

Tango

Christine Denniston

The Meaning Of Tango Christine Denniston,2014-12-08 From the backstreets of Buenos Aires to Parisian high society, this is the extraordinary story of the dance that captivated the world - a tale of politics and passion, immigration and romance. The Tango was the cornerstone of Argentine culture, and has lasted for more than a hundred years, popular today in America, Japan and Europe. 'The Meaning of Tango' traces the roots of this captivating dance, from it's birth in the poverty stricken Buenos Aires, the craze of the early 20th century, right up until it's revival today, thanks to shows such as Strictly Come Dancing. This book offers history, knowledge, teachings and in-sights which makes it valuable for beginners, yet its in-depth analysis makes it essential for experienced dancers. It is an elegant and cohesive critique of the fascinating tale of the Tango, which not only documents its culture and politics, but is also technically useful.

The Parrot Tico Tango Anna Witte,2019-02-01 Watch out for Tico Tango! He wants all of the fruit in the forest for himself, even though it belongs to other animals. Will he anything make this fruit-snatching parrot learn his lesson? Find out in this musical story that teaches kids about colors, animals, and being grateful for what they have.

Dancing Tango Kathy Davis,2015-01-02 Argentinean tango is a global phenomenon. Since its origin among immigrants from the slums of Buenos Aires and Montevideo, it has crossed and re-crossed many borders. Yet, never before has tango been danced by so many people and in so many different places as today. Argentinean tango is more than a specific music and style of dancing. It is also a cultural imaginary which embodies intense passion, hyper-heterosexuality, and dangerous exoticism. In the wake of its latest revival, tango has become both a cultural symbol of Argentinean national identity and a transnational cultural space in which a modest, yet growing number of dancers from different parts of the globe meet on the dance floor. Through interviews and ethnographical research in Amsterdam and Buenos Aires, Kathy Davis shows why a dance from another era and another place appeals to men and women from different parts of the world and what happens to them as they become caught up in the tango salon culture. She shows how they negotiate the ambivalences, contradictions, and hierarchies of gender, sexuality, and global relations of power between North and South in which Argentinean tango is—and has always been—embroiled. Davis also explores her uneasiness about her own passion for a dance which—when seen through the lens of contemporary critical feminist and postcolonial theories—seems, at best, odd, and, at worst, disreputable and even a bit shameful. She uses the disjuncture between the incorrect pleasures and complicated politics of dancing tango as a resource for exploring the workings of passion as experience, as performance, and as cultural discourse. She concludes that dancing tango should be viewed less as a love/hate embrace with colonial overtones than a passionate encounter across many different borders between dancers who share a desire for difference and a taste of the 'elsewhere.' Dancing Tango is a vivid, intriguing account of an important global cultural phenomenon.

Tango Robert Farris Thompson,2010-06-23 In this generously illustrated book, world-renowned Yale art historian Robert Farris Thompson gives us the definitive account of tango, the fabulous dance of the past hundred years—and the most beautiful, in the opinion of Martha Graham." Thompson traces tango's evolution in the nineteenth century under European, Andalusian-Gaicho, and African influences through its representations by Hollywood and dramatizations in dance halls throughout the world. He shows us tango not only as brilliant choreography but also as text, music, art, and philosophy of life. Passionately argued and unparalleled in its research, its synthesis, and its depth of understanding, *Tango: The Art History of Love* is a monumental achievement.

And Tango Makes Three Justin Richardson,Peter Parnell,2015-06-02 The heartwarming true story of two penguins who create a nontraditional family. At the penguin house at the Central Park Zoo, two penguins named Roy and Silo were a little bit different from the others. But their desire for a family was the same. And with the help of a kindly zookeeper, Roy and Silo got the chance to welcome a baby penguin of their very own.

Tango Jo Baim,2007-07-13 In *Tango: Creation of a Cultural Icon* Jo Baim dispels common stereotypes of the tango and tells the real story behind this rich and complex dance. Despite its exoticism, the tango of this time period is a very accessible dance, especially as European and North American dancers adapted it. Modern ballroom dancers can enjoy a step back in time with the descriptions included in this book. Almost as interesting as the history of the tango is the cultural response to it: cities banned it, army officers were threatened with demotion if caught dancing it, clergy and politicians wrote diatribes against it. Newspaper headlines warned that people died from dancing the tango and that it would be the downfall of civilization. The vehemence of these anti-tango outbursts confirms one thing: the tango was a cultural force to be reckoned with!

Seventh-Grade Tango Elizabeth Levy,2001 When Rebecca, a seventh-grader, is paired up with her friend Scott for a dance class at school, she learns a lot about who her real friends are.

More Than Two to Tango Anahí Viladrich,2013-09-26 The world of Argentine tango presents a glamorous façade of music and movement. Yet the immigrant artists whose livelihoods depend on the US tango industry receive little attention beyond their enigmatic public personas. *More Than Two to Tango* offers a detailed portrait of Argentine immigrants for whom tango is both an art form and a means of survival. Based on a highly visible group of performers within the almost hidden population of Argentines in the United States, *More than Two to Tango* addresses broader questions on the understudied role of informal webs in the entertainment field. Through the voices of both early generations of immigrants and the latest wave of newcomers, Anahí Viladrich explores how the dancers, musicians, and singers utilize their complex social networks to survive as artists and immigrants. She reveals a diverse community navigating issues of identity, class, and race as they struggle with practical concerns, such as the high cost of living in New York City and affordable health care. Argentina's social history serves as the compelling backdrop for understanding the trajectory of tango performers, and Viladrich uses these foundations to explore their current unified front to keep tango as their own "authentic" expression. Yet social ties are no panacea for struggling immigrants. Even as *More Than Two to Tango* offers the notion that each person is truly conceived and transformed by their journeys around the globe, it challenges rosy portraits of Argentine tango artists by uncovering how their glamorous representations veil their difficulties to make ends meet in the global entertainment industry. In the end, the portrait of Argentine tango performers' diverse career paths contributes to our larger understanding of who may attain the "American Dream," and redefines what that means for tango artists.

The Tango in the United States Carlos G. Groppa,2018-01-16 In the earliest years of the 20th century, North American ballroom dancers favored the waltz or the polka. But then a new dance, the tango, broke onto the scene when Vernon and Irene Castle performed it in a Broadway musical. Rudolph Valentino, Arthur Murray, and Xavier Cugat popularized it in the 1920s and 1930s, and thousands of people crowded onto dance floors around the country to hear the music and dance the tango. This work chronicles the history of the tango in the United States, from its antecedents in Argentina, Paris and London to the present day. It covers the dancers, musicians, and composers, and the tango's influence on American music.

Gotta Tango Alberto Paz,Valorie Hart,2008 Designed for those who want to learn how to dance the tango, individually or as a follow-up to a class.

Tango Lessons Marilyn G. Miller,2014-01-13 From its earliest manifestations on the street corners of nineteenth-century Buenos Aires to its ascendancy as a global cultural form, tango has continually exceeded the confines of the dance floor or the music hall. In *Tango Lessons*, scholars from Latin America and the United States explore tango's enduring vitality. The interdisciplinary group of contributors—including specialists in dance, music, anthropology, linguistics, literature, film, and fine art—take up a broad range of topics. Among these are the productive tensions between tradition and experimentation in tango nuevo, representations of tango in film and contemporary art, and the role of tango in the

imagination of Jorge Luis Borges. Taken together, the essays show that tango provides a kaleidoscopic perspective on Argentina's social, cultural, and intellectual history from the late nineteenth to the early twenty-first centuries. Contributors. Esteban Buch, Oscar Conde, Antonio Gómez, Morgan James Luker, Carolyn Merritt, Marilyn G. Miller, Fernando Rosenberg, Alejandro Sust

Tango Camille Cusumano, 2008-11-10 Tango is a memoir by a woman who loved, lost, got mad, and decided to dance. The book traces the author's fall, redemption, and renewal through tango. After a violent encounter with her ex's new girlfriend, Camille Cusumano decided she had some serious soul-searching to do. She took off for Buenos Aires intending to stay a few short weeks, but when her search for inner peace met with her true passion for tango, she realized she'd need to stay in Argentina indefinitely. Tango chronicles Camille's experience falling in love with a country through the dance that embodies intensity, freedom, and passion—all pivotal to her own process of self-discovery. From the charm of local barrios to savory empanadas, Camille whole-heartedly embraces the ardent culture of Argentina, and soon a month-long escape turns into a year-long personal odyssey. Slowly letting go of her anger through a blend of tango, Zen, and a burgeoning group of friends, she discovers that her fierceness and patience can exist in harmony as she learns how to survive in style when love falls apart.

Tourism and the Globalization of Emotions Maria Törnqvist, 2013-09-02 Today, an increasing number of people from all over the world travel to Buenos Aires to dance tango. To accommodate these intimate voyagers, tourist agencies offer travel packages, including classes in tango instruction, dance shoe shopping, and special city maps pointing out the tango clubs in town. Some of these agencies even provide "taxi dancers" — mainly Argentine men, who make a living by selling themselves as dance escorts to foreign women on a short term stay. Based on a cheek-to-cheek ethnography of intimate life in the tango clubs of Buenos Aires, this book provides a passionate exploration of tango — its sentiments and symbolic orders — as well as a critical investigation of the effects of globalization on intimate economies. Throughout the chapters, the author assesses how, in an explosive economic and political context, people's emotional lives intermingle with a tourism industry that has formed at the intersection of close embrace dances and dollars. Bringing economies of intimacy centre stage, the book describes how a global condition is lived bodily, emotionally and politically, and offers a rich, provocative contribution to theorizing today's global flows of people, money, and fragile dreams. As the narrative charts a course across a sea of intense, immediate emotional sensations, taken-for-granted ideas about sex, romance and power twist and turn like the steps of the tango.

Tango Mike Gonzalez, Marianella Yanes, 2013-07-15 Born on the unlit streets of Buenos Aires, tango was inspired by the music of European immigrants who crossed the ocean to Argentina, lured by the promise of a better life. It found its home in the city's marginal districts, where it was embraced and shaped by young men who told stories of prostitutes, petty thieves, and disappointed lovers through its music and movements. Chronicling the stories told through tango's lyrics, Mike Gonzalez and Marianella Yanes reveal in Tango how the dance went from slumming it in the brothels and cabarets of lower-class Buenos Aires to the ballrooms of Paris, London, Berlin, and beyond. Tracing the evolution of tango, Gonzalez and Yanes set its music, key figures, and the dance itself in their place and time. They describe how it was not until Paris went crazy for tango just before World War I that it became acceptable for middle-class Argentineans to perform the seductive dance, and they explore the renewed enthusiasm with which each new generation has come to it. Telling the sexy, enthralling story of this stylish and dramatic dance, Tango is a book for casual fans and ballroom aficionados alike.

Dancing Tango Kathy Davis, 2015-01-02 Argentinean tango is a global phenomenon. Since its origin among immigrants from the slums of Buenos Aires and Montevideo, it has crossed and re-crossed many borders. Yet, never before has tango been danced by so many people and in so many different places as today. Argentinean tango is more than a specific music and style of dancing. It is also a cultural imaginary which embodies

intense passion, hyper-heterosexuality, and dangerous exoticism. In the wake of its latest revival, tango has become both a cultural symbol of Argentinean national identity and a transnational cultural space in which a modest, yet growing number of dancers from different parts of the globe meet on the dance floor. Through interviews and ethnographical research in Amsterdam and Buenos Aires, Kathy Davis shows why a dance from another era and another place appeals to men and women from different parts of the world and what happens to them as they become caught up in the tango salon culture. She shows how they negotiate the ambivalences, contradictions, and hierarchies of gender, sexuality, and global relations of power between North and South in which Argentinean tango is—and has always been—embroiled. Davis also explores her uneasiness about her own passion for a dance which—when seen through the lens of contemporary critical feminist and postcolonial theories—seems, at best, odd, and, at worst, disreputable and even a bit shameful. She uses the disjuncture between the incorrect pleasures and complicated politics of dancing tango as a resource for exploring the workings of passion as experience, as performance, and as cultural discourse. She concludes that dancing tango should be viewed less as a love/hate embrace with colonial overtones than a passionate encounter across many different borders between dancers who share a desire for difference and a taste of the ‘elsewhere.’ *Dancing Tango* is a vivid, intriguing account of an important global cultural phenomenon.

Global Tangos Melissa A. Fitch, 2015-02-25 *Global Tangos: Travels in the Transnational Imaginary* argues against the hackneyed rose-in-mouth clichés of Argentine tango, demonstrating how the dance may be used as a way to understand transformations around the world that have taken place as a result of two defining features of globalization: transnationalism and the rise of social media. *Global Tangos* demonstrates the cultural impact of Argentine tango in the world by assembling an unusual array of cultural narratives created in almost thirty countries, all of which show how tango has mixed and mingled in the global imaginary, sometimes in wildly unexpected forms. Topics include Tango Barbie and Ken, advertising for phone sex, the presence of tango in political upheavals in the Middle East and in animated Japanese children’s television programming, gay tango porn, tango orchestras and composers in World War II concentration camps, global tango protests aimed at reclaiming public space, the transformation of Buenos Aires as a result of tango tourism, and the use of tango for palliative care and to treat other ailments. They also include the global development of queer tango theory, activism, and festivals. *Global Tangos* shows how the rise in social media has heralded a new era of political activism, artistry, solidarity, and engagement in the world, one in which virtual global tango communities have indeed become very “real” social and support networks. The text engages some key concepts from contemporary critics in the fields of tourism studies, geography, dance studies, cultural anthropology, literary studies, transnational studies, television studies, feminism, and queer theory. *Global Tangos* underscores the interconnectedness of cultural identity, economics, politics, and power in the production, marketing, distribution, and circulation of global images related to tango—and, by extension, Latin America—that travel the world.

Tango Lessons Meghan Flaherty, 2018-06-19 A woman’s story of learning to dance, and becoming comfortable in her own skin and in the arms of others: “Witty, incisive [and] vibrantly intelligent.”—Kirkus Reviews (starred review) *Tango* was an unlikely choice for Meghan Flaherty. A young woman living with the scars of past trauma, she was terrified of being touched and shied away from real passion. But by her late twenties, she knew something had to change. So she dug up an old dream and tried on her dancing shoes. In tango, there’s a leader and a follower, and, traditionally, the woman follows. As Meghan moved from beginner classes to the late-night dance halls of New York’s vibrant tango underground, she discovered that more than any footwork, the hardest and most essential lesson of the dance was to follow with strength and agency; to find her balance, regardless of the lead. And as she broke her own rule—never mix romance and tango—she started to apply those lessons in every corner of her life. Written in wry, lyrical prose, and beautifully enriched by the vivid history and culture of the dance, *Tango Lessons* is a transformative story of conquering your fears, living your dreams, and enjoying the dizzying freedom found in the closest embrace. “Like *Sweetbitter*, this is a memoir of a young woman trying to

make it in contemporary New York City. Like *H Is for Hawk* and *Julie and Julia*, it is also portrait of obsession...Flaherty is self-aware and writes beautifully.”—New York Journal of Books “Flaherty's writing contains moments of real beauty.”—Newsday

Hold Me Tight and Tango Me Home Maria Finn, 2010-01-01 The author describes how, after she divorced her cheating husband, tango lessons taught her about love and loss; how to follow and how to lead; and how to live with style and flair, take risks and sort out what you really want, in a book that also explores the culture, history, music, moves and beauty of the Argentine tango. Original.

Tango And The Political Economy Of Passion Marta Savigliano, 2018-02-06 What is tango? Dance, music, and lyrics of course, but also a philosophy, a strategy, a commodity, even a disease. This book explores the politics of tango, tracing tango's travels from the brothels of Buenos Aires to the cabarets of Paris and the shako dansu clubs of Tokyo. The author is an Argentinean political theorist and a dance professor at the University of California at Riverside. She uses her ‘tango tongue’ to tell interwoven tales of sexuality, gender, race, class, and national identity. Along the way she unravels relations between machismo and colonialism, postmodernism and patriarchy, exoticism and commodification. In the end she arrives at a discourse on decolonization as intellectual ‘unlearning.’ Marta Savigliano's voice is highly personal and political. Her account is at once about the exoticization of tango and about her own fate as a Third World woman intellectual. A few sentences from the preface are indicative: ‘Tango is my womb and my tongue, a trench where I can shelter and resist the colonial invitations to ‘universalism,’ a stubborn fatalist mood when technocrats and theorists offer optimistic and seriously revised versions of ‘alternatives’ for the Third World, an opportunistic metaphor to talk about myself and my stories as a success’ of the civilization-development-colonization of Am ca Latina, and a strategy to figure out through the history of the tango a hooked-up story of people like myself. Tango is my changing, resourceful source of identity. And because I am where I am?outside?tango hurts and comforts me: ‘Tango is a sad thought that can be danced.’ Savigliano employs the tools of ethnography, history, body-movement analysis, and political economy. Well illustrated with drawings and photos dating back to the 1880s, this book is highly readable, entertaining, and provocative. It is sure to be recognized as an important contribution in the fields of cultural studies, performance studies, decolonization, and women-of-color feminism.

Intersecting Tango Adriana J. Bergero, In the early part of the twentieth century, Buenos Aires erupted from its colonial past as a city in its own right, expressing a unique and vibrant cultural identity. *Intersecting Tango* engages the city at this key moment, exploring the sweeping changes of 1900-1930 to capture this culture in motion through which Buenos Aires transformed itself into a modern, cosmopolitan city. Taking the reader through a dazzling array of sites, sources, and events, Bergero conveys the city in all its complexity. Drawing on architecture and gendered spaces, photography, newspaper columns, schoolbooks, high and low literature, private letters, advertising, fashion, and popular music, she illuminates a range of urban social geographies inhabited by the city's defining classes and groups. In mining this vast material, Bergero traces the profound change in social fabric by which these diverse identities evolved, through the processes of modernization and its many dislocations, into a new national identity capable of embodying modernity. In her interdisciplinary study of urban development and cultural encounters with modernity, Bergero leads the reader through the city's emergence, collecting her investigations around the many economic, social, and gender issues remarkably conveyed by the tango, the defining icon of Buenos Aires. Multifaceted and original, *Intersecting Tango* is as rich and captivating as the dance itself.

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