music had great depth and blended both rhythm and melody with unique skill.

There are many recordings by Di Sarli that will be familiar to many Toronto dancers, including *El Amanecer*, *El Recodo*, *Al Compas de Corazon*, *Organito De La Tarde*, *A La Gran Muneca*, *El Cabure*, *El Amanecer* and *Bahia Blanca*.

JUAN D'ARIENZO

1900 – 1976



When the Great Depression hit in the 1930s, the public in Argentina lost interest in the tango for a time. Newspapers even said that "tango is dead". Then, in the mid-1930s, Juan D'Arienzo began to

play his 'electric shock rhythms' live and on the radio, and the newspapers said "D'Arienzo has brought tango back to life."

They called him "El Rey Del Compas" (The King of Rhythm) for the next 40 years. He was wildly popular, bringing out throngs of dancers. Almost single-handedly, he kick-started tango's Golden Age, while in 1950, at the end of the Golden Age, he made the first tango record to sell one million copies.

His approach to music differed from most of his contemporaries in two important ways. First, he

changed the tango's four-eight time signature by going back to the faster two-four which had been used in the early tangos. Second, in tango at that time the dancing had become in a sense less important than the lyrics and the arrangement. D'Arienzo 'gave tango back from lips to the dancers' feet'.

In 1949 he himself spoke of these two changes: "Tango is, above all, rhythm, nerve, strength and character. Early tango, that of the old stream (*guardia vieja*), had all that, and we must try not to ever lose it Because we forgot that, Argentine tango entered into a crisis some years ago. In my opinion, a good part of the blame for tango decline is on the singers. There was a time when a tango orchestra was nothing else but a mere pretext for the singer..."

He did not stop performing until 1975, and died in 1976.

Nelson Avila commented to me that "D'Arienzo makes you feel happy."

His recordings that will be familiar to many Toronto dancers include *El Flete*, *Champagne Tango*, *El Enterriano*, *El Chamuyo* and *Hotel Victoria*.

OSVALDO PUGLIESE

1905 - 1995



Pugliese was born in 1905 in Buenos Aires. Many consider he was the greatest tango pianist of them all. He played with various orchestras, forming his own in 1939.

Under Peron, he was blacklisted as a communist and jailed, and was unable to play. He was revered by his musicians, who during this period would leave one red carnation on the keys of his piano.

He had nearly sixty years of intense professional working life and was productive until his death in 1995. Like Canaro, his long life was entwined with the tango from its beginnings right to its current resurgence in popularity.

During the Golden Age, only Troilo was perhaps his equal. Pugliese's rich melodies are unsurpassed. Also in the 1940's, he recorded some instrumental pieces which foreshadowed the coming much more avant-garde sound. Consider *La yumba* (which became a sort of anthem of his orchestra), *Negracha* and *Malandraca*. He is regarded as a pioneer in the use of syncopation and counterpoint prior to Astor Piazzolla.

His recordings familiar to many Toronto dancers include *La Cachila* (which was one of the first recorded tangos early in the century and reflects how people danced when the tango was the devil's dance, done by bad people). Others are *Derecho Viejo*, *Que Noche*, *Derecho Viejo* and, of course, *Recuerdo* (his

most successful tango, composed when he was only 19).

ASTOR PIAZZOLLA

1921 - 1992



Piazzolla's story is well known to tango enthusiasts. He was a classically trained musician who, as a young man, almost abandoned the tango for classical music. His tango credentials were

impeccable, having performed with Gardel, Troilo and others, as well as with his own orchestra, in the Golden Age.

In the 1950s, the music that he composed and played often outraged traditionalists and frustrated dancers, but kept the romanticism, passion and violence of traditional tango and gained new attention for the tango as a musical form. He took the tango of 50 years ago and moved it forward, changing and combining it with classical and jazz influences. '*El Nuevo Tango*' has been called 'the tango that tells us who we are, today'

He is undoubtedly the greatest figure in tango since the Golden Age as well as the most controversial.

Although his music still provokes strong reactions, recordings by Piazzolla familiar to many Toronto dancers include *Los Suenos Parts I and II* and *Oblivion*.

THE GOTAN PROJECT

... is a modern group of seven French and Argentine musicians, playing bandoneon, guitar, violin and piano, with a singer as well. So far, a pretty standard tango ensemble, you might think. But you'd be wrong. Throw in heavy-duty and repetitive percussion and electronic effects, and you have their CD '*La Revancha Del Tango*' (The Tango's Revenge), which you may think is aptly named because it challenges you to consider what you think tango music is. They offer a mixture of tango and modern dance rhythms in what sounds like electronic pop tango.

Interestingly, the CD was recorded in Paris, the city to which in the 1920's the tango came from Buenos Aires to become respectable and go on to become all the rage in Europe, North America and finally back in Buenos Aires. Paris, too, is closely linked with that other maverick, Astor Piazzolla, who blended tango with classical and jazz influences and was much criticized yet widely revered. The Gotan Project has achieved considerable popularity in Europe. Arguing that they are following in Piazzolla's footsteps is certainly stretching the comparison way too far - they don't have Piazzolla's depth - yet

perhaps that difficult man might have been interested to hear their version of his *Vuelvo Al Sur*, overlaid with their persistent rhythms, and he might have told them that people wondered if his music was really tango, too...

SOURCES

The composers' photos are from www.todotango.com along with much other excellent and detailed information which has been invaluable for this article.

Many people in Toronto know Keith Elshaw. He has a terrific tango site at www.totango.net

There are a lot of other web sites well worth a look, eg www.totaltango.com

'Tango – the dance, the song, the story'
by Simon Collins and others (Metro Reference Library)

Tango y Lunfardo Nº 132, Year XIV, Chivilcoy, 16 September 1997.

West Nile Tango

By Clive Randewich

When Kay and I, along with everyone else in Ontario, recently received the Ontario Government booklet on '**What you need to know and what you can do about West Nile virus**', I naturally turned immediately to page 6: '*Mosquitoes are attracted to darker, more intense colours ... between the hours of dusk and dawn*'. Hmmm, what kind of people go out at night dressed like that?

However, one useful hint was '*Tuck pants into socks for extra protection*.' So guys, please take note. And ladies, don't laugh, he's doing it on government advice.

Buy and Sell Ads

This is a new, free Club Milonga service to the tango community. If you have tango-related items you want to sell or buy, please submit an ad to the Newsletter editor.

Tango Shoes for Sale, Size 7 1/2 B

Beautiful new tango shoes for sale. Custom made in Buenos Aires. Extra padding in the front for dancing comfort. Several pairs available, some black, some cream colour. Medium heel height (2 1/2" - 2 3/4"). Unfortunately, they are a little too high for me, but they might be great for you!

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For Sale

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presents

An Evening of Dancing with Swing Shift Big Band

*Toronto's premier 18 piece orchestra and
their tribute to Glenn Miller*

June 13, 2003

8:30pm to 12:30am

**Reserved Seating • \$25.00/person
Dessert Buffet • Cash Bar**

**Estonian House Ballroom
958 Broadview Ave. Toronto
3 Blocks North of Danforth Ave.**

**For Tickets & Information call: 416-466-2685
Colleen Clancey & Dieter Hessel
www.dancinglist.com/ballroominthecity/**

**Our regular Dance Evening dates:
May 16, July 18, Aug. 15, Sept. 19
Lesson: 8:15-8:45 Dancing till Midnight
\$15.00 • Dessert Buffet Included • Cash Bar
Ballroom • Latin • Tango**

Mad for Tango!

dancing, Saturday evenings 9 to 12

Argentine tango, vals, milonga
\$8pp includes coffee & dessert

also Saturday evenings:
tango lessons, workshops - call:
BRYANT 416.696.5950 www.tangosoul.ca

also available:
dance classes for beginners in
SOCIAL BALLROOM
FLAMENCO
at

Mad for Dance
263 Adelaide St. W. B-10

RAIJA & MICHAEL
416.971.7723 madfor@look.ca

Club Milonga Membership has its
privileges!!
Before or after tango, be sure to drop
in to the
Vive Restaurant and Cafe
for a tasty snack or a meal and
receive a 10% discount!!*.
It's right on the corner of Danforth and
Bowden, steps from the Club
entrance.

(*To be eligible for the discount, you must show your
card. Sorry, no discounts on alcoholic beverages)

Club Information

Club Milonga meets every Tuesday at Danforth
Baptist Church. Enter on Bowden St. between
Chester and Broadview.

Beginner lesson	7.30pm to 8.15pm
Intermediate lesson	8.15pm to 9.00pm
Dancing (practica)	9.00pm to 10.30pm

Cover charge for non-members is \$8.

Phone (416) 699-0875

Website www.tangotoronto.com

You can email the President, Jayne Patterson, at
president@tangotoronto.com

Would You Like To Contribute Or Advertise?

Suggestions, contributions and ads for the next
newsletter are welcome.

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