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La Via del Tango

TANGO IN PARIS

Elena Osipova

TANGO PEOPLE

Nigel Smith
Elena Arsenyeva

PHOTO

TANGO IN PARIS



France is considered as the second homeland of a tango where this dance appeared at the beginning of the 20th century. Rich Argentinians of that time came to France and left there the sons to study at universities. That young men learned tango on streets of Buenos-Aires, and gradually acquainted the nobility of Paris and other cities with this dance. Over time started to spend evenings of a tango, and enterprising Argentinians gave lessons, certainly, for a payment. Not at once Europe accepted this dance, and the English queen as speak, refused to dance «it». Only after a tango subdued Europe, America and after that it was accepted by society of Argentina.

What tango in France now? What is the difference from a tango in other countries? Let's look at it eyes of those who lives there, and those who occasionally comes to have a rest and dance.



ELENA OSIPOVA
TANGO TEACHER
NIZHNY NOVGOROD

We happened to tango at the Eiffel Tower on a September day last year. In the press the event was called the Opening of French-Argentine project «TANDEM» devoted to the culture of the argentine tango, but before coming there we had a vague idea of how it was going to be...

Trocadero is the square before Chaillot Palace, just opposite the Eiffel Tower. In the middle of the crowd two women, seemed to be local teachers, were giving the lesson on salida to all wishing. And the formula for success was considered to be in learning the sequence of the steps by each of the partners and then performing the same in a couple. Staring at this absurd activity, I realized yet again all delusion of the idea to teach tango in the manner of «cheer up guests at the office party», because it's, so to say, a little bit more complicated. That is why I felt relief when the women stopped torturing all with their exercises and the milonga began at last. How amazing this sensation is when being abroad, among foreigners, you suddenly find yourself dancing on the milonga and you listen to music of tango, at this

very moment you feel always at home. The Eiffel Tower caught by my eyes unintentionally passed me again and again, and the unreal reality absorbed me.

The show coming after several tandas was already traditional and expected. World champions of 2010 in Tangosalon category Sebastian Jimenez and Maria Ines Bogado were performing. I wonder what all those titles in tango are for? Is it at least to a certain degree the objective sign of mastery and the proof of supremacy over many other maestros so much loved by the public? In the meanwhile one more couple, also seemed possessing some titles, finished their show, and the square came to life again, filled with dancing couples – the milonga went on.

And only now I noticed all the variety of the public. Young and old, white and mmm...Afro-French, and people of other skin shades, Asians, slender and stout, tall and small – all of them came here after work to share with someone their tango. They chatted, they hugged, they discussed news, they smiled and they were happy not because they could demonstrate a new-fashioned gancho to each other, but because embrace in tango was something they

could hardly find in the ordinary busy life, this embrace was «together», and «close», and «secure». Though there were still the fans of the so-called «newest tendencies». Some of the girls surprised their partners by the wild energy and unpredictable behavior. They looked as if they believed that they were so exclusively skilled, but my attention still was paid to other couples moving quietly and in a well-balanced manner. In such couples women didn't try to show off, but sang the second part being in the shadow of their men. Besides, the faces of the «quiet» ladies were happier and much more peaceful.

Entering the milonga at sunset «Gotan project» mercilessly got rid of the part of the dancing public as they switched to electronic tango. Melodies known from distant corners of my tango youth sounded and invited Nuevo fans to break into a dance, but I suddenly felt so sad that old kind tango left and took away all the milonga enchantment. And five years ago, if I happened to join the same event, milonga wouldn't have stopped for me, but would only have started at that moment. Thanks God, everything is changing...

TEXT Elena Osipova
PHOTO Vladimir Osipov



NIGEL SMITH

NIGEL, HOW LONG HAVE YOU BEEN DANCING? WHERE DID YOU SEE TANGO FOR THE FIRST TIME AND WHAT ABOUT THE TANGO ATTRACTED YOU?

I started taking tango lessons in 1999. I took a few breaks here and there, so I would say I've been dancing regularly for about 11-12 years. The first time I saw a tango show was in Montreal. Friends of mine had a colleague who was just starting out as a tango dancer, and was doing her first show. They wanted a big audience, so they were inviting everyone they could think of. I saw the show, and thought it was wonderful. I wanted to start then, but didn't have the time, money, or a partner. I thought you needed one.

I'm really not sure exactly what it was about the tango which attracted me before I started taking lessons. When I started lessons, it was just fun to learn. I loved playing with the music, and the communication with another person without speaking was new and exciting to me! I also noted that, we were a room full of older, less in shape, generally unattractive men, and we were spending time with beautiful, young women, who were actually happy to be dancing with us. It may be a sad truth, but it is certainly something I liked about learning tango. I also seemed to understand it quite quickly. Thinking about it all now; as much as the ladies were lovely, I would have to say that the music, once I started lessons, was the thing I liked the most about the tango. It was just so fun to play with!

DID YOU HAVE PREVIOUS DANCING EXPERIENCE AND WAS TANGO DIFFICULT TO LEARN?

As I said in my previous answer, I seemed to pick things up quite quickly. I was (and am!) no genius. But I had a pretty easy time putting the rhythm of the music in my body. I had never tried to learn a social, or couples' dance before. This was something completely new to me! My first biggest challenge in tango was

being comfortable enough with myself, and my body, to hold a woman I barely knew against it. I was afraid they would be very uncomfortable, or even repulsed by the idea. And, as always, when one lets nerves and insecurity take over, it is very hard to communicate anything else. The tango presented, and still presents me, with many challenges; that was just the first.

HOW AND WHEN DID YOU BEGIN TO DJ AT MILONGAS?

I started DJing in Paris, at the practicas where I used to take lessons. I decided to start, because I have a real interest in the music, and I really enjoy putting an evening together. It's like dancing with everyone on the floor at once, being both leader and follower. There are times when I envy DJs who can spend the whole night without dancing. I really can't. It's not even just the desire to dance, but I feel like a chef who has to at times taste his own cooking, to know how to make it better. Of course, I can't sit down to a five-course meal in the middle of the evening, but just dipping a finger in; a tanda here, and a tanda there... Once I've tasted what I've served I'll have a better feeling of how I want to follow it. But above all, I must observe my dining room! See how the guests are enjoying themselves, and in each milonga I have DJed, I have many times changed what I had seen as the next tanda to play, based on how I see the dancers enjoying the tanda currently playing.

WHAT ARE YOUR FAVORITE MUSICIANS OR ORCHESTRAS?

Well, there are very few orchestras I do not like playing in milongas. I love the orchestral music. I like some of the electro stuff, and playing some non-tango music, but the stuff I really love is with real acoustic instruments! I play very little stuff from the 20s, and very little from the 60s to 2000. Aside from that, I'll give you the most common

Photo by Christine Ledroit-Perrin



NIGEL SMITH
OPERA SINGER,
TANGO DJ/ DANCER/TEACHER
FRANCE/CANADA

names of D'Arienzo, Biagi, DiSarli, Fresedo, Lomuto, Caló, Demare, Rodriguez, Laurenz, Canaro, Donato, De Angelis, Malerba, there are many more... I also prefer sung tangos to instrumental, but I love both!

WHAT DO YOU LIKE MORE – DANCING OR DJING?

That's like asking me which I enjoy more: sleeping or eating! ;)

WHICH STYLE OF TANGO DO YOU PREFER?

There is a lot of discussion about style. I really have no answer to this question. When it comes to my own dancing, I do not see myself as having a style, other than my own. I certainly have never studied a certain style of dancing to say I know anything about it. The one thing I will say about style is to say that many

people have classified me as a “nuevo” dancer. I do not, and have never known what this means. Try as I might, I can not identify “nuevo” as a style. So, when I hear this word, I try to find its definition in the context of whomever is saying it at the moment. If we’re talking about which style I appreciate watching, the answer doesn’t get much better. My answer is “the good style”. I appreciate dancing I like. That sounds silly to say, but it’s the truth. Salón, Villa Urquiza, Canyengue, Milonguero, Escenario, and again there are many more. I know what I like when I see it, but cannot define any one style of tango I like categorically more than any other.

I KNOW YOU STARTED DANCING IN FRANCE, AND THAT YOU OCCASIONALLY TEACH, AS WELL AS DJ THERE. HOW DID YOU DECIDE TO TEACH? WHAT IS THE MAIN IDEA OF THE CLASSES?

I decided to teach, so I could share what I had already learned, and so I could learn more. I had been asked to teach many times before I started saying yes. When I did, it was with a friend I had been practicing with for a couple of months, and we went to her hometown in Brittany, and gave a few workshops. It was nerve-wracking, but it was also a wonderful experience! I learned so much, and it was so wonderful to see these people understanding new things about tango, and wanting to learn more... really, it surprised me how good it felt. I have

taught in Paris with another friend, but I enjoy more going to places where there is little tango, and trying to help it grow there. I sometimes teach alone, but prefer vastly to teach with a partner. There is so much information to give, and I believe that having both voices of the unit which we strive to create and be while dancing, is imperative. What I teach is technique. I think everyone does. I use steps to exercise the technique I’m trying to teach in any given lesson. I also teach music. I do not teach musicality. Musicality cannot be taught. Each of us has our own musicality. This can be developed by a greater understanding of the music we are interpreting, or accompanying. I believe that if one does not understand music, it is very unlikely that one will be musical. Or at least, as musical as one could be. I ask my students to listen to the music when they’re not dancing. To try to, at times, walk in the street to the rhythm of a milonga to see exactly how slow it is, compared with how fast we walk in everyday life. I strive to make the movements of the dance as comfortable, and as natural as possible. I work from the inside, out. Once something feels right, and is comfortable for leader and follower, we can start working on aesthetics. But first is feeling, and we manage feeling with technique. There is no use in feeling something intensely, if one lacks the technique to transmit that feeling to a partner.

WHAT DOES “TANGO” MEAN TO YOU?

The tango is a language. The dance is a conversation. This answer follows directly on the heels of the previous answer. I like the conversations I can have with my partner, and the conversations we each have separately, and together with the music, and the conversations we might not even be aware of, that the people watching us see. I like that anything can happen in the tango! It can be deep, or superficial. Funny, or sad. It can be love, or lust. Man or woman, leader or follower, you can seduce, or be seduced. It can be hot or cold. And it can be many of these things at the same time.

DO YOU THINK YOU WILL EVER STOP DANCING? OR YOU DANCE NOW, AND ALWAYS WILL DANCE?

Who knows? I don’t really think I will know whether I have stopped dancing, until I am dead. Even if I don’t dance for twenty years, I will always have the choice to dance. In a sense, I think it’s impossible to stop dancing. Once you start, even if you stop your body from dancing, there will be times where you will dance in your mind, or in your dreams.



WHEN I SAY «RUSSIAN EMBRACE», I DON’T MEAN SOMETHING I ENCOUNTER ONLY IN RUSSIA. AS A MATTER OF FACT, IT’S SOMETHING THE RUSSIAN AND THE UKRAINIANS SEEM TO HAVE IN COMMON. BUT I MEAN MORE SOMETHING I FIND THAT IS QUITE COMMON AMONG PEOPLE FROM THESE COUNTRIES. IT’S A DEEP THING. IT’S THE IMPRESSION THAT THE PERSON YOU’RE DANCING WITH, LEADER OR FOLLOWER, SEEKS TO ENVELOP YOUR VERY SOUL WITH THEIR BODY.

NIGEL, YOU ARE AN OPERA SINGER. WHY DID YOU CHOOSE THIS PROFESSION? WAS IT YOUR INTENTION OR YOUR PARENTS' DECISION?

I decided to be an opera singer. My parents are very supportive, but the choice was mine. The simple answer to "Why?" is that it was something I loved doing, which I happened to be good at. I really did not think too much about that decision. It just seemed natural to me.

DO THE TANGO AND YOUR SINGING INFLUENCE ONE ANOTHER?

I think that when you have something in your life about which you are passionate, it influences everything in your life. I am lucky enough to have at least two things about which I am passionate. Each of them influences who I am, and changes somehow whatever I do.

FOR A WORK YOU SPEND AT LEAST HALF OF THE YEAR IN FRANCE. COULD YOU GIVE US YOUR IMPRESSIONS OF THE TANGO THERE?

Well, I spend most of my time in France, in Paris. I have danced in other French cities, but Paris is the one I know well. The dancing in Paris is wonderful. There are many very talented dancers here, and I feel very lucky to have 'grown-up' in this tango city. Another thing which makes this such a wonderful city is that it is so central in Europe, and because of that, we have a lot of visitors all the time. There are people from Romania, Turkey,

Russia, Canada, the USA, Argentina, Italy, Japan, Brazil, Switzerland, China, Poland, and many more countries, all living here! It gives tango here a distinctly multicultural flavour one doesn't find in many other cities. If you're talking about styles of dancing, there is everything one could want in Paris. It's a large city, with a large tango community. There are at least three to four milongas nightly, and all year long. It is certainly one of my favourite cities for dancing, and many other reasons!

YOU DANCE ALL AROUND THE WORLD. HOW DOES TANGO DIFFER IN DIFFERENT COUNTRIES? WHERE YOU PREFER TO DANCE?

I'm not sure I'm qualified to answer this question. I do travel quite a bit, and have danced in many places. But I must admit that I concentrate much more on what is similar than what is different. What I see, is how so many people are impassioned by the tango, and are hungry to learn more about it, and have more people join this global fraternity, so they can share their passion with as many people as possible! That said, I'm sure there are differences. I was dancing recently in Moscow. Aside from having had the most amazing time there, what I remember is wonderful dancers the great DJs, and the "Russian embrace". (Oh, and of course tall, unbelievably beautiful women.) In Greece, specifically Crete, I remember their hot-bloodedness, passion, and spontaneity.

In Paris, it would be amazing dancers and DJs, a cooler atmosphere than in most cities. People are slightly more reserved here. But the best thing about Paris is its variety! I suppose, in a way, the thing I like most about Paris is that I can't identify any one element of style as being 'Parisian'. In Montreal, I find people enthusiastic, and curious. Willing to try just about anything. In New York, I find a bit of the 'coolness' of Paris, but with a hipper flavour. In North America, I've found the dancing to be fun! They play a lot, and I love it! It somehow feels lighter there.

NIGEL, WHAT DO YOU MEAN "RUSSIAN EMBRACE"

When I say «Russian embrace», I don't mean something I encounter only in Russia. As a matter of fact, it's something the Russian and the Ukrainians seem to have in common. But I mean more something I find that is quite common among people from these countries. It's a deep thing. It's the impression that the person you're dancing with, leader or follower, seeks to envelop your very soul with their body. I'll admit that it was somewhat confusing the first times I experienced it. It's not just about strength, but force. I mean life-force, or spirit-force, or whatever you wish to call it. This culture, which to foreigners can seem somewhat cold, has adopted the deepest embrace I have experienced without having prior deep connection with my partner.



Photo by Natalia Bulgya

EVERYTHING CAN TEACH YOU ABOUT THE DANCE, AND HELP FORM YOUR OPINION OF TANGO, AND IN TURN EFFECT HOW YOU DANCE.



SO WHAT ABOUT TEACHING? HOW DOES THAT DIFFER IN DIFFERENT CITIES/COUNTRIES?

I view teaching in different countries the same way I view DJing in different countries. Alexandra Kotelnitskaya asked me once how I DJ in different countries. My answer was that I play the music I enjoy, and listen to the dancefloor, to see how they enjoy it. I never play music I don't like, but I like so much of the music in tango that there is always a lot of common ground between my musical tastes and the tastes of any tango culture. Teaching is similar. I treat lessons on an individual basis, and not a broad, cultural one. I can't really say that "The Chinese like to learn like this, and the French, like that, and the Russians in another way...". In each class, I have a theme, a subject. My goal is to try and convey the information to my students as best I can. I suppose that, if I have noticed any trends in my lessons, they are global, and not purely local.

Five years ago, everyone wanted to learn volcadas. Three years ago it was all about 'traspié'. Lately, everyone has wanted to learn 'musicality and connection'. There may be local trends, but I suppose I don't pay much attention to them. I see the tango as a global language, so I prefer to teach in a more global fashion.

As for where I prefer to dance, my favourite cities so far have been Berlin, Paris, Moscow, and Buenos Aires. And that is in no particular order.

DO YOU THINK THERE'S A DIFFERENCE BETWEEN LEARNING TANGO FROM AN ARGENTINE COMPARED WITH A TEACHER FROM ANOTHER COUNTRY?

I think there is a lot one can learn from being in Argentina, but I think that is best decided by the person traveling there. I mean that it's better to go, and to drink in what one finds, than to have a specific idea of what one wants to learn. As for the traveling teachers:

all good teachers have something to teach. I don't think that what one should learn from any given teacher should depend on his/her nationality. Obviously, they will have different things to teach, but one Argentine will have different things to teach from another, just as one Russian from another, one Italian from another, etc. But if one wishes to learn about tango culture, or Argentine culture, my suggestion is simple: Go there. You might learn about tango just from walking in the street, or talking to a cab driver. Not technique, but about the culture, and about where things come from. Go to «Villa Urquiza», and «Parque Patricios». Look for the places where things started. Or just go to milongas, and talk to people. Or go to the tourist cafés, and see what is presented as 'tango'. Everything can teach you about the dance, and help form your opinion of tango, and in turn effect how you dance.

ELENA ARSENYEVA

ELENA ARSENYEVA (GRUSHKO) —
WRITER, TANGO TEACHER
NIZHNY NOVGOROD

WHEN AND WHY YOU STARTED TO DANCE AND TEACH A TANGO? WHO FROM TEACHERS MADE ON YOU THE GREATEST IMPACT?

The whole my life I wanted to dance, but constantly I was brought aside the especially intellectual. The course was sharply changed in one truly fine day when the hero was necessary for the next detective ... didn't know, what profession for it to choose, stood about a bookcase ... suddenly – naturally SUDDENLY!!! – the book of Shchepkinoy-Kupernik dropped out from there, the page – Lope de Vega «Dancing-master» opened. One of my favorite plays! Well, I thought, there would be a dancing-master. The only one studio which I knew, was in a cultural center of a name of Sverdlov. I went there. Igor Kudymov was the teacher. Further it is clear. That novel was called «A compromising evidence on the cardinal», then was much more... both novels, and dances, still ballroom dances.

Tango began in Paris, suddenly too. The neighbor of my daughter had a party in honor of housewarming. I went there, heard music ... saw a tango ... was lost forever! Before that I thought that were anything better than slow foxtrot and rumba. It appeared! And only that necessary for me! Before departure I managed to take pair of lessons from one Parisian lady. In Nizhny Novgorod that time NOBODY taught tango, Igor Kudymov and I tried to understand something from CD. Igor instantly was lost from this music and dance too, so and I managed to teach something my teacher! Then we opened two schools almost at the same time with Marina Belyamova. Her teachers and I went one way – as all ballroom dancers who started to teach a tango, we made identical mistakes, identical discoveries, at last found truth!



Photo by Sergey Ustavshikov

WHO FROM TEACHERS MADE ON YOU THE GREATEST IMPACT?

I am grateful to all who learned both to dance me, and to teach, all and everyone, and not obligatory these are Argentinians, but is much bigger Sascha Frolov, Nikolay Berezin, and both Oleg and Nikita Okunev, and of cause Igor Kudymov ... if not he, there would be no «Atango» ... ALL I thank and always I remember, I am obliged them very much!

Men, partners in my tango life is a special conversation, a special subject, my appreciation to them – special appreciation because everyone which I met in dance, taught me to something. And I always said that the woman learns female technique from that man whom she embraces at present because she dances only with him and only for him. It concerns also life in general. It is possible to learn to kiss theoretically, but always you kiss the specific man. All other occurs to the specific man too. In tango the same, each dance – already other dance ... New meeting, new life, new farewell ... Only then it is really interesting to dance, instead of when it – «two steps on the left, two to the right, a step forward and turn».

YOU QUITE OFTEN GO IN FRANCE. CAN YOU DESCRIBE YOUR IMPRESSIONS ABOUT A TANGO IN PARIS (ABOUT PEOPLE, THE ATMOSPHERE ON MILONGAS, MUSIC, TECHNIQUE OF DANCERS) AND TO COMPARE IT TO A TANGO IN NIZHNY NOVGOROD?

I adore milongas in Paris! For everything I love, and not least – for a variety and interesting to a tango, for refinement of figures, for courage and the special, very perfected musicality. People long ago in tango, regularly go on milongas, once a week surely! – know melodies perfectly, live in them, sing during tanda and dance cheerfully or sadly, excitedly, passionately, their frank happiness at a meeting with a tango excites!

And also I love these milongas because there I in general another. More truly, there and only there I – real. There is no my reputation, an ill or good reputation, there it is not important, how many to me years because also adult men in a tango – the vast majority, and to young people I am pleasant without restrictions, there I am not a teacher, which «noblesse oblige» ... there I am simply beautiful and mysterious woman whom is invited in eager rivalry (even you have no time to put somewhere a bag, and already ...) which well dances and good embraces, who has tremendous power, with whom cheerfully and excitingly ... it is honest,

it only a part of compliments which speak to me!

I was at many milongas in Paris, and my impressions of them changed. At first everything seemed very spectacular, then, eventually, began to depress that level of some partners doesn't change for the better (in difference, by the way, from ours which very clearly GROW), they for years dance same, in the same manner, with the same partner mistakes. For example, for this reason «Retro Dancing» to me in general became uninteresting, but new milongas as «Step dance», which on Wednesdays one time in two weeks, very cool, and is always fine Sunday «Sacre milonga» which I recommend very much to all who will appear in Paris. It the most expensive (10 euros, usually prices of 7-8 euros) and the best! There also dance better, more qualitatively, more interestingly, there the atmosphere unusual, and all my beloved partners gather. And still there is that Irina Sheborskova excellent called «invasion into personal space», and I will call – sensuality. It doesn't strain me, I understand that it is game to one tanda, and willingly I play too.

And on that milonga the excellent DJ, Akira Natchi, the Japanese that is very amusing, but it charming, hospitable, in a house apron behind the huge panel with the monitor where names of orchestras ... a hall big are declared, very simple, a buffet table in a corner, are open windows and music is carried for all quarter ... there are always what to learn at this DJ, the majority of my musical opening are made there though Alfredo De Angelis to me was opened really by Louis Sanz few years ago. This summer I had very ridiculous history ... I came to his milonga «Milongita» – and there was he only one! It was Tuesday, in parallel there were four more milongas... it is to a question of several of these marvelous actions at the same time ... and it is Paris!!! However, milonga was at the end of July, but nevertheless ... We with Louis danced an hour and a half together under De Angelis which we adore both! So I was lucky!

IF YOU HAD A POSSIBILITY TO MOVE TO FRANCE OR TO REMAIN IN RUSSIA, WHAT WOULD YOU CHOOSE?

I love France, Paris and Burgundy I adore, there my children, but to live there always ... I do not know, it seems

to me, option such, as now when I both here, and there, this best of all. Another thing is that I wish to go there not twice a year, but more often. But this pleasure is too expensive.

ON YOUR MILONGAS YOU DECLARE EACH TIME A NEW DRESS-CODE – RED-WHITE MILONGA, ZOO-MILONGA AND OTHERS, SUGGESTING TO COME IN A CERTAIN LOOK CLOTHES. FOR WHAT PURPOSE YOU DO IT AND WHERE DERIVE INSPIRATION FOR NEW SUBJECTS?

For a change, for what!? Subjects are invented by me, nothing is difficulty, and kind people prompt. Sascha Valchuk advised «neglected-grunge», Olya Semyonova from my studio – «Black-and-white cinema», Andreas suggested about «Zoo-milonga» when found «a tango-kitten», Elena Kapitonenko thought up «Beach-milonga» and in general was a lot of excellent advices! One time I decided to stop dress-codes – dissuaded woman. It is pleasant to someone, to someone isn't present – I don't force anybody dress up in this way, it is game ... a tango game! Life is monotonous ... why not to play?

ELENA, ON YOUR MILONGAS YOU EVERY TIME SET TANDA OF RUSSIAN-SPEAKING SONGS WHICH ARE NOT ALWAYS A TANGO. HAVE YOU A SPECIAL SENSE OF IT?

On the first milonga in Paris I heard a tango in French. I can not tell that it sounds there very often, but sounds ... Actually, it isn't connected in any way with my indispensable «Russian tandas». In this case I am not guided by Paris (for example, there is purely Nuevo milongas, or parallel when on one floor dance classics, on other – nuevo, and it is possible to move there-here, and it is possible to remain in one any hall, here I would adopt this custom, but our conditions ...), and simply I love Russian tango as music. And the tango movement practically under everything can be danced. It is beautiful, it forces dancers to think, strain, dream, as well as under nuevo, the non-standard situation excites a tango feeling! Besides, sometimes we need to understand, about what there is a text of the song, it both amuses and gets grieves, creates

special mood ... I can not forget, as about two years ago danced under «The love is higher, the kisses are lower» what was spirit! Give, throw stones ... Hundred times can tell (and said) that it not «comme il faut» concerning traditions and all such. Yes, also that??? After all a tango danced in the USSR until it didn't forbid ... though all this is conditional, it all the same danced, and «illicit plates» of Leshchenko printed almost at Aprelevsky plant, it is the whole criminal novel, but not about that now speech ... Even those slow dances in which we shook from a foot on a foot already, were called as a tango though it is ridiculous. In 1913 in Nizhny Novgorod was opened one of the first schools of a tango in Russia – it was on Polevaya Street, the house 73, there were courses of dances Michel-Mikhaylenko with such announcement: «Real ballet and national «Tango» and ball minuet. Reception daily at any time». A tango in Russia forbade to dance to school children and students because of its immorality! One of Vera Kholodnaya best films is called «The last tango». And how many a wonderful tango melodies Russian singers sing ... This is not especially national dance, such as an Aragon jota or something like that. I think, the tango doesn't take offense at me, I am sure of it. Probably, it knows, how I love it ... passionately, madly – and I will love till the end of time (in any case, mine).



Photo by Vladimir Osipov

MILONGA AND SHOW

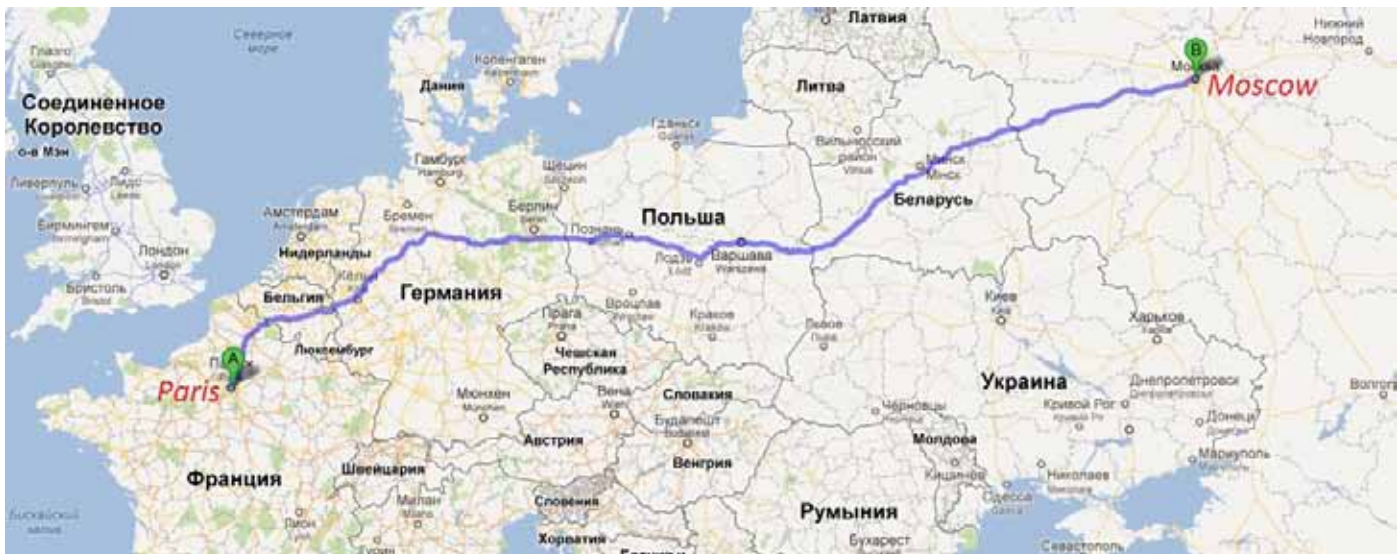
PABLO VILLARAZA & CAROLINA LAFATA

07 August 2012, Saint Petersburg

PHOTO BY VLADIMIR RYZHOV
RYZHOV52@GMAIL.COM
[HTTP://WWW.FACEBOOK.COM/RYZHOV.VLADIMIR](http://www.facebook.com/ryzhov.vladimir)







PARIS

The map of milongas in Paris for every day
<http://letempsdutango.com/index.php?page=pariscartecours&lang=uk>

More information about tango in Paris <http://tango-argentin.fr/>



Photo by Vladimir Osipov

Schedule of Moscow Milongas and practices, announcements of international festivals: <http://tangoproject.ru/>

Tango music on-line and records of conversations with teachers about tango: <http://tangojunta.ru/wp/radio/>

Questions, wishes and offers send to: nbulyga@gmail.com

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