

# TANGO

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# NOTICIAS

JUNE/JULY 07, VOLUME 08, ISSUE 04

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# INTERVIEW WITH PEDRO “TETE” RUSCONI AND SILVIA CERIANI

By Sarah R. Graff



Tete and Silvia came to Chicago to participate in the Chicago Mini Tango Festival ([www.chicagotangofestival.com](http://www.chicagotangofestival.com)) held at the University of Chicago, April 20-22, 2007. It was Chicago's good fortune that they were able to stay until the end of May. Using Chicago as their base, they traveled to many communities around the United States (including San Diego, Minneapolis, Ann Arbor, Milwaukee, Houston, Woodstock, and New York City) to teach workshops, but they always returned to Chicago to teach two weekly classes. Although they were very busy, Tete and Silvia kindly made time for this interview. Please note that all of the questions were asked in English and then translated into Spanish by Ray Barbosa, who sponsored Tete and Silvia's visit to the United States. He was also the organizer of the "Mini-fest". Answers were translated from Spanish to English. Although we tried very hard to accurately translate this conversation back and forth, certain subtleties and nuances may have been lost.



**TN: How did you learn how to dance tango?**

**Tete:** I learned how to dance with my friends. **Silvia:** I learned with my friend (she said grasping Tete's arm). Tete was my first instructor and really the only one. After him you don't need anyone else.

**TN: When did you first begin dancing tango?**

**Tete:** I was 14 years old (for 57 years).

**Silvia:** I was 35 years old.

**TN: When did you begin dancing together?**

**Silvia:** In reality, we began dancing together in 1995. In 1996, I went with him for the first time to Europe.

**TN: In those early days when you were 14 years old Tete, what was it like to go to the milongas? Can you describe what the milongas were like? For example, did each neighborhood have its own milonga?**

**Tete:** Yes. Every barrio (neighborhood) had its own club that people would go to.

**TN: Did each barrio have its own style?**

**Tete:** Dancers danced. Everybody had their style. Barrios did not have a distinctive style. It was the dancers that were distinguished from particular areas, how each couple danced. **Silvia:** They had a lot of dance contests and people would come in from different barrios and then people noticed how the couples danced.

**Tete:** People would notice couples that came from different barrios during the contests but it wasn't the style of the

barrio, it was the individual style of the couples that people talked about. A lot of people participated in these contests. One or two couples from every barrio entered the contests and many people from the barrio would come to support their local couple. Large crowds would watch all of the dancers and support the couples from their own neighborhoods.

**TN: How many barrios were there?**

**Tete:** (smiling) A lot. **Silvia:** There is a song by Castillo where he talks about the various barrios called "100 Barrios Porteño". **Tete:** There aren't really 100 barrios but that is the song.

**TN: Did neighborhoods have their own local musicians?**

**Tete:** No (smiling and laughing at me). The orchestras formed differently. People who played music would form into different orchestras with Troilo or Canaro... **Silvia:** All of the different orchestras would go to the different barrios and the orchestras would always change musicians. **Tete:** Francisco Canaro had more than 30 musicians in his orchestra. He was a man who had a lot of money so he had the possibility to have a lot of musicians. He was also very famous because he made a lot of movies so he could change musicians frequently.

**TN: Did people dance to records or to live music?**

**Tete:** People danced to live music because of the orchestras. Then they couldn't pay the orchestras and they came out with vinyl records. **Silvia:** But then the orchestras began to produce records.

**Tete:** Everyone knew that records were going to last for a while. **Silvia:** I don't really know, but from the history and the photographs it seems they would make the records so they would play them on the radio. Then they would be able to have a live concert on the radio where everyone in all the different barrios could hear them at the same time. **Tete:** Classical music, folklore music, and tango music were all played on the radio. There was a different time for every different type of music.

**TN: Do you think the dance changed**

**at all when people began dancing to recorded music as opposed to live music?**

**Tete:** The milongueros never changed anything. Maybe they changed their dress but not their dancing. The dance changed because of the youngsters. They opened all these different doors. There were good consequences and also not such good consequences.

**TN: Did people stay in their own neighborhoods and dance in their local milongas only? What if someone from one neighborhood attended a milonga that was not their local milonga? Was it allowed or did it cause problems?**

**Tete:** Nah, nah. Fights were always because of women, nothing else but women. One man would take out a woman and then another man would try to take the same woman out and then each would see who was going to get her.

**Silvia:** Hmm and now it's the reverse!

**Tete:** Now the women fight for the men.

**TN: Would it be different for women? Could they go to milongas outside their own barrios?**

**Tete:** Nah, women could go everywhere. There were famous dance halls that people would go to and everyone would go there.

**TN: Would women go to the milongas alone or did they always have to go with their families? Was it appropriate for two girls to attend a milonga without supervision?**

**Tete:** At one time, the mothers used to go with them to the barrio clubs because the mothers used to dance too. The mothers would have an excuse, saying they would take their little girl, "Don't worry Daddy, I'll take her." **Silvia:** My aunt would go with her brothers. They were all about the same age but as long as she went with a man then it was all right. **Tete:** It was very strict in one area. It was very strict that the women did not go by themselves. It was an excuse of the parents and a very strict rule. **Silvia:** Yes. The advice given to my aunt was never to dance more than one tanda (set of music played during the

*“It makes you change when you get into the embrace; it makes your blood circulate in a different manner...”*

milonga – between 3 and 5 songs) with the same person. **Tete:** Exactly.

**TN: One tanda in the whole night?**

**Tete and Silvia:** Yes. **Tete:** Because after two or three tandas, you were boyfriend and girlfriend back then. If you became her boyfriend then you went with the whole family, escorting the woman to the milonga. A lot of the people were Europeans, Italians, and Spanish. **Silvia:** A lot of it was Catholic customs. **Tete:** There were always stories of love, fights, everything in the milongas but inside the milongas things were different. At that time people respected the women a lot more. Now there is a liberty. Everything is a lot quicker. Everything doesn't have to be so quick. Back then there was a lot more respect between the man and the woman.

**TN: Did rock and roll affect the popularity of tango?**

**Tete:** No. It was very important at one time, for many years. Rock and roll was very commercial. **Silvia:** For me it did. Something happened in Argentina. They danced tango from the '40s on but then there was a very interesting political period. For example, Enrique Santos Discépolo, a poet and composer, and Homero Manzi, also Celedonio Flores, both incredible poets, were very popular during the period of the Peronists. When Peron's popularity declined, anyone who wasn't a Peronist started attacking Discépolo. This is one side. Then the other side was the military that basically overthrew Peron. At that time there were popular tango concerts, tango on the radio, but then rock in roll comes into the picture. Its not the only thing that happened but it is another detail that happened. Then there were generational problems where the older people liked

tango but the younger people liked rock and roll. During the time of Peron everyone liked tango but after Peron's downfall some people liked tango and some people did not. This was something.

**TN: Do you agree Tete?**

**Tete:** After 1962 tango started becoming less popular. Rock and roll brought a revolution to the young people. I didn't stop dancing tango and many people didn't either. People danced both and at some point, maybe in the late 1960's people stopped really dancing tango.

When the military was there people had to sneak around to dance. **Silvia:** If you listen there is music from the 40's and late 40's from Di Sarli, and if you keep listening it starts changing in the 50's to the late 60's, so there is a change that is evolutionary. In the middle of the '50's it was forbidden to use some "lunfardo" words, so poetry and composers "had to" change. Around '56 "tango" sounded liked "bolero", sweet, slow, talking about solitude and romance; no more play horses, alcohol or existentialist troubles.

**Tete:** In the 30's and 40's the orchestras were smaller and as the orchestras grew in the 50's, the music changed. Musicians changed orchestras more often too, which also changed the music. The best orchestras had all the best musicians, the best bandoneón player, the best everything. Now people dance tango but the prices have gone up. 10 pesos is a lot of money for people to pay in Buenos Aires because the economy is very bad right now. The people still go dancing, but maybe not as much as they used to. Maybe now it's changing because of the electronic tango music. Before a lot of people from Argentina were dancing tango in the milongas but now there are people



from all over the world. Everybody has always known tango, but nobody ever gave it any credence. They opened the doors with all these tango shows that had different figures and boleos. Who would have known that England wanted to have tango? England didn't buy anything. In the U.S., if they sell it people wanted to buy it. Korea, China, what do they know about tango? But now they dance tango. Who would have known? **Silvia:** We can use the phrase of Milena Plebs (the famous tango dancer) "Tango is the best excuse to embrace yourself with someone unknown."

**TN: Do you think it is possible for foreigners, non-Argentines, to truly and honestly dance tango or do you think that there is something in the Argentine culture, history, and way of life that is inexplicable from the dance?**

**Tete:** If you dance tango well, then you dance tango well. You don't have to be Argentine. And not everyone in Argentina dances tango well. In Germany, Switzerland, and Holland there are many good dancers.

**TN: How about the U.S.?**

**Tete:** (thumbs pointing downward laughing). No, the problem with the U.S. is that organizers get anybody they can to come and teach. Well, everybody does it everywhere even in Germany, Holland and France, of all those places. But because this is a business, its work for these dancers, they don't come to teach you tango, they come to teach you steps. There are only between 5-10 tango teachers that can really teach you how to dance tango. They know how to dance but they also know how to teach. If they know how to dance but they don't know how to teach that doesn't work and if they don't know how to dance and they don't know how to teach its even worse. And if you really think about it, the music is tango; it's not the steps. Whatever style of dance you dance the music always comes first. So what happens, if a teacher comes here and they sell you steps instead of teaching how

to dance, what happens? You don't dance. You learn steps because that is what you think you need to learn. **Silvia:** Teachers have to practice themselves and learn how to teach before they teach. Its not like all of the good instructors are in Buenos Aires, there are some bad ones too. There are probably more professors there than there are students. I am also a painter and I worked with great masters to learn. I listened a lot and then I started drawing. Matisse said, "If you start from where I finished then you are lost." Everyone wants everything fast from fast food to a fast step. **Tete:** The worst is not that you live fast but that you don't understand it. It doesn't matter what country you are from but some countries are like vinegar and they don't feel comfortable being in a close embrace with another person. You go to Switzerland and everyone lives fantastically but nobody smiles or laughs. It doesn't matter how you dance, its how you feel. It makes you change when you get into the embrace; it makes your blood circulate in a different manner.

**TN: You have instructional videos on dancing salon tango through Daniel Trenner. When you were approached to make the videos, did you agree to make them right away or did you hesitate? Did making the videos help promote you as a teacher outside of Buenos Aires?**

**Tete:** Daniel Trenner was after me for 5 years to make the videos but he didn't give me anything to make them. He is a friend of mine but at that time I was just dancing I didn't want to teach classes. After awhile I agreed.

**TN: Did you think about how it would benefit people all over the world when you agreed?**

**Tete:** When I dance I don't know anything. He asked me to do the video, told me he would give me some money and I agreed to make the video. **Silvia:** We made the videos in the morning. We did it from 9am-1pm. We never repeated anything. **Tete:** Only one take. **Silvia:** Daniel told me he needed me to make

the video because he was afraid Tete was going to say, "Forget it" at the last minute. He wanted me there to make sure Tete would be there too.

**TN: One of the reasons why I ask about the videos is because some people argue that videos are detrimental for many tango students.**

**Tete:** Some videos do help. **Silvia:** If you know something they can be helpful but if you don't know anything then they aren't helpful. **Tete:** People buy the videos to look at what I do with my feet but I don't dance with my feet, I dance with my body. **Silvia:** Daniel was trying to find a way to have all the best teachers recorded. Daniel did a good job because without his work nobody would have known about all those great Argentine dancers. It also has some merit because you learn the different styles of the different teachers. **Tete:** Yes, its great work because of that. Right now you can't even do a video because people are filming you all the time and putting you all over the place. Different people take videos of you and before you know it they make a commercial. So you can't make videos now.

**TN: So does it bother you that a lot of foreigners are filming in the milongas?**

**Tete:** If that was my whole living I wouldn't like it. No it doesn't bother me.

**Silvia:** It does bother me. It's an invasion of my privacy. There are places where people say its okay to film but it's treating us like animals taking pictures of us all the time. **Tete:** But if you say no, people will find ways to do it anyway.

**TN: I read somewhere that you do not like electronic tango, is this true?**

**Tete:** You have to respect the music that people like. I respect all the people that dance to all other types of music. Electronic music is not tango. The more they put bandoneón into electronic music does not make it tango. You don't have to call it tango. Piazzolla came here and played music and said it was music of

Argentina but he didn't say it was tango - and he plays tango. The music of Argentina is folkloric and tango. If people dance folkloric the way they dance tango, I don't like that either. It's folkloric so it should be danced that way. Folklore is folklore and tango is tango. You can dance swing or rock and roll in the U.S. and you dance it the way it's done here. Tango is not rock and roll and it's not swing. It's something else. How is the world? It is terrible, right? Because they don't respect anything. The world would be tranquil if you put everything where it's supposed to be.

**TN: What else do you like to do besides dance tango? What was your profession?**

**Tete:** I worked for the city as a public employee from 7pm -1am. After work I would go and dance and get to bed by 8am! Sometimes I would miss work...(he said with a little wink in his eye). **Silvia:** Tete was a rock and roll champion for 5 years. There was a marathon dance contest with people from all over and all kinds of dances. He beat the record of 102 hours of dancing with his 137 hour-long marathon. **Tete:** The choreographer Pina Bausch from Germany invited me to Europe in 1997. I danced a piece of hers

called "Nur Du" (only you) for three years in a row. She also invited me for the 25th anniversary of Tanztheater Wuppertal. There I danced "Nur Du" with her in the close embrace. It was a 30-day spectacular and some of the best dancers in the world, including Nureyev, were there. **Silvia:** I am an actress and a painter. I began dancing when I started working with Tete. With everything I am doing right now I have not had enough space to paint. I also write theater pieces. My last performance was in 2004 at La Catedral with guitar players and a singer. I also danced tango there.

**TN: Who are your favorite composers? Orchestras? Singers?**

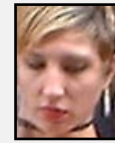
**Tete:** Composers - Pugliese, Troilo, and Vargas. Singers - Castillo but there are so many great singers. **Silvia:** Composers - Anibal Troilo and Julio De Caro. Singers - Angel D'agostino, Raúl Berón, Alberto Castillo, Roberto Ruffino. In Poetry I choose Pascual Contursi, Enrique Santos Discépolo, Homero Manzi and Celedonio Flores. Carlos Di Sarli, Pedro Laurenz and some tracks by Osvaldo Pugliese are my favorite orchestras to dance to.



**Sarah R. Graff**  
Senior Regional Editor  
tel: 773.575.6906  
s-graff@uchicago.edu



**Cindy Pamintuan**  
Chicago Events Editor  
chicagotangoevents@yahoo.com



**Nina Tatarowicz**  
Central Tango Editor  
central\_tango@yahoo.com



**Misha Goro**  
Creative Director  
michael@mgoro.com



**Steven Fosdal**  
Web Master  
steve@fosdal.net



**Romulo Assis**  
Teachers Page Editor  
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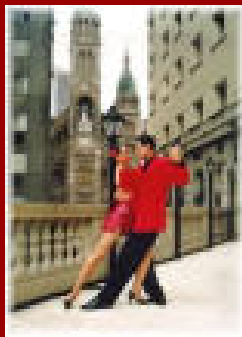
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437-2122; Email: Jorge@21tango.com; Web:  
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#### Tango Chicago Tuesday Night Milonga

Tango Chicago Dance Centre, 1043 W. Madison,  
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Host & DJ: Al Gates. Further info: 312.850.1078.  
www.tangochicago.com

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##### Somer & Agape's Tango Motivo

Barba Yianni Grecian Taverna. 4761 N. Lincoln  
Ave., Chicago. 9:30 pm - 12:30 am; \$10. Lesson  
prior to milonga. Hosts & DJs: Somer Surgit  
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somersurgit@yahoo.com; Agape 773-936-1619  
findagapepappas@yahoo.com

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Café Duvall, 2257 West 23rd Place Chicago. 8:30  
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# Chicago Tango

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## Nuestro Tango

Last Friday of every month. Latvian Community Center. 4146 N. Elston Ave., Chicago, Illinois. 9:00 pm - 1:00 am; \$15 "Free" class prior to milonga (8:00-8:15 pm) with prior reservation to one of the hostesses: Valentina Cisar, Carmen Pinto and Phoebe J. Grant. DJ: Tony Cosentino or Fred Romero. Further information: Valentina 262.942.4587; Carmen 773.279.9414; Phoebe 312.342.4335 773.260.2595. WindyCityTango@yahoo.com

## Tango Che Milonga

Every 2nd & 4th Fridays, 9pm - 1am. Cafe Duval 2257 W. 23rd Place, Chicago, Illinois, Classes prior; \$8 fee. Contact: Daniel Noce/Ramona Nita Tel. 773-376-8760, danielnoce67@hotmail.com, Ramonabaile27@yahoo.com

## SATURDAY

### Recuerdo Tango Club

6137 N. Northwest Highway, Chicago, Illinois 9:00 pm - 3:00+ am; \$15. Hosts: Carlos & Melisa Favre; DJ: Carlos Favre. Further info: 773-617-6311, tango@recuerdoclub.com. www.recuerdoclub.com

### De Corazón a Corazón

American Tango Institute 325 N. Hoyne C-404, Chicago, Illinois 9:00 pm - 2:00 am; \$15. Host & DJ: Netza Roldan. Further information: Netza Roldan 312-287-8406, MyTangoNet@Yahoo.com. www.americantangoinstitute.com

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## SUNDAY

### Tango Matinee at the Ritz

Ritz Tango Café, 933 N. Ashland Ave., Chicago, Illinois; 7:00 PM - 10:00 PM; \$10; class before milonga. Contact: Jorge Nidas 312-437-2122; Email: Jorge@21tango.com; Web: www.21tango.com or www.RitzTangoCafe.com

### Somer & Agape's Tango Motivo

Barba Yianni Grecian Taverna. 4761 N. Lincoln Ave., Chicago, IL. 9:30 pm - 12:30 am; \$10 Lesson prior to milonga. Hosts & DJs: Somer Surgit & Agape Pappas. For information: Somer 773-807-5704. somersurgit@yahoo.com; Agape 773-936-1619 findagapepappas@yahoo.com

## CHICAGO PRACTICAS

### MONDAY

#### Ritz Tango Cafe Guided Practica

Ritz Tango Café, 933 N. Ashland Ave., Chicago, Illinois. 9:00 PM - 12:00 + AM; \$10; free class before milonga. Contact: Jorge Nidas 312-437-2122; Email: Jorge@21tango.com; Web: www.21tango.com or www.RitzTangoCafe.com

### WEDNESDAY

#### U of C Practica

9-10pm, U of C, 1212 E. 59th St. Chicago, Illinois, lesson prior to practica; Cont: Marco Mambeli marco@hep.uchicago.edu

### THURSDAY

#### Chicago Tango Project Practica

Dance Connection Studio. 3117 N. Clybourn, Chicago. 7:30 - 10:00 pm; \$10, Light refreshments provided. Contact: Sarah & Misha: 773.575.6906, www.tangoproject.com \*On hold summer 2007\*

#### U of C Practica

8-9pm, U of C, 1212 E. 59th St. Chicago, Illinois, lesson prior to practica; Cont: Marco Mambeli marco@hep.uchicago.edu

### Vernon Hills Practica

Bally fitness Center, Intersection Route 60 & Deerpath. Vernon Hills, Illinois 7:30-9:30pm; \$10 fee Contact: Ellen & Oleg Mashkovich. Tel. 847-409-4513 una\_emocion@yahoo.com

## FRIDAY

### Tango Che Practica

Every 2nd & 4th Fridays, 9pm - 1am. Cafe Duval 2257 W. 23rd Place, Chicago, Illinois, Classes prior; \$8 fee. Contact: Daniel Noce/Ramona Nita Tel. 773-376-8760, danielnoce67@hotmail.com, Ramonabaile27@yahoo.com

### Tango Chicago Dance Centre

1043 W. Madison, Chicago, Illinois. 7:30-11:00 pm, open to all levels; \$12. Contact: Al Gates 312.850.1078. www.tangochicago.com

## SATURDAY

### Tango Practica at the Ritz

Saturdays, 11am-1:30pm Ritz Tango Cafe 933 N Ashland Ave; Chicago, Illinois \$8 (\$5 w/ student ID) Contact: Burak Ozkosem 312-810-0252 buraktango@gmail.com

## SUNDAY

### Practica with Instructions at Mercury Cafe

Mercury Cafe. 1505 W. Chicago, Chicago, Illinois; 4:00-6:00 pm; \$10; Contact: Daniel Noce (773-510-5726) Ramona Nita (773-220-8918)

### Tango Sentido Productions Practica

Drucker Center; 1535 N. Dayton St. Chicago, Illinois; 6:00 PM - 9:00 PM; \$10. Contact: Dany Novakovich 312-296-1955, 773-550-2646; http://TangoInChicago.com

## ON-GOING CLASSES

Check the Chicago Teachers link on our website www.tangonoticias.com/teachers

# Central Tango

## FAYETTEVILLE, AR

Contacts: Elayne's Dance - The Art of Social Dancing, [www.elaynesdance.com](http://www.elaynesdance.com), [info@elaynesdance.com](mailto:info@elaynesdance.com), 479.521.6683

## DENVER AND BOULDER, CO

Contacts: Gabriela Carone, [carone@buffmail.colorado.edu](mailto:carone@buffmail.colorado.edu), 303-546-5520, [www.ragtime.org/dance/](http://www.ragtime.org/dance/); [www.danceoftheheart.com](http://www.danceoftheheart.com); Boulder - Deb Sclar: [deb@danceoftheheart.com](mailto:deb@danceoftheheart.com); Denver - [www.mercurycafe.com](http://www.mercurycafe.com); Chas Gale at (303) 320-4020, [hotchang@msn.com](mailto:hotchang@msn.com), [www.thetangohouse.com](http://www.thetangohouse.com); Colorado Springs [www.tangospings.com](http://www.tangospings.com)

## ATLANTA, GA

Contacts: [www.atlantatangofestival.com](http://www.atlantatangofestival.com)

## CHAMPAIGN-URBANA, IL

Contacts: [www.centragtango.com](http://www.centragtango.com); Joe Grohens: [joe@joegrohens.com](mailto:joe@joegrohens.com); [www.tango.joegrohens.com](http://www.tango.joegrohens.com) 217.378.4751, Ron Weigel: [TangoSociety@aol.com](mailto:TangoSociety@aol.com); 217.328.1311  
Valerie Williams: [www.vjw.biz/docs/amessocdnc.htm](http://www.vjw.biz/docs/amessocdnc.htm); [v@vjw.biz](mailto:v@vjw.biz); 515.232.7374;

## AMES / DES MOINES, IA

Contacts: Valerie Williams: [www.vjw.biz/docs/amessocdnc.htm](http://www.vjw.biz/docs/amessocdnc.htm); [v@vjw.biz](mailto:v@vjw.biz); 515.232.7374;

## FAIRFIELD / IOWA CITY, IA

Contacts: Greg Kovaciny, Iowa City Tango Club [kovaciny@inav.net](mailto:kovaciny@inav.net). New website: <http://soli.inav.net/~dance/tango.html>. It is the official home of Iowa City Tango Club, and includes extensive information on things going on in the Iowa area, including our events in Iowa City, Cedar Rapids, Fairfield, Des Moines, Ames.

## INDIANAPOLIS, IN

Contacts: [www.tangoindy.org](http://www.tangoindy.org); [info@tangoindy.org](mailto:info@tangoindy.org), David Crosley: [dcrosley@challenge-inc.com](mailto:dcrosley@challenge-inc.com); 317.407.8181, Barb Bill: 513-321-3546; [bbillcinci@yahoo.com](mailto:bbillcinci@yahoo.com)

## WEST LAFAYETTE, IN

Contacts: <http://web.ics.purdue.edu/~tango>  
Michelle Murphy: [mcmurphy@psych.purdue.edu](mailto:mcmurphy@psych.purdue.edu)

## GRAND RAPIDS, MI

Contact: Carmen Maret; [foliasmusic@yahoo.com](mailto:foliasmusic@yahoo.com)  
Website: <http://www.grtango.org/>

## ANN ARBOR, MI

Contacts: [www.umich.edu/~umtango](http://www.umich.edu/~umtango); [umtango@umich.edu](mailto:umtango@umich.edu); 734.327.0642 or 734.564.0811

## DETROIT, MI

Contacts: Amy & Ray: [MotorCityMilongueros.com](http://MotorCityMilongueros.com), 313-655-4680, [AmyandRay@wowway.com](mailto:AmyandRay@wowway.com)  
Metro-Detroit area: Argentine Tango Detroit  
Lori Burton: [Lori@argentinetangodetroit.com](mailto:Lori@argentinetangodetroit.com);  
<http://www.argentinetangodetroit.com>  
586.254.0560

## TWIN CITIES, MN

Contacts: [www.mntango.org](http://www.mntango.org) [www.geocities.com/twincitiestango](http://www.geocities.com/twincitiestango) Steve Lee: 612.729.5306,  
Lois Donnay: [donnay@donnay.net](mailto:donnay@donnay.net), 612.822.8436;  
Frank Williams: [Frankw@tc.umn.edu](mailto:Frankw@tc.umn.edu), 612.379.4565. For a weekly update of Twin Cities tango activities <http://mntango.org/mailmn/listinfo/> and subscribe to 'TSOM'- announce.

## MINNEAPOLIS, MN

Contact: Tango Society of Minnesota: Diane Hillbrant President, [diane\\_hillbrant@yahoo.com](mailto:diane_hillbrant@yahoo.com)

## KANSAS CITY, MO

Contacts: Korey Ireland; at <http://www.ko-arts.com/tango.html>; [korey@ko-arts.com](mailto:korey@ko-arts.com); or 816.931.9545

## MT. VERNON, MO

Contacts: Karen Whitesell: [www.thelearningdepot.com/murrays-1/](http://www.thelearningdepot.com/murrays-1/); 417.471.1001

## ST. LOUIS, MO

Contacts: St. Louis Argentine Tango Yahoo Group: [http://groups.yahoo.com/group/St\\_Louis\\_Tango/](http://groups.yahoo.com/group/St_Louis_Tango/) and <http://cec.wustl.edu/~hs3/TangoSt.Louis>: <http://www.tangostlouis.com/> Roxanne McKenny: [www.tangoteacher.com](http://www.tangoteacher.com), 314.324.0887.  
Carter Maier: [tngomn@hotmail.com](mailto:tngomn@hotmail.com).  
Estella & Randy: [tangoartists@tangorosa.com](mailto:tangoartists@tangorosa.com), [www.tangorosa.com](http://www.tangorosa.com), 314.849.3007;  
Rick Barbarash: 314-993-3698, [rbarbarash@yahoo.com](mailto:rbarbarash@yahoo.com), Milonga Sin Nombre- Monthly Alternative Milonga: <http://home.earthlink.net/~rbarbarash/analternativemilonga>  
Shaun Sellers: [sellers@me.wustl.edu](mailto:sellers@me.wustl.edu)  
Gateway Tango: <http://www.gatewaytango.org>

## ALBUQUERQUE/SANTA FE, NM

Contacts: The Tango Club of Albuquerque at [www.geocities.com/tango\\_abq/special.html](http://www.geocities.com/tango_abq/special.html) Paul Akmajian [tango\\_abq@yahoo.com](mailto:tango_abq@yahoo.com) Aas

## LAS VEGAS, NV

Cont: Allison, Gabriel; [www.tangosilhouette.com](http://www.tangosilhouette.com)  
Contacts: Vittorio, and Will Maricondia  
[podexl123@cox.net](mailto:podexl123@cox.net), [www.Zapatosrojos.info](http://www.Zapatosrojos.info)

## TULSA, OK

Contacts: Fred and Jessica Stowell; [fjstowell@aol.com](mailto:fjstowell@aol.com). Contact: Karenna, [KarennaLa@cox.net](mailto:KarennaLa@cox.net)  
Address: Casa Tango 4176 S. Birmingham Place  
Tulsa, OK 74105

## CINCINNATI, OH

Contacts: Fred and Jessica Stowell; [fjstowell@aol.com](mailto:fjstowell@aol.com); or Virginia Malton at [vmalton@yahoo.com](mailto:vmalton@yahoo.com)  
Barbara Bill @ [bbillcinci@yahoo.com](mailto:bbillcinci@yahoo.com) and Patricia Paz @ [pato\\_paz@hotmail.com](mailto:pato_paz@hotmail.com)  
[www.CincinnatiTangoZone.com](http://www.CincinnatiTangoZone.com)

## CLEVELAND, OH

Contacts: [www.neotango.net](http://www.neotango.net) for more current Northern Ohio info Greg Messina, [neotango2000@yahoo.com](mailto:neotango2000@yahoo.com), 330-554-8900

## PITTSBURG, PA

Contacts: PATangoS – Pittsburgh Argentine Tango Society at [www.pitt.edu/~mchp/PATangoWeb.htm](http://www.pitt.edu/~mchp/PATangoWeb.htm), Trini or Sean [patangos@yahoo.com](mailto:patangos@yahoo.com) or 412.521.1478

## MADISON, WI

Madison Tango Society, [info@madisontango.org](mailto:info@madisontango.org)  
<http://www.madisontango.org/> 608-236-0198  
Nicole Stevens: 608-213-8301,  
[milongamadison@yahoo.com](mailto:milongamadison@yahoo.com)

## MILWAUKEE, WI

Contacts: Nina Tatarowicz [www.tangoelixir.com](http://www.tangoelixir.com) or 312-730-8873.

## MONTREAL, QUEBEC, CANADA

Contacts: [www.festivaldetangodemontreal.qc.ca](http://www.festivaldetangodemontreal.qc.ca)

## TORONTO, ONTARIO CANADA

Contacts: [www.tangoacademy.org](http://www.tangoacademy.org); Musharraaf Farooqi at [info@tangoacademy.org](mailto:info@tangoacademy.org) or 416.536.8446.

Please send any information regarding contact information for Argentine tango events in the Midwest to [central\\_tango@yahoo.com](mailto:central_tango@yahoo.com) and we will be sure to update each community's contact listing. Also, let us know if you'd like your community featured in an upcoming issue.