ACKNOWLEDGMENTS

A great many colleagues and fellow tangueros in Argentina, Uruguay, the United States, and elsewhere were extraordinarily gracious in sharing their time, knowledge, resources, and personal histories during the gestation of this edited volume. In addition to the contributors and translators whose formidable knowledge and hard work is represented in these pages, I would like to acknowledge and thank the Academia Porteña de Lunfardo, the Academia del Tango, Carlos Alonso, the Ateneo Popular de La Boca, Carlos Barea, Liliana Barela, Salvador Batalla, Florencia Bazzano, Marcos Blum, Eduardo Bucich, Juan Carlos Cáceres, Carlos Cañás, Giselle Casares, Juan Carlos Copes, Edgardo Cozarinsky, Arlene Dávila, Claudia DeBrito, Horacio de Dios, Lea Dolinsky, Estudio dNI Tango, Luis Feldman, Horacio Ferrer, Paula Ferrio, Jorge Firpo, Sebastián Freire, Fundación Kónex, Florencia Garramuño, Omar Gasparini, Diego Goldberg, Adriana Groisman, Fermín Hontou (Ombú), Daniel Kaplan, the Latin American Library at Tulane University, Hernán Lombardi, Jorge López, Marcos López, Alfredo Lucadamo, Cristian MacEntyre, Acho Manzi, Deborah Miller, Gabriela Miró, Ben Molar, Alberto Mosquera Montaña, Gustavo Mozzi, Jorge Muscia, the Museo de la Ciudad, Curry O’Day, Marcelo Héctor Oliveri, Shannon Payne, Albert Paz and Valerie Hart, Marta Porto, Lydia Pugliese, Olga Reni, Walter Romero, Fernando Saavedra Faget, Alejandro Saderman, Marino Santa María, Gustavo Santaolalla, Walter Santoro, Marcia Schwartz, Claudio Segovia, Carlos Semino, Aldo Sessa, Luis Sessa, Gabriel Soria, Martín Soubiate, Rodrigo Spagnuolo, Rafael Squirru, Manuel Surribá, Julie M. Taylor, Cristina Torrallardona, Ignacio Varchausky, Rubén Vela, Leo Vinci, Manrique Zago, and all my colleagues and students at Tulane, with whom and from whom I learn so much.

Four figures who nurtured my metejón with the tango by providing an unending supply of information, friendship, and inspiration throughout the process deserve special mention. Oscar Conde indulged my curiosity and
questions from start to finish with patience, wisdom, and good humor. Fernando Rosenberg, a cosmopolitan porteño par excellence, recommended people, places, classes, and resources that were exactly right. Hermenegildo Sábat accompanied the project with his art, vision, ear for jazz, and reminisces of New Orleans. Gregorio Traub, the oracle of Barracas, offered privileged information on the histories of tango and Buenos Aires from a massive memory bank that he keeps in his head.

Research and assembly of this book was made infinitely richer and sweeter when Eduardo Alvelo stepped in as the project’s guitarrista de Gardel, its essential accompanist. A great many of the contacts and interviews with hallowed figures of rioplatense cultural history were secured through his intervention. This is very much his book, too.

Many thanks to Valerie Millholland, Miriam Angress, Susan Albury, and everyone else at Duke University Press who helped see the book through to publication.

Research for this edited volume was supported by several generous grants from the Stone Center for Latin American Studies and the School of Liberal Arts at Tulane University.