



Folk Dance Scene

NOVEMBER 1991

VOLUME 26, NUMBER 7





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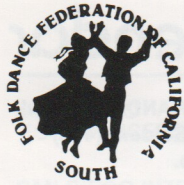
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Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial material. All proceeds from this publication are used to pay the costs of its publication and distribution.

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Diane Brady & husband at the Tango Week

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Our thanks to Diane Brady for both of her Tango articles, as well as the photographs she took to accompany them.

ON THE COVER: Couple performing the *corte* step of the *Tango del Amour*.

Calendar

Note: Federation events are in bold type.

*** Call to confirm all events

NOVEMBER

- 1-3 Danza Floricanto presents Epopeya Mestiza (Mestizo Epic). San Gabriel Civic Aud, 8 pm on Fri & Sat, 2 pm on Sun. 2-hour work of Mexican song, dance & poetry. (213) 223-2475
- 2 Milladoiro, Master Celtic Musicians of Spain. Music of Galicia, Spain. Show at 8 p.m. at CalTech. Info: (818) 356-4652
- 2 **5-Cities Festival. Hosted by Tchaika. 7-11 pm. Loma Vista School, Ventura. Info: (805) 985-7316**
- 2 Milladoiro, Celtic music of Spain. 8 pm, Beckman Auditorium, Cal Tech. Info: (800) 423-8849
- 2 Ragtime Ball, 8 p.m. at the Masonic Hall, 200 S. Euclid, Pasadena. Info: (213) 664-0227

- 2-5 Maria Benitez Flamenco Dance Company. Concerts at 8 p.m. at:
11/2-TBA. Call (818) 902-9900 for info.
11/3-Norris Theatre, Palos Verdes. Call (213) 544-0403 for tix or info.
11/4 & 5-Wilshire Ebell Theatre. Call (213) 939-1128 for tix or info.

- 3 **Scholarship Ball. West Hollywood Park. 1:30-5:30 p.m. Info: (213) 937-9932. Council meeting at 11 am**

- 5-10 **Romanian Workshops with Nico Hilferink**
5 - **Tuesday Gypsies, Culver City**
6 - **Cafe Danssa, West L.A.**
7 - **Westwood Co-op, L.A.**
8 - **Orange County F.D., Tustin**
9 - **Folk Dance Center, San Diego**
10 - **Laguna Dancers, Laguna Beach**
Info: 714/533-8667

- 10 Les Ballet Africains (The African Ballet Company of the Republic of Guinea). 2 pm, Pasadena Civic Auditorium, 300 W. Green St., Pasadena. For info or tix, (818) 304-6161

- 10 Victorian Dance Workshop. Beginning waltz, polka, polonaise, quadrilles, etc. 3-7 pm, Pasadena War Memorial, 435 Fair Oaks, South Pasadena. (213) 664-0227

- 13 Intermediate 19th Century Couple Dance Workshop. 7-10 pm. at St. Vladimir's Church, 4025 Melrose. Info: (213) 664-0227

- 16 **Scandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Women's Club, 121 S. Center, Orange. Info: (714) 533-8667**

- 21-12/1 **SKANDIA at Julian. Contact Michael Goode for info; (818) 342-7111**

- 21 Intermediate-Advanced 19th Century Couple Dance workshop. 7-10 pm at St. Vladimir's Church, 4025 Melrose. Info: (213) 664-0227

- 23 Cafe Shalom Int'l Folk Dance, 7:30-10:30 pm. Temple EmanuEl, 3512 North "E" St., San Bernardino. Live music by Koroyar. Info: (714) 886-4818

- 23 **Aman concert at San Fernando Library**

- 23, 24 Jose Molina Bailes Espanoles. 8:30 pm, Sat & 2 pm, Sun. Pasadena Civic Aud., 300 W. Green St., Pasadena. (818) 304-6161

- 30 Victorian Grand Ball. 7:30 p.m. Masonic Hall, 200 S. Euclid, Pasadena. Info: (818) 506-0432

DECEMBER

- 2-10 **Yves Moreau Workshops in Bulgarian, French Canadian, Breton dances.**
2 - **Conejo Dancers, Thousand Oaks**
3 - **Tuesday Gypsies, Culver City**
4 - **Kern Dancers, Bakersfield**
5 - **China Lake, Ridgecrest**
6 - **U. of Riverside, Riverside**
7 - **Folk Dance Center, San Diego**
8 - **Laguna Dancers, Laguna Beach**
10 - **Cal Tech Dancers, Pasadena**

- 7 **AMAN concert at La Mirada Library. Info: (213) 629-8387**

- 8 The Chieftains. 2 pm, Pasadena Civic Aud., 300 W. Green St., Pasadena. (818) 304-6161

- 20 **AMAN concert at West Covina Library Info: (213) 629-8387**

JANUARY

- 12 **Pasadena Folk Dance Co-op Festival, Glendale. 1:30-5:30 pm. Council meeting at 11 a.m.**

- 23 Peking Acrobats, 8 pm. Pasadena Civic Aud., 300 W. Green St., Pasadena. (818) 304-6161

- 25 The Gathering of the Clans, a highland fling of Scottish music, song & dance. Pasadena Civic Aud., 300 W. Green St., Pasadena. (818) 304-6161

FEBRUARY

- 8 & 9 Sasha Kalinin, Russian Gypsy Dance Theatre at the Gindi Auditorium, U. of Judaism, 15600 Mulholland Dr. Info & tix, (213) 476-9777, x-203

- 14-16 **San Francisco SKANDIA Festival. Contact Patrick Golden, (415) 482-2522 for info.**

- 23 Klezmerium, E. European folk tunes, traditional melodies. 2 pm. Pasadena Civic Aud., 300 W. Green St., Pasadena. (818) 304-6161

- 27,28 Tziganka Russian Gypsy Dance Co. Wilshire Ebell Theatre. 8 p.m. Info & Tix, (213) 939-1128

MARCH

- 14 Shanghai Rod Puppets, the People's Republic of China's premiere rod puppet theatre. 8 pm at CalTech. Info: (818) 356-4652

- 22 Mazowsze. Poland's national folk dance company. 2 pm & 7:30 pm. Pasadena Civic Aud, 300 W. Green St., Pasadena. (818) 304-6161

APRIL

- 10 The Flying Karamzov Brothers at Cal Tech. Info: (818) 356-4652

- 10-12 **Royal Scottish Country Dance Society presents the "First" Southern California Regional Institute, in San Diego. For info, call (805) 529-1027; (619) 275-2375; (714) 842-7650 or (818) 841-8161.**

- 11 **Hambo Contest/Scandinavian Festival at Cal Lutheran College, Thousand Oaks, CA.**

- 11 Bulgarian State Female Vocal Choir. 8:45 p.m. at Pasadena Civic Aud., 300 W. Green St., Pasadena. (818) 304-6161

MAY

- 1-3 **Scandia at Solvang**

- 15-17 **Kingsburg Swedish Festival & Hambo Contest.**

JUNE

- 20 **Santa Barbara Scandinavian Festival**

- 20 Swedish Midsommer Festival & Picnic, Vasa Park, Malibu

NORTHERN CALIFORNIA

- 11/2 Redwood City Festival. (415) 368-4479

- 11/2-6 **AMAN concerts at UC Santa Cruz & CSU Chico. Info: (213) 629-8387**

- 11/14 Bulgarian workshop with Jaap Leegwater at Mandala. (415) 566-9309

11/23 Mill Valley Festival, (415) 388-2170
11/28- Kolo Festival, San Jose State University.
30 10 teachers. Spartan Gym. Info: (415)
481-8481

12/1 Treasurer's Ball, Sonoma

12/28 Grand Ball, Sonoma. (209) 296-4970

12/28 Karlholms in Bay Area. Call Pat Golder
or Susan Overhauser for info: (415)
482-2522

12/31 New Years Eve Dance, Fresno. (209)
255-1786

1/24- Fusae Senzaki's Birthday. Teaching by
25/92 Yves Moreau, Atanas Kolarovski, Joe
Graziosi, Tom Bozigian, Ahmet Luleci,
Hironobu Szenaki. Clunie Club House,
601 Alhambra Blvd., Sacramento. Info:
916/731-4675

2/14- S.F. Scandia Festival. Contact Patrick
2/16/92 Golden for info, (415) 482-2522

OUT OF STATE

Colorado

11/1-2 Viltis 47 Dance Party. Workshop with
Nico Hilferink. U. of Denver. Info:
(303) 839-1589

12/6- Ragtime & 19th Century Dance
12/8 Workshop with Richard Powers.

Richard will also perform in the
Durango Choral Society's show,
"A Durango Christmas Ball, One
Hundred Years Ago". Info: Bill or
Debby Widolf, 351 Spruce Mesa Dr,
Durango, CO 81301, (303) 259-5633

Kentucky

Heritage Institute for Tradition-
al Arts. Info: (502) 695-5218

12/26- Christmas Country Dance School,
1/1 Berea College. Dancing, singing, crafts
& drama. Info: (606) 986-9341 x-5143

New York

11/22- Vintage Dance Weekend, "Victorian
24 to Ragtime" with Richard Powers. Lake
Mohonk, New Paltz, NY 12561. (914)
255-4500

1/17- Alpha Festival Dance Conference. Song
1/20/92 & dance, live music. Info: Alpha Com-
mittee, 29-04 Ditmars Blvd., Astoria,
NY 11105

North Carolina

11/28- Bannerman's Folk Dance Weekend,
12/1 Black Mts. (704) 669-7323

2/3- AMAN workshops & concerts, Dayton.
2/14/92 Info: (213) 629-8387

Washington

1/25/92 5th Annual Tango Ball. Seattle, WA.
Info: (206) 784-3010

FOREIGN

Albania

11/25- Albanian Folk Dance Study Tour, Info:
12/9 Ian Price, 1727 N. Bronson Ave., L.A.,
90028

England

Dance Weekends at Country Houses.
Info: Roy Clarke, 33 Cedar Park Rd.,
Enfield, England, EN2 OHE
11/15- Charney Manor, Wantage,
17 Oxon.

Carribbean

2/3- Winter cruise with Yves and France
2/10/92 Moreau. Info: (514) 466-0975

Mexico

12/26- Monterrey. 25th Festival Folklorico.
1/1 Dances of Mexico, Croatia, Hungary.
Info: (512) 478-8900

12/28- Dance on the Water Cruise to the
1/3/92 Mexican Riviera. Info: 415/526-4033

Calendar

16th Annual AMAN INSTITUTE

MARK YOUR CALENDAR NOW! SATURDAY MARCH 7, 1992

At the MAYFLOWER BALLROOM in Inglewood

With nationally known folkdance
teachers, dinner (optional),
and a fabulous live music party
10:00 A.M. until 1:30 A.M.

Call (213) 629-8387
for more information

LOOK FOR DETAILS IN THE NEXT ISSUE OF FOLKDANCE SCENE

ON THE SCENE

New Year's Weekend

Beverly and Irwin Barr will be holding their annual New Year's weekend from December 28, 1991-January 1, 1992, in San Luis Obispo. This is more than just a weekend away - it's a well-planned 5 day, 4 night mini-vacation with a bonus of a folkdancing New Year's Eve Party.

Sign up early! For info or reservations, call (213) 202-6166 or (213) 478-4659.

Royal Scottish Country Dance Society

The First Southern California Regional Institute, a 2-day workshop sponsored by the Los Angeles, Orange County, San Gabriel Valley and San Diego branches of the RSCDS, is scheduled from April 10-12, 1992 in San Diego. Live music will be featured in all the classrooms, as well as at the Institute Ball on Saturday night. For more info on this event, contact one of the members of the RSCDS at (714) 956-1071, (714) 557-4662 or (714) 856-0891.

Scholarship Ball

Just another dance festival? Not the Scholarship Ball!!! This is an annual event sponsored by the Folk Dance Federation of California, South, to be held Sunday, November 3, 1991 from 1:30-5:30 p.m. at West Hollywood Park, 647 San Vicente Blvd.

The proceeds from the \$5 donation will be used to fund scholarships to the many institutes and dance camps held during the year.

Y'all come!! For further information, call the Folk Dance Hotline, (213) 277-6699.

After Thanksgiving Party

The West Los Angeles Folkdancers will be holding their annual "After Thanksgiving Party" on Friday, November 29, 1991 at Brockton School, 1309 Armacost in West L.A. This is a good time to dance off the excesses from Thanksgiving dinner (in spite of the pot luck with snacks, desserts, etc.). An "All Request" program begins at 7:30 p.m. For info, call Beverly Barr, (213) 202-6166 or (213) 478-4659.

Ski, Dance & Fiddle in Norway

Karin Brennesvik is organizing a week-long course in Telespringar for folk dance and ski enthusiasts from February 16-22, 1992 at one of Telemark's best ski resorts, the Kvitaavatn Fjellstoge, Tinn, Telemark, Norway.

Participants will be able to ski each morning and then spend the afternoons learning the Telespringar. Each evening will have a traditional dance party with live music by Telemark's best hardingfele players. The last two days will be spent at the yearly Kongsbergmarken fiddle and dance competition, viewing the best of Telemark's folk fiddlers, dancers and singers. All food, housing, classes, ski equipment and lessons are included in the package. Deposits are due by December 1, and should be sent to Karin Brennesvik, PO Box 6, N-3652 Hovin, Norway. For more info, call Loretta Kelley at (213) 391-1269.

From the Federation Meeting, 9/22/91

The Federation is working to streamline its meetings. We plan to begin a series of post-meeting programs of ethnic interest soon.

The new Outreach Committee is looking for volunteers to assist in contacting youth and adult groups with potential dancers. We will offer a one-time, free introductory folkdance demo and/or teaching in the hope of attracting new dancers. Teachers who volunteer to assist us in this effort will have the wonderful opportunity to "advertise" their classes and projects to large new groups. Please contact Eunice Udelf, (805) 499-5600 or Jill Michtom, (818) 368-1957, if you'd like to teach or help to organize this project.

The Federation Scholarship Ball is November 3, from 1:30-5:30 at West Hollywood Recreation Center. We invite you drop in to the Federation meeting at 11 a.m. Then comes a wonderful afternoon of air-conditioned dancing with a super variety of refreshments provided by member clubs, and *beaucoup* door prizes. All that for only \$5. See you there!!

-Eunice Udelf



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The where, when,
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GREEK ISLES/TURKEY
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Dance leader Eser Ayanolgu
Cruise only from \$1325.00

For more information
call or write

Mel Mann
1301 S California St
Berkeley, Ca 94703
(510) 526-4033



Tango Renaissance

Diane D. Brady

What has brought on this latest renaissance of Tango? In the early 1980's, two Argentineans, Claudio Segovia and Hector Orezza, were both working on various plays and theater pieces in Paris when they came up with the idea of presenting an old-fashioned Tango show on the Parisian stage and doing it as authentically as possible. They then proceeded to find the best Tango dancers, singers and musicians.

Thus, in 1983, a neglected, century-old social dance astonishingly kicked and twisted its way back onto the world scene. *Tango Argentino*, from its initial performance, took Paris by storm. Two years later, it became an overnight sensation upon its opening in New York. The company of fifteen dancers, twelve musicians, and four singers performed to rave reviews everywhere. What was unusual about this stage show was that it had no props or scenery of any kind - just the talent of the performers. One thing that amazed the audiences was that the performers were not all young, slim and athletic. Some of the very best dancers were definitely over fifty and no longer svelte.

The Argentine Tango danced socially in the salons (dance clubs) in Buenos Aires at the present time are tamed down from the exhibition style of Tango. What is so different about Argentine Tango (as compared to the American and International styles) is that it is a dance of improvisation. The dancers learn the steps and are then free to put their own styling and interpretation into the dance. The most characteristic thing in the styling is the feeling of *corazon* (heart). The term *mufarse* is one of those words which apparently has no direct translation. It is used to describe the abject misery of the dancers...of how terrible life is and the fact that it will only get worse...and how they enjoy the misery.

The history of the Tango is intertwined with the culture and traditions of the *gaucho* or Argentine cowboy. The *gaucho* was of mixed blood...Spanish, Black, and Indian. He was fiercely independent, led a nomadic life, had a contemptuous view of women, and rarely married. It is felt that he gave Tango its basic movement and style. Many Tango steps can be traced to movements made during knife fights, as the combatants circled each other, trying to gain the advantage. Each man originated his own steps and it was considered unmanly to copy another's steps. The large landowners began to squeeze them off the land, and as the *gaucho* population began to disappear, legends took their place. The *gaucho* became a hero to the poor immigrants in the port cities during the early 1900's.

Newly arrived Italian immigrants in the early part of the century sought their identity amid the slums of Buenos Aires, Argentina and Montevideo, Uruguay. They had a need to escape the hardships of life and to give vent to their frustrations. The immigrants could not buy land as they had hoped, and they could not afford to return home to Europe. The only way they seemed able to work out their frustrations was in the Tango.

The *compradito*, in reality a pimp dressed in flashy clothes (his impression of what the *gaucho* wore), was the first to do Tango as we know it. It was an urban dance confined to the bordellos of the working class neighborhoods. Tango's true proving ground was the alley where young *machos* would learn the dance from each other. The true partner was not the female dancer, but an assumed rival, who would be intimidated by the *macho's* dance steps. Tango was a battle. In the Tango bars, knife fights shared equal billing with the dancing, sex and Truco (a

popular card game).

Few dances have had quite as volatile a social history as Tango. Deriving from a melange of African, European, Cuban, Spanish and Gaucho rhythms and dance forms, the Tango had to travel to France, England, and the United States (becoming the rage of international society) before gaining acceptance among respectable Argentineans.

The *bandoneon* is called the "heart" of the Tango. It became the instrument that expressed the emotions inherent in the music. This button accordion was invented in Germany in 1854 by Heinrich Band as a substitute for a church organ. The introduction of the *bandoneon* in Argentina around the turn of the century brought a significant change to the tempo of the music, and the real Argentine Tango was born. Both the body movements and the music of Tango are emotionally charged. Tango speaks of the feelings of the people who lived along the Rio de la Plata, people unable to return to their homeland in Europe. The themes express the pain of unrequited love, frustrated dreams, and longing for the homeland.

Tango became the symbol of Argentina to the rest of the world, although initially the dance was associated with the low life of cabarets and brothels. It has been said that the choreography represented the sexual activities of pimps, prostitutes and patrons. No self-respecting Argentine lady would be seen doing the Tango.

Montmartre was a Bohemian section of artists just outside of Paris. It was in a cafe there, *Le Chat Noire*, that the French *Apache* began. The

Apache was not a social dance, but a dance performed by entertainers. It tells the story of a pimp who lays down his cards to grab his waitress girlfriend and demand her money. He slaps her around when she says she has none, then returns dispassionately to his gambling.

When wealthy Argentine men, who had learned Tango in the brothels of Buenos Aires, went to France and saw the *Apache*, it reminded them of the Tango. They decided to show the French their Tango, and by 1910, it was a sensation in Paris. Tango mania took over and Paris was dubbed "Tangoville." The French dance masters tamed the Tango, making it a smoother, quieter dance that genteel people could do. Tango travelled to England in 1911 and by 1913 had swept all dances before it.

From Paris, the Tango swiftly came to America. Americans, with their animation and exuberance, wanted to do Tango quickly. Tin Pan Alley obliged them by calling every one-Step and Foxtrot that came off the production line a Tango!

The dance team of Vernon and Irene Castle also helped popularize Tango in America. The Castles had just come from Paris where they were the "Toast of the Town". Their personalities and styling brought elegance and playfulness to the Tango.

A different style Tango emerged in the 1920's, due largely to Carlos Gardel, an Argentinean, and Rudolph Valentino, an Italian immigrant to the United States. Gardel, a Tango singer and composer, became a star in Europe. Valentino became the silent film's "Latin Lover" and performed his version of the Tango in several Hollywood films.

Gardel returned to Argentina around 1930 and became a star in sound movies. He became known as "The Voice of the Tango", and is still regarded as a folk hero throughout Latin America. Valentino is virtually synonymous with Tango in the United States, and his popularity is so great that just this past August 23, 1991, 150 fans attended a graveside ceremony commemorating the 65th anniversary of the death of this silent screen idol. There was even the legendary "Lady in Black" who laid red roses by his grave.

In 1930, Carlos Gardel heard the young genius Astor Piazzolla (who was 9 years old at the time). He was so impressed by Astor's playing that he asked Piazzolla to perform in various recordings for his movie, *El Dia Que Mi Quieras*. By 1960, Piazzolla had formed a band called "Quinteto Nuevo Tango", and introduced the form of Tango now known as Nuevo Tango. Many of his compositions were included in *Tango Argentino*.

Each time Tango seemed to die, something would breathe new life into it. No other dance form has elicited so many styles. We now have American, International, and Argentine (with its intricate footwork, which came into being in the 1940's). We also seem to have come full circle, back to the *gaucho* concept of individual styling.

Tango Renaissance



蓮花節の floats. The floats are decorated with large bundles of dried reeds or straw. Each float is topped with a white banner featuring the Japanese characters '蓮花節' (Lotus Festival). The floats are arranged in a line, and the background shows a street scene with other festival elements.

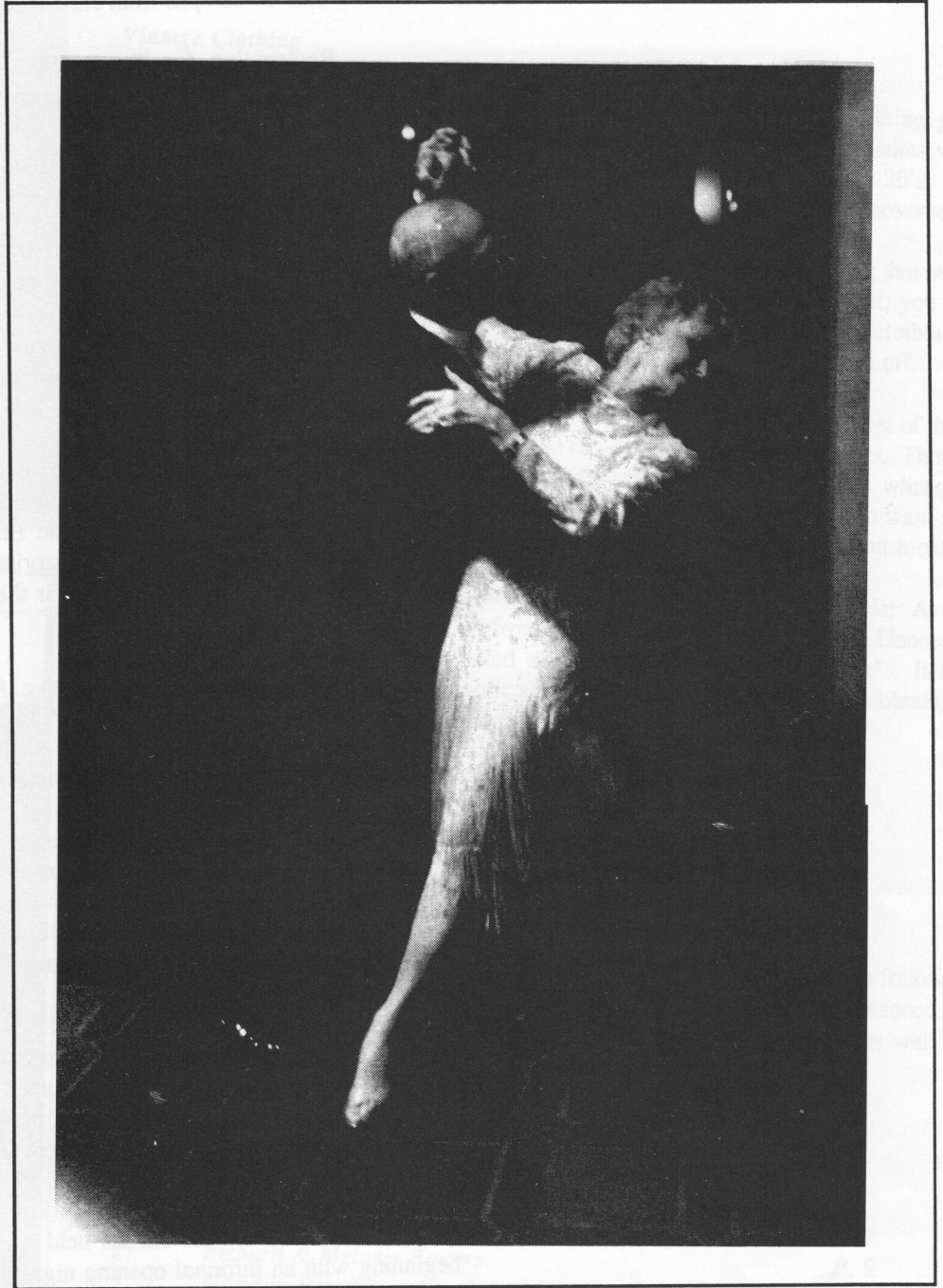


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The Stanford Historical & Traditional

TANGO WEEK

Diane D. Brady



TANGO...from its torrid beginnings with knife wielding gauchos, to the sensuous Parisian Tango and Apache, to today's Tango with its intricate legwork made popular by the electrifying stage show, *Tango Argentino*...is a dance that brings to mind the romantic image of Rudolph Valentino.

When my husband and I mentioned that we were taking a one-week workshop in Tango, replies ranged from, "Wow, how wonderful," to, "What could you possibly do for a whole week on Tango?" The latter comment was obviously not from dancers.

This past summer was the third year that Stanford University hosted a one-week Historical and Traditional Dance Workshop. 1989 was "19th Century and Ragtime Dance"; 1990 was "500 Years of Social Dance" (including Renaissance, Baroque, and 19th Century); and, 1991 was "Tango Week", one full week of Tango and its related dance forms, taught through the Stanford Dance Division in the Roble Dance Studio on campus from July 7-12, 1991.

Registration for Tango Week filled in mid-May. The administrative coordinator, Vena Cera, stated that it could have filled twice over.

The week-long event offered intermediate/advanced level classes in all aspects of Tango, including Argentine, Parisian, and early American styles. Students were also exposed to the Argentine *Milonga*, the French *Apache*, and the Brazilian *Maxixe* (often called *Tango Bresilienne*). There were workshops in Tango improvisation, crossover to Waltz and Foxtrot, and Flamenco as a related dance form.

For the history buffs, seminars were held in Tango history, folklore and mythology. There were lectures and workshops on costume, how to reconstruct Tango from written sources, and viewing of rare, historic film footage.

The faculty was expert in the field of dance. Richard and Melanie Powers headed the list. Richard is one of the dance historians most responsible for the recent interest in 19th Century and Ragtime Era social dance. He is an internationally recognized choreographer, dancer, historian and instructor. He teaches dance history and the University of Cincinnati, and is the director of the Flying Cloud Academy of Vintage Dance.

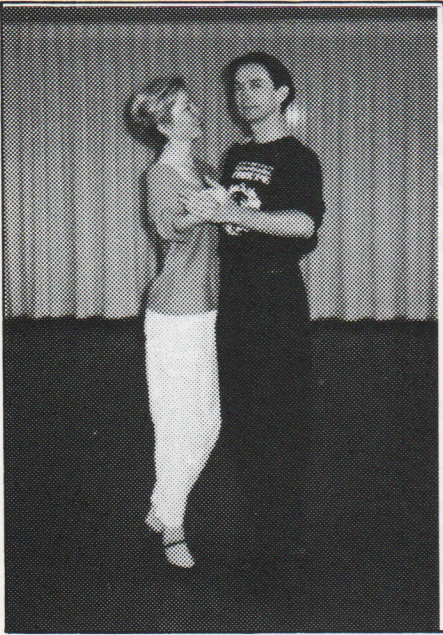
Nora Dinzelbacher is a native Argentinean who now lives in Oakland, California. She and her late husband, Raul, formed the Argentine Folk Ballet in 1971. It has toured and performed internationally. Nora has a degree in Argentine Folk Dance from the National School of Dance in Buenos Aires.

Carol Teten is a dance historian who has choreographed, consulted, and instructed for numerous dance organizations including Dominican College, the San Francisco Ballet, and ACT (American Conservatory Theater). She is founder and artistic director of Dance Through Time, which has performed period social dance at the Lincoln Center, the Riverside Dance Festival, and the Palace of the Legion of Honor in San Francisco.

Nemesio Paredes is a well-known Flamenco dancer who began his training with the San Francisco Ballet. He studied Flamenco dance in Spain and currently teaches it in San Francisco. He also performs as a soloist, appearing in the San Francisco Ethnic Dance Festival, the Stern Grove Festival, and with the San Francisco Opera.

In addition to the classes held during the day, there were evening events, beginning with an informal opening night dance on Sunday. This was followed on Tuesday evening with a "Club Mufarse" dance, held in the courtyard of the Roble Dance Studio, under the stars. The week ended Friday evening with a Tango Ball, featuring the Paul Price Society Orchestra.

Let the Dancing Begin



Richard Powers spoke to the group at the Sunday evening opening dance. He stated that he and Melanie had been planning this for three years. As the Stanford Dance Weeks were so successful, it seemed the obvious place to hold Tango Week. The idea came to them after they had completed the first Mazurka Week, and found out what happens when students have a full week on one theme...telling the history, showing the costumes, exhibiting the dance, etc. It gave the students a completely different experience than they could possibly have had in just learning the dance. They felt that if it could happen with Mazurka, just think what could happen with Tango. The Sunday evening dance ended early, so everyone would be full of energy to begin the classes on Monday morning.

Early Tango

Richard began Monday with an introduction to Tango. He mentioned that the styling was like a cat stalking its prey. The dancers practiced "feeling" the floor...long, smooth, sensuous steps, no bobbing up and down, just gliding across the floor.



The early Parisian style Tango was taught to the tune, "Persian Gardens Tango", which was written in 1914 by Joan Sawyer, one of the famous exhibition dancers of the time. As Richard said, "This may be done dramatically, sensually, or elegantly. This will depend on the music, as well as the relationship between you and your partner."

On Tuesday, Richard continued teaching early Tango, this time concentrating on steps recorded by Juan Barrassa, a young Argentinean engineer, who discovered that in Europe, due to the Tango craze, he could make much more money teaching Tango than he could as an engineer. The next day, Richard brought in the elegant and playful styling of Vernon and Irene Castle. Later in the week, he showed how Tango crossed over into Foxtrot and Waltz.

Tuesday morning, Carol Teten took us into the "Latin Lover" Tango style of Rudolph Valentino. Unlike the Apache, Carol said that the Valentino Tango was a dance to be done by real people for enjoyment. For all the people who did not participate in the Apache experience, Carol said that they would have no problem with this dance. She told everyone to get with their loving partner or facsimile thereof. This is the style that most Americans think of as Tango, with more sweeping motions than earlier versions danced in the 'teens. It is a very dramatic style, with knee bends, cortes (once a stop, but now a dip), and oversways.

Apache

A short break followed and the "Tangueros" were ready for *Apache* with Carol Teten. The *Apache* that Carol taught was created around 1910 with two dancers...a pimp and a prostitute. Carol stated, "It was created not for the ballroom, not for people to do, but for people to observe." She told the dancers that it was a highly dramatic dance. Therefore, if anyone didn't care to do dramatic things, they could observe. But if they loved things dramatic, this was their chance to let their hair down...or, if they had never done anything dramatic and wanted to, this was diving in head first. In most dances, one dances on their feet, but in this case, the lady is every other place but on her feet most of the time.



The *Apache* as originally danced was different than we in America believe. We think of the lady with the slit skirt and fishnet stockings and the man in the beret, striped turtle-neck shirt, and fitted sailor pants. In reality, the lady was dressed in a



waitress costume (white blouse, long black skirt, and apron). The man wore baggy denim pants with a chambray shirt, possibly a boxy suit jacket, and a working man's cap. The story evolves around a waitress of the lower class and her pimp boyfriend demanding money which she doesn't have. Carol said, "Men, this is your moment to be as macho as possible. Ladies, I wish you luck." At the beginning of the dance the lady walks slowly away from the man, then looks back meekly, twisting her apron. The man gets up from his card game and walks over to her. He claps his hands to demand money, then slaps her face and spins her around. It was a novel way to begin a dance....

Argentine Tango

From *Apache*, the class jumped to Argentine Tango with Nora Dinzelbacher and her partner, George. Nora said that there is one rule in Argentine Tango...that there are no rules. It is a dance of improvisation. She told of how the old *tangueros* would dance on crowded dance floors and never bump into one another. They used to carry knives on them, in a sheath at the small of the back (*gaucho*) style. The men were ready to fight at any affront...and an accidental bump was reason enough!

Nora also taught a class in *Milonga*, a bright, happy Argentine folk dance from the early 20th Century. She stated that in Argentina they say, "La vida es una milonga y hay que saberla bailar (Life is a milonga and you have to know how to dance it.)"

In American style Tango, one uses a regular ballroom position with a slightly arched back, the man looking intensely at the lady's throat, and the lady holding her head aloof, looking to her left, ignoring her partner. In International style, the posture is expanded even more, with a very stiff stance, a more exaggerated upper body arch away from the partner, and whiplash head movements.

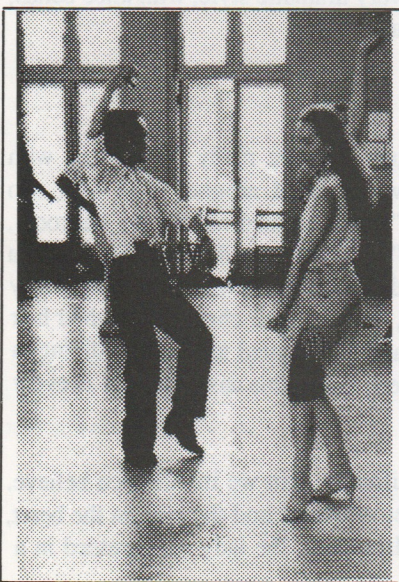
In Argentine Tango, the dancers' upper bodies are very close, allowing room for the intricate footwork. The partners' heads are facing in the same direction, cheek-to-cheek, both gazing down at the floor as if the man and woman, although dancing with each other, are lost in their own melancholy over life's misfortunes...great emotional distance between two close bodies..."mufarse".

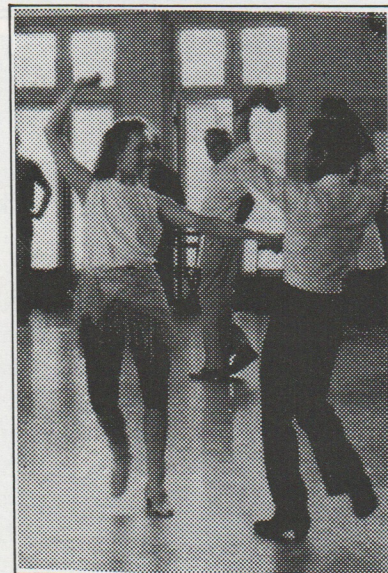
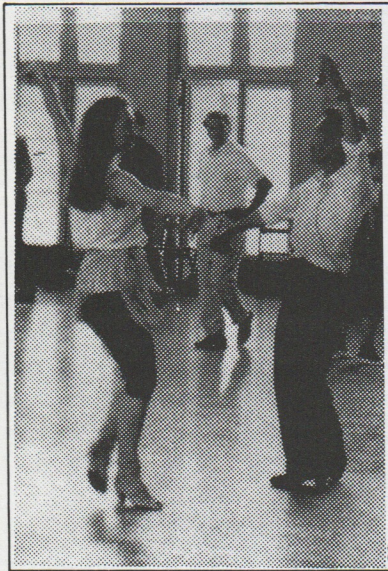
Nora advised the students to think freely and to do whatever we wished with her material once it was learned. This style of Tango often changes from fast to slow in the same song, with many pauses by the dancers. Tango was once called, "El Baile Con Corte" (the dance with the stop).

Seminars

Monday afternoon's seminar was on the history of Tango. Richard spoke of the fact that he is writing a book on dance, with a significant section on the history of Tango. He hopes the book will be out in about a year. He also mentioned the generous exchange of information he has received from various people (scholars and laymen), giving credit to all who had contributed. He asked that anyone having information of any sort on the Tango contact him as, "It is only by sharing our knowledge that the history of dance can be accurately written."

On Tuesday afternoon, Richard showed slides and rare film footage of Tango. He also introduced three speakers who have traveled many times to Buenos Aires. The first to speak were Alberto Toledano and Lorren Arbus, who teach Tango in the Los Angeles area. They said that the Tango salon is called a *milonga* in Buenos Aires. *Milonga*, according to Nora Dinzelbacher, has three meanings -- a dance, a place to dance, or the dance, "Milonga". According to Alberto and Laureen, it's quite an experience to see how Argentineans dance the Tango in this city. Very different





is the way that a man asks a lady to dance. He does not go over and ask the lady, as he does not wish to be seen rebuffed if he is turned down. She will be sitting, having a drink, looking around. The man will be standing across the room. Loreen said, "Their eyes meet, there's a slight gesture, and they meet in the middle of the dance floor. They take the Tango position and wait, maybe four or five bars, and then begin to dance."

When the professional Tango dancers are in the salon, they dance very differently than they do on stage. There is very little fancy footwork, for the dance floor is packed. The people in Buenos Aires do not dress up for the salon, as many of them have come straight from work. Loreen said that the first time she went to Buenos Aires, she brought a whole new wardrobe and didn't wear one outfit.

Alberto said, "In Buenos Aires, because everyone dances counterclockwise and is always mindful of the other couples on the floor, there is no way one can get hurt. This is not always the case in America." He spoke of how important it is to be respectful of other people on the dance floor.

Alberto and Loreen mentioned two places where you can dance Argentine Tango to live music in the Los Angeles area:

Marcela's
14533 Gilmore St.
(818) 989-2581
Fri., Sat., Sun.

Nora's Place
5667 Lankershim Blvd.
(818) 980-6900
Fri., Sat.

The next speaker was Barbara Garvey from the San Francisco area. She spoke of how she fell in love with Tango after seeing *Tango Argentino* in New York. When she and her husband, Al, first went to Buenos Aires, they were told that nobody danced Tango anymore. But they were persistent and took private dance lessons. They still hadn't made the distinction between show Tango and salon style, so two days before they were about to leave Buenos Aires, the owner of the studio where they were taking private dance lessons took them aside and said, "I'm going to tell you a big secret." He proceeded to tell them about a place on the outskirts of the city. Getting there entailed a one hour plus bus ride, taking them to the dark areas outside the main part of the city. When they finally found the "secret" place and walked in, they realized that the people there were the best dancers in Argentina. As Barbara said, "This totally changed our ideas of what Tango was about. The *milongas* (dance salons) change weekly. Last week you may have danced in one place, but this week it may be closed. The trick is to find the first place."

When they returned to California, they searched for someone to teach this particular style. They met Orlando Paiva in Los Angeles and brought him to San Francisco to teach several workshops before returning to Argentina. Barbara still brings teachers from around the country and Argentina for Tango workshops. Anyone interested in hearing about them can be put on Barbara's mailing list. Send your name and address to: Barbara Garvey

281 Scenic Road
Fairfax, CA 94930
(415) 453-7913

In the San Francisco area, there are several places to go to dance the Argentine Tango. There is Nora's Milonga on the second Saturday of every month at the Alameda School of Dance in Alameda, and Ruvano's Dance Studio in San Francisco on the first and third Saturdays of the month.

Alameda School of Dance
1402 Park St.
Alameda, CA
(510) 530-7007 (Nora's phone)

Ruvano Dance Studio
1290 Sutter St. (at Van Ness)
San Francisco, CA

Wednesday afternoon, Ms. Jo Baim, a Musicology graduate student, gave a seminar on the development of the Tango rhythm and from in the mid-to-late 19th Century, showing how the Habenera, Waltz, and other patterns combined to form the basis for early Tango themes.

Tango Improvisation

Richard and Melanie worked with the class for three afternoons on improvisation. Richard said that we first needed to learn the steps well enough to remember them. Then we could begin to improvise, mix them around, and have fun with them.

The first afternoon introduced simple steps where the man could lead a lady who had never done Tango before. The next session covered more complicated steps, where both partners had to know the step in order to dance it. Then Richard introduced choreographed sequences. He said, "The beauty of sequences is that you know the dance, your partner knows the dance. You get the impression that the two of you can read each others' minds. But it's also fun to get playful." The third session was to be all improvisation. The important thing in Tango is to show off the contrasts within the dance. There are fast, dramatic steps, followed by quiet steps, followed by large travelling steps with a corte, and long pauses.

Richard said that the main thing was to have fun with the dance. Americans were playful with the Tango. They hammed it up..."some made fun of the Tango, and some had fun with it."

Flamenco

Flamenco was included as a contributor to the Tango styling and rhythms. Nemesio Paredes described how Flamenco was a dance of the gypsies (*gitanos*) of southern Spain. He showed the four basic foot movements and demonstrated the posture and arm movements characteristic of the dance. He then taught the class a dance called "Sevillana", one of the few Flamenco dances where the man and woman dance together, though never touching.

Maxixe

On Thursday and Friday, Richard and Melanie taught the Brazilian *Maxixe* (there is controversy over the pronunciation - not even the Brazilians seem to know how to say it - the most common way seems to be "ma-shesch). The dance was popular around 1914 and was often called the "Tango Bresilienne".

Evening Functions

Tuesday evening it was "Club Mufarse" -- a Tango Salon dance with music by the Quarteto Nostalgias. There was also entertainment by Nora's Argentine Folk Ballet, and Alberto and Loreen.

Wednesday evening was a night at the movies -- at the elegantly restored Stanford Theater in downtown Palo Alto. It was a double feature -- the 1939 film, The Story of Vernon and Irene Castle, starring Fred Astaire and Ginger Rogers. The other film was The Whirl of Life, a 1914 silent film starring Vernon and Irene Castle, with original organ accompaniment by the theater's organist, Bob Vaughn, one of the few remaining silent film accompanists. It is believed that this was the first time that this film has been shown in a theater setting since 1915! It was obtained from the Museum of Modern Art archives in New York City, which has the only known existing print. It was a "tongue-in-cheek" version of their life. Richard Powers, in an introductory talk at the theater, commented about the appropriateness



of having the greatest dance team of the 30's, Fred Astaire and Ginger Rogers, play the part of the most famous dance team of the Ragtime Era, Vernon and Irene Castle. This is even more appropriate, as Fred saw the Castles perform many times when he was in his teens.

Friday crowned the week with the elegant Tango Ball, with Tango and Ragtime music by the Paul Price Society Orchestra. Through extensive research of old sheet music and recordings, Paul Price authentically recreates the sound of the Ragtime era.

Vintage Clothing

Francis Grimbale, who has published several articles on vintage clothing, gave a talk on fashion in the early part of the 20th century, mentioning that ladies went from the hourglass figure of the early century to the shapeless styles of the 20's. She mentioned that when buying vintage clothing one should try some dance movements, such as a corte in Tango, to see if one can move in the outfit. Fran said that one should always examine their vintage outfits, mending anything that needs mending, and reinforcing seams and beadwork. Then, when you wear it, you can forget about it. The biggest mistake people make when wearing vintage clothing is that they are conscious of it...either worrying about it or trying to show it off.

Purchases can be made from retail vintage clothing stores, but most of these dealers buy from mail order houses, and you can buy from the same sources. Though it is more work, you would pay half the price. You write, telling them what you want, and the company sends you an approval box. You pay for what you want and return the rest. She mentioned that this can be a slow process, often taking months.

If you enjoy sewing, many copies of original patterns are available. At the Tango Workshop, there were dancers from a group called, "Tapestry Ethnic Dancers", who had put together a pattern called a "Lady's Ragtime Dance Frock". It has detailed instructions and includes fabric samples. If anyone is interested in obtaining the pattern, contact:

Jim X. Borzym
 American Vernacular Dance
 2221 Columbine Ave.
 Boulder, CO 80302
 (303) 449-5962

Tango Week was such a huge success that plans are being made to follow it up with another Tango Week at Stanford University in July, 1991. It is planned to expand the content to provide more material for the beginning *Tanguero*, as well as challenging the experienced one.

! La vida es una milonga y hay que saberla bailar!

Photographs

1. Gerald Palmer & Elaine Dumas. Tango Ball. P. 7
2. Richard & Melanie Powers. P. 9
3. Nemesio Paredes and student demonstrating the Flamenco couple dance, Sevillana. P. 10,11
4. Frances Grimbale showing Ragtime dance frock
5. Nora Dinzelbacher & partner, George in typical Argentine tango pose.



Photographs courtesy of Diane Brady

International Food

ARGENTINA

Claudia Immerzeel

Some North Americans think that all Latin American countries are pretty much the same, but Argentina has been strongly influenced by its German, Italian and English immigrants. Argentina never had a great Indian civilization. Even such "native" foods as corn, squash and peppers actually originated in other parts of Latin America. Buenos Aires is as cosmopolitan as any European city, and French pastries are as popular as the local foods.

Did you know that one out of every twenty bottles of wine produced in the world comes from Argentina? The plains also have vast orchards of pears, apples, peaches and plums. But Argentina's true fame is as one of the world's major beef producers (and consumers). The most popular restaurants in the cities are the street-corner *Criollos* where steaks and sausages are cooked to order. The *Criollos* also serve *Carbonada*, a rich stew of beef and various vegetables and fruits. If Argentina has a national dish, this is it. It takes time to prepare, but it's worth it. It is traditionally served in a hollowed-out *zapallo*, a type of large squash, which can be found in some Latin American groceries in L.A.

Carbonada de la Criolla (serves 6)

Note: Never use "stew meat" for this dish - it deserves better!

3 T oil or margarine
1 med. onion, chopped
1 lb. beef cut in 1" cubes
3 med. tomatoes, halved & seeded
1 T tomato paste

1 bay leaf
2 C beef bouillon
2 Anjou pears, halved
salt & pepper to taste
2 C sweet potatoes, peeled & cubed
2 C potatoes, peeled & cubed
2 C *Zapallo* or other yellow squash, peeled & cubed

1/2 tsp oregano
2 med. peaches, halved
1 lg. ear of corn

1. Sauté onions in oil until golden. Remove with slotted spoon.
2. Lightly brown the beef in the remaining oil. Then add the bouillon, tomato paste, tomatoes, bay leaf and oregano. Cover and simmer 45 minutes.
3. Add potatoes and sweet potatoes and cook another 15 minutes.
4. Cut corn into 4 pieces. Add it and the squash and cook another 10 minutes.
5. Finally, add the peaches and pears and cook another 5-10 minutes, until the pears are just tender.

Empanadas

These little pies can be served as snacks or desserts. If you want a short cut, use any piecrust mix for the dough, or buy ready-made pie crusts.

Meat filling: 1/2 lb. lean ground beef 1 sm. onion, chopped
1/4 C water 1/2 tsp chili powder
2 T oil or margarine

Sauté onion and ground beef in oil until light brown. Then add the chili powder and water and simmer until the water has evaporated.

Fruit filling: 3 med apples, peeled & cored 1 1/2 C boiling water
1 T lemon juice 2 T raisins
1/2 C apricot preserves

Slice apples (not too thinly) and poach in the lemon juice and water until tender but not mushy (about 5 minutes). Remove apples from liquid. Measure out 1/4 C of the liquid and mix in the raisins and preserves. Pour the syrup over the apples and toss lightly to coat.

Dough: 4 T shortening, 1 1/2 C flour
room temperature 2 beaten eggs
1/4 C water

Place all ingredients in a bowl and beat with an electric mixer. Knead dough on floured surface until smooth. Roll out as thinly as possible and cut into 3" rounds.

Place 1 T filling in the center of each round and wet the edges with water. Fold rounds into half moon shapes and press around edges with a fork to seal. Prick holes in the center with a fork. Place on non-stick baking sheet and bake at 350 degrees until golden brown (approximately 15 minutes, depending on your oven). Serve warm or cold.

Tango Renaissance

Diane D. Brady

What has brought on this latest renaissance of Tango? In the early 1980's, two Argentineans, Claudio Segovia and Hector Orezza, were both working on various plays and theater pieces in Paris when they came up with the idea of presenting an old-fashioned Tango show on the Parisian stage and doing it as authentically as possible. They then proceeded to find the best Tango dancers, singers and musicians.

Thus, in 1983, a neglected, century-old social dance astonishingly kicked and twisted its way back onto the world scene. *Tango Argentino*, from its initial performance, took Paris by storm. Two years later, it became an overnight sensation upon its opening in New York. The company of fifteen dancers, twelve musicians, and four singers performed to rave reviews everywhere. What was unusual about this stage show was that it had no props or scenery of any kind - just the talent of the performers. One thing that amazed the audiences was that the performers were not all young, slim and athletic. Some of the very best dancers were definitely over fifty and no longer svelte.

The Argentine Tango danced socially in the salons (dance clubs) in Buenos Aires at the present time are tamed down from the exhibition style of Tango. What is so different about Argentine Tango (as compared to the American and International styles) is that it is a dance of improvisation. The dancers learn the steps and are then free to put their own styling and interpretation into the dance. The most characteristic thing in the styling is the feeling of *corazon* (heart). The term *mufarse* is one of those words which apparently has no direct translation. It is used to describe the abject misery of the dancers...of how terrible life is and the fact that it will only get worse...and how they enjoy the misery.

The history of the Tango is intertwined with the culture and traditions of the *gaucho* or Argentine cowboy. The *gaucho* was of mixed blood...Spanish, Black, and Indian. He was fiercely independent, led a nomadic life, had a contemptuous view of women, and rarely married. It is felt that he gave Tango its basic movement and style. Many Tango steps can be traced to movements made during knife fights, as the combatants circled each other, trying to gain the advantage. Each man originated his own steps and it was considered unmanly to copy another's steps. The large landowners began to squeeze them off the land, and as the *gaucho* population began to disappear, legends took their place. The *gaucho* became a hero to the poor immigrants in the port cities during the early 1900's.

Newly arrived Italian immigrants in the early part of the century sought their identity amid the slums of Buenos Aires, Argentina and Montevideo, Uruguay. They had a need to escape the hardships of life and to give vent to their frustrations. The immigrants could not buy land as they had hoped, and they could not afford to return home to Europe. The only way they seemed able to work out their frustrations was in the Tango.

The *compradito*, in reality a pimp dressed in flashy clothes (his impression of what the *gaucho* wore), was the first to do Tango as we know it. It was an urban dance confined to the bordellos of the working class neighborhoods. Tango's true proving ground was the alley where young *machos* would learn the dance from each other. The true partner was not the female dancer, but an assumed rival, who would be intimidated by the *macho's* dance steps. Tango was a battle. In the Tango bars, knife fights shared equal billing with the dancing, sex and Truco (a

popular card game).

Few dances have had quite as volatile a social history as Tango. Deriving from a melange of African, European, Cuban, Spanish and Gaucho rhythms and dance forms, the Tango had to travel to France, England, and the United States (becoming the rage of international society) before gaining acceptance among respectable Argentineans.

The *bandoneon* is called the "heart" of the Tango. It became the instrument that expressed the emotions inherent in the music. This button accordion was invented in Germany in 1854 by Heinrich Band as a substitute for a church organ. The introduction of the *bandoneon* in Argentina around the turn of the century brought a significant change to the tempo of the music, and the real Argentine Tango was born. Both the body movements and the music of Tango are emotionally charged. Tango speaks of the feelings of the people who lived along the Rio de la Plata, people unable to return to their homeland in Europe. The themes express the pain of unrequited love, frustrated dreams, and longing for the homeland.

Tango became the symbol of Argentina to the rest of the world, although initially the dance was associated with the low life of cabarets and brothels. It has been said that the choreography represented the sexual activities of pimps, prostitutes and patrons. No self-respecting Argentine lady would be seen doing the Tango.

Montmartre was a Bohemian section of artists just outside of Paris. It was in a cafe there, *Le Chat Noire*, that the French *Apache* began. The

Apache was not a social dance, but a dance performed by entertainers. It tells the story of a pimp who lays down his cards to grab his waitress girlfriend and demand her money. He slaps her around when she says she has none, then returns dispassionately to his gambling.

When wealthy Argentine men, who had learned Tango in the brothels of Buenos Aires, went to France and saw the *Apache*, it reminded them of the Tango. They decided to show the French their Tango, and by 1910, it was a sensation in Paris. Tango mania took over and Paris was dubbed "Tangoville." The French dance masters tamed the Tango, making it a smoother, quieter dance that genteel people could do. Tango travelled to England in 1911 and by 1913 had swept all dances before it.

From Paris, the Tango swiftly came to America. Americans, with their animation and exuberance, wanted to do Tango quickly. Tin Pan Alley obliged them by calling every one-Step and Foxtrot that came off the production line a Tango!

The dance team of Vernon and Irene Castle also helped popularize Tango in America. The Castles had just come from Paris where they were the "Toast of the Town". Their personalities and styling brought elegance and playfulness to the Tango.

A different style Tango emerged in the 1920's, due largely to Carlos Gardel, an Argentinean, and Rudolph Valentino, an Italian immigrant to the United States. Gardel, a Tango singer and composer, became a star in Europe. Valentino became the silent film's "Latin Lover" and performed his version of the Tango in several Hollywood films.

Gardel returned to Argentina around 1930 and became a star in sound movies. He became known as "The Voice of the Tango", and is still regarded as a folk hero throughout Latin America. Valentino is virtually synonymous with Tango in the United States, and his popularity is so great that just this past August 23, 1991, 150 fans attended a graveside ceremony commemorating the 65th anniversary of the death of this silent screen idol. There was even the legendary "Lady in Black" who laid red roses by his grave.

In 1930, Carlos Gardel heard the young genius Astor Piazzolla (who was 9 years old at the time). He was so impressed by Astor's playing that he asked Piazzolla to perform in various recordings for his movie, *El Dia Que Mi Quieras*. By 1960, Piazzolla had formed a band called "Quinteto Nuevo Tango", and introduced the form of Tango now known as Nuevo Tango. Many of his compositions were included in *Tango Argentino*.

Each time Tango seemed to die, something would breathe new life into it. No other dance form has elicited so many styles. We now have American, International, and Argentine (with its intricate footwork, which came into being in the 1940's). We also seem to have come full circle, back to the *gaucho* concept of individual styling.

Tango Renaissance

DAY OF THE LOTUS

Los Angeles is becoming known for ethnic diversity and summer is the best time to observe it, participate in it, and enjoy it. Ethnic picnics, festivals and dances keep the culture seekers hopping from one part of the city to the next.

One such festival, an annual event called "The Day of the Lotus", took place this summer on the weekend of July 13 and 14 at its traditional location, Echo Park, near downtown L.A. Representatives from Korea, Samoa, Japan, Fiji, Hawaii, and several other Pacific Rim cultures plied their wares and exhibited their talents amongst delicious food smells, bright but delicate decorations, and the sounds of Asian music. There were performances of music and dance on several stages all day long, punctuated by the cheers of people urging their teams in the hourly "Dragon Boat" races. It was an even for the young and the old, and deservedly attracted spectators (and participants) from all over the city.

Next year, around mid-summer, keep your eyes peeled for this festival and go. You won't be sorry!





CLUB ACTIVITIES

BARLEYCORN COUNTRY DANCERS	Fri, 7:30-9:30 pm	Tammy Ewing (805) 544-1230
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795 (619) 375-7136
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 498-2491 Ask for Gene
CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor
DESERT INTERNATIONAL DANCERS	Mon, 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm	(702) 732-4871 Dick
FOLK DANCE CENTER	Mon, Fri, Sat Call for hours	(619) 281-KOLO
FOLKARTEERS	Fri, 8-10 pm	(818) 338-2929 (714) 593-2880
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(213) 202-6166; 478-4659 Beverly Barr, instructor
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	Barbara Rosenberg (805) 643-0897
HOLLYWOOD PEASANTS	Wed, 7-10 pm	(213) 836-3069 (818) 984-1960
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(213) 397-5039
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1771 Kayso Soghomonian, instructor
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007
LAGUNA FOLK DANCERS	Sun, 7-10 pm	(714) 494-3302; 533-8667
LARIATS	Fri, 3:30-6:15 pm	(213) 216-2644 Cozette Vergari
MOUNTAIN DANCERS	Wed., 7-9:30 pm	Barbara Taylor (213) 454-2877
MOUNTAINTOP FOLK Presbyterian DANCERS	Wed, 7:30-10:30 pm	Burt Scholin (714) 337-8628
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura
NORTH SAN DIEGO COUNTY FOLK DANCERS	Fri, 7:30-11 pm	(619) 743-5927 George Bailey
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-1570
ORANGE COUNTY FOLK DANCERS	Fri, 7:30-10:30 pm	(714) 557-4662; 646-7082
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493
ROYAL SCOTTISH COUNTRY DANCE SOC., San Diego Br.	M, Tu, 7-10 pm Fri, 7:30-10 pm	(619) 270-1595; 276-6064
ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 856-0891 Frank Cannonito

CLUB ACTIVITIES

SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett
SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-10 pm	(619) 422-5540 Alice Stirling, instructor
SANTA BARBARA COUNTRY DANCE SOCIETY	1st & 3rd Sun. 6:30-10 pm	(805) 969-1511
SANTA MARIA FOLK DANCERS	Mon, 7-9:30 pm	(805) 925-3981; 929-1514
SKANDIA DANCE CLUB	Several dates, times	(714) 533-8667 (714) 892-2579 (213) 459-5314
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor
SOUTH BAY FOLK DANCERS	Fri, 7:00-10:00 pm	(213) 324-0524; 316-1865
SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thurs, 8-10:30 pm	(805) 642-3931; 985-7316
TROUPE MOSAIC	Tues, 6-8 pm	Mara Johnson (818) 831-1854
TUESDAY GYPSIES	Tues, 7:30-10 pm	(213) 556-3791 Dave Slater
U. of RIVERSIDE FOLK DANCE CLUB	Fri, 8-11:30 pm	(714) 369-6557 Sherr
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30 pm Wed, 7-10 pm Sat, 8-midnight	(714) 635-7365; Recorded message & schedule
VIRGILEERS FOLK DANCE GROUP	Tues, 8-10 pm	Josephine Civello, Director
WAVERLEY	Wed, 7:30-10:30 pm	Jerry Lubin (213) 820-1181
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 6-9 pm	Cathy Reid (213) 822-4304
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 346-3423; 887-9613
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8-10:45 pm	(213) 655-8539; 392-3452
WHITTIER CO-OP FOLK DANCERS	2nd, 4th & 5th Sat. 7:30-10:30 PM	(818) 300-8138

NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm Thur, 7:30-10 pm	(619) 449-4631 Joe Sigona
ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-10 pm	(213) 478-5968 Edy Greenblatt
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(213) 478-7866 Sherry Cochran
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(213) 260-3908 (818) 577-8464
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm	(213) 849-2095 (714) 593-2645
DANCE WITH MARIO CASSETTA	Wed, 7:30-10:15 pm	(213) 743-5252

CLUB ACTIVITIES

DANCING ROSES	Thurs, 3-4:15 pm Wed, 10:15-11:15 am Thurs, 7:30-8:30 pm	(818) 790-7383 Karila
DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes
FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(213) 769-3765 Trudy Bronson
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef
ISRAEL FOLK DANCE INSTITUTE	Tues, 8:30 pm-1 am	(818) 710-0298 David Paletz
ISRAEL YAKOVEE'S ISRAELI FOLK DANCERS	Tues, 7-10 pm	(818) 786-6310; 873-4620 Israel Yakovee, instructor
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(213) 426-7601
LONG BEACH INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm	John Matthews
NICHEVO FOLK DANCERS	Tu, 7:30-10:30 pm Wed, 8-10:30 pm	(805) 967-9991 Flora Codman
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian
SAN PEDRO BALKAN FOLK DANCE CLUB	Mon., 7:30-9:30 pm	(213) 548-5929 Andy Crosswhite
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(213) 391-8970 Miriam Dean
UCLA HILLEL ISRAELI DANCERS	Wed, 7:30-11 pm	(213) 478-5968; 206-3081 Edy Greenblatt
WESTSIDE CENTER FOLK DANCERS	Tues & Fri 9 am-12:15 pm	(213) 389-5369 Pearl Rosenthal
WESTSIDE TANHAZ	4th Saturdays 7:30 pm-midnight	(213) 202-9025 (213) 397-4690

BEGINNER'S CLASSES

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-8:30 pm	(213) 475-4985; 478-5968 Edy Greenblatt
ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(213) 941-0845 Tom Bozigian, instructor
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 449-4631 Kim Ho
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-0897 Barbara Rosenberg
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(213) 375-5553 Ginger McKale
KAYSO FOLK DANCERS	Sat, 1-3 pm	(619) 238-1771 Kayso Soghomonian
LAGUNA BEGINNER'S FOLK DANCE CLASS	Wed, 8:15-10:15 pm	(714) 494-3302; 533-8667
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(213) 421-9105 (714) 892-2766
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493
SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling

CLUB ACTIVITIES

SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0590 Chuck Lawson
SKANDIA FOLK DANCE CLASSES	Mon, 7:30-10 pm Wed, 7:15-10 pm Wed, 7:30-10 pm Thurs, 7:15-10 pm	(714) 533-8667 (213) 459-5314 (619) 281-7295 (805) 965-5659
SOUTH BAY BEGINNER'S DANCE CLASS	Fri, 7:45-10:45 pm	(213) 324-0524; 316-1865
VESELO SELO BEGINNER'S CLASS	Wed, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(213) 392-3452 (13) 556-3794

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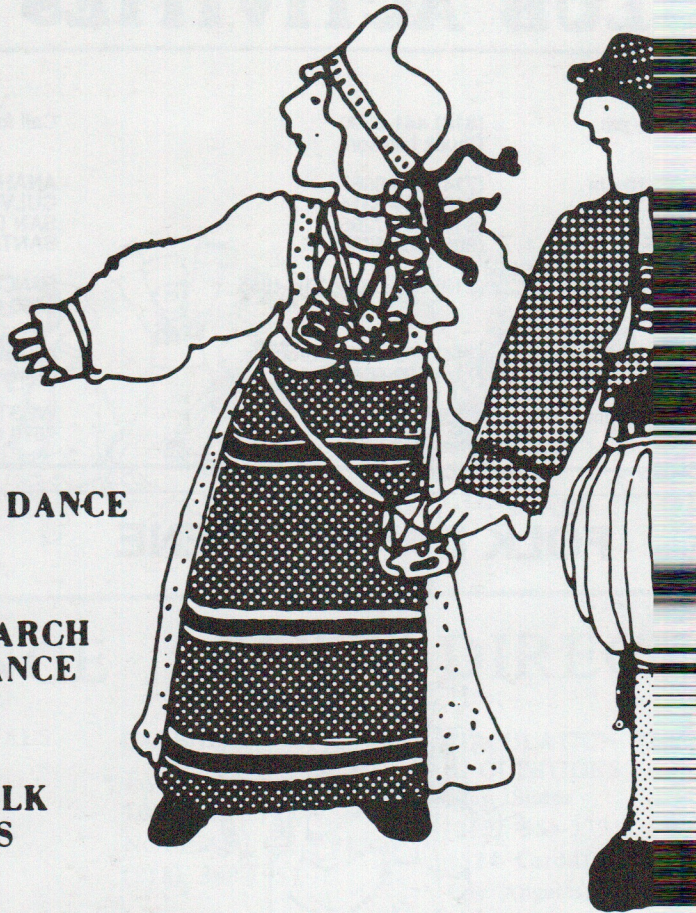
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