

**COVER ART BY  
SILVIA CERIANI**  
TITLE: "MILONGAL"  
MEDIUM: INK AND COLLAGE  
(CUADRILAGE) ON PAPER

# TANGO

# NOTICIAS

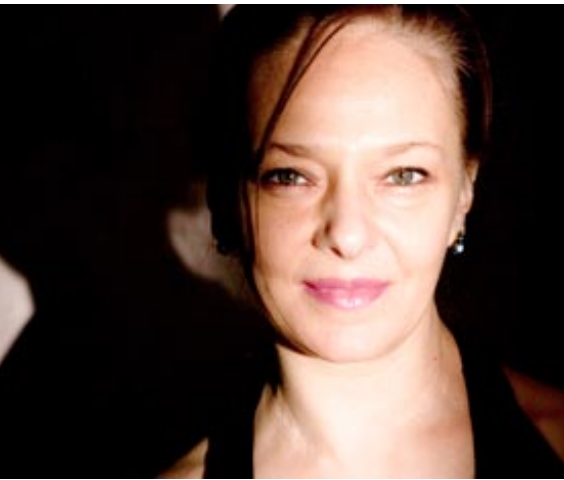
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# Interview With Silvia Ceriani

BY SARAH GRAFF WITH THE HELP  
OF JOAN BISHOP  
PHOTO BY LORRAINE HART

**TN** In the tango world most people know you as Tete's dance partner, not as a visual artist. Can you tell us a little bit about yourself as an artist? How and why did you become an artist?

**Silvia:** In 1982 I started working as a waitress in a well known bar, Seddon, a place where a Cuban pianist was playing nightly. He played like Bola de Nieve. I think that bar was the first in Buenos Aires where you could hear Salsa. I came to know a lot of people from different countries and disciplines at this place. There were actors, musicians, painters, periodists, and writers. Eventually, I withdrew from the university where I was studying. That summer I went to the sea to read and think about my direction. I read works by Antonin Artaud, and a novel by Pasolini. It was during this time of introspection that I decided to learn how to act, and I began when I returned to Buenos Aires.

A friend of mine introduced me to Aída Carvallo, an incredible artist (an engraver and printmaker) who proposed that I work as a model in her studio. She introduced me to Roberto Paez, and I began modeling for him as well as others. Seated for hours while modeling I listened to conversations about master pieces, and different artistic concepts. This was a good introduction for me as I first came into

the world of art, drawing, and theater. In the world of theatre I met Meyerhold and Kantor. Thinking back, a great revelation for me was Gordon Craig. Theater is a nice way to combine fields of art.

**TN** When you were studying art, and perhaps even now, which artists taught you the most and why?

**Silvia:** Fortunately, I have had more than one teacher. Besides their examples of life, they have had respect and love for the discipline they embraced. To me, this is the most important thing to learn and to transmit.

My first instructor in theatre was Julian Howard, who shared with me two important concepts: The first was that each thing can be represented; second and most importantly was that one must decide in what way one chooses to represent this "thing." (In other words, how you invest yourself in the portrayal of whatever you take on as a role.)

In the field of art, I would say that Roberto Paez was especially influential, particularly his vision about life and how you live it. He made me feel that it is possible to actualize your personal vision in this world, to practice one's philosophy as an art, because aesthetics and ethics are different faces of the same coin. He taught me that when you take a piece of paper and put your first mark on it there is no other paper more important than this,

because it is yours (and unique to you). He taught respect for the material, and time. We also shared literary interests. He introduced me to T.S. Eliot, and his four quartets, Lautremont and many more. I introduced him to Dürremant. Nice times!

**TN** What inspires you to create visual art? How do you generate ideas for the images you create?

**Silvia:** I started working on big pieces in the nineties when I began thinking of characters that were interesting to me and bigger than life, like Marlon Brando, Eva Duarte, Einstein, Mick Jagger, Marilyn, and Emma Pill. I began these works on paper, and continue to work with paper because it is disposable and inexpensive, and I consider it a minimal medium because of its ultimate impermanence.

**TN** Some of your artwork uses tango as a subject. Do you think your experience as a dancer has impacted your artwork or do you think your artwork has impacted your dancing?

**Silvia:** When teaching tango lessons or workshops, I like to use visual concepts to explain certain types of movements. For example, when talking about how Tete dances, I like to say that he is drawing in space with his body, or drawing over the floor with his feet and body.

Few of my works actually represent tango, but the influence is there. In my

case, to dance is an over-all pleasure. This sensation has changed my life, and in this sense I can say emphatically, that dance has impacted my art work, since I do not separate the two. Writing, drawing, even painting is in solitude. I have the perfect combination: half solitude, half social.

**TN One can say that tango and visual art are two separate mediums in which one can create forms and by doing so transmit an idea or emotion. What specifically motivated you to cross these two mediums?**

**Silvia:** Yes, of course they are separate mediums. Music is yet another medium, and a bridge that motivated me. In the work entitled, Milongal, the images of bodies moving in space are ordered, yet interwoven horizontally and linearly. Movement is also enhanced by diagonals within the composition. Combined they represent more than dance. It could be considered a metaphor for life, as tango has also been compared.

**TN You also have worked in the theater. Can you tell us a little bit**

**about that and how you link it to your visual art?**

**Silvia:** I do not know exactly how, but again it relates to the fact that I do not separate life from my art, so all of my major interests influence my art. I think Tadeus Kantor's works inspired me to draw while I was preparing an acting scene. When you reach a point where you can draw your ideas you have made the first step outside of yourself. This is not necessarily ART, but it is a good beginning.

I'm not a practicing actress now, but the theater made an imprint upon my life, and therefore my work. I began to write in 2005, and drew to clarify my thoughts and define spaces. But, of course, this is personal. In my case the words are floating and they take shapes and forms because I am visual

**TN Do you have any shows in the near future where people can see your work, or is there a place where people can view more of your works on paper?**

**Silvia:** A museum in the United States has expressed an interest in mounting an

exhibition, and I am busy working on a larger, cohesive body of work to present. This series will be collages on paper, drawings and photos inspired by Invisible Cities, by Italo Calvino. The city stories are textually disconnected and each is strongly surreal, wherein people do things, and describe things that are impossible, however encountering them in the written word leads the reader to think or feel in new and different ways. My intention in this body of work will be to engage the viewer in new ways of thinking about life, speech, communication, and thought.

My Website is under construction, and soon you can get a larger vision of my work than previously displayed on the site. I hope you will enjoy it as much as I am enjoying creating it.

**You can visit Silvia's new website at: [www.silviaceriani.underbit.com.ar](http://www.silviaceriani.underbit.com.ar)**

Silvia would like to thank Joan Bishop, President of Houston Argentine Tango Association (HATA), for helping her express herself in English.

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# TANGO GUIDELINES

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JANUARY 2001 TANGO NOTICIAS

## ABOUT MILONGAS

### Milongas v. Practicas

The term "Milonga" has 2 meanings.

First: it is a name for a social dance party.

Second: it is a specific type of music,

a close relative and predecessor to the tango known by its steady rhythm.

The term 'practica' signifies exactly what it sounds like – a practice session. This is a time when people have the opportunity to work on steps they have learned in classes and workshops. Often there is a teacher or other students around to answer questions about a particular step. During a practica, it is perfectly acceptable to stop on the floor and talk through a step. This should never be done during a milonga, where the purpose is just to dance and have a good time.

### What's a Tanda?

A tanda is a group of songs in one particular style usually performed by one orchestra. It allows the dancers to get into the feeling of the music with their partner for more than one dance. Traditionally, people will dance the entire tanda with the same partner. In Buenos Aires, if someone does not complete the tanda with the same person it is considered an insult.

### What's a Cortina?

In Buenos Aires, a cortina is always a short piece of non-tango, or even non-danceable, music played to signal the end of a tanda. This music acts as the cue for escorting the woman back to her seat.

### Asking for and Accepting a Dance the Argentine Way

At the milongas in Buenos Aires, often not a word is spoken in asking someone for a dance. A man will look around the room and try to make eye contact with a woman. Also, a woman can initiate the eye

contact as well. If she does not want to dance with him, she will avert her gaze. If, however, she wants to dance with him, she will make eye contact; he will then slightly nod his head in the direction of the dance floor. If she has decided to dance with him she will nod yes. Only at this point would a man go to a woman's table and escort her to the floor. This set of conventions serves a myriad of purposes. First: it prevents women from feeling obligated to dance with just any man who comes to her table and asks her to dance. Second: men are kept from looking foolish by going to a table and being refused a dance. Third, if for any reason something comes up, or anyone changes his or her mind, no one else need ever know.

### Milongas and Valses

Milongas and valsas are the two other dances closely related to tango and danced at a milonga. Valsas basically exhibit the same tempo as a Viennese waltz but also possess a definite tango flavor with an emphasis on syncopation and turning movements that match the music. Milongas, on the other hand, pre-date the tango, having evolved from the African Candombe – a dance form recognizable by its steady beat. Although many people just dance tango steps to milonga, there is a specific way to dance the milonga, always changing one's weight with every beat of the music."

## DANCE COURTESY

### Line of Dance

Dancers at a milonga should respect the line of dance – counter-clockwise around the room. When someone wants to do fancy figures they need to move to the center of the floor, execute their move, and then blend back into the line of dance. Cutting across the middle of the dance

floor is impolite and can be dangerous. Also, a person never wants to stop for long periods in the line of dance unless, of course, there is an extremely long pause in the music! Steps should generally contribute to progressing forward. Traditionally, it was bad form to pass another dancer on the floor when all were moving in the line of dance.

### Can I Dance Fancy Steps such as Ganchos and High Boleos?

Normally – no. The dance floor can be a crowded place. Steps like these were designed for performances, not a social floor. It is very easy to kick someone else on the floor when doing such moves. If a boleao is led, it should be done with the woman's toe staying very low to the ground for safety.

### The Music is Playing. Why aren't People Dancing?

In the old days, single people came escorted to milongas. Between the songs proved to be the only time that couples had to talk to each other without anyone listening. Often one would talk to one's partner through the entire introduction of a song, often lasting as much as 30 seconds! At one time, it was like magic to watch the entire floor begin to dance at the same time as the musical introduction completed!

### Talking and Teaching on the Dance Floor

Tango is an intimate, personal, and improvised dance. A person's focus should only be on your partner and the music. Unlike other forms of social dance, any step can be changed at any time. Obviously, this is also why no one should be teaching on a social dance floor, since this can be extremely distracting and dangerous to the other dancers.

Photo by Lorraine Hart www.LHartPhoto.com



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Do you have a product or service to sell? A room to rent for tango dancers? Advertise in both the Tango Noticias newsletter and our website **www.tangonoticias.com**. Our newsletter reaches tango enthusiasts not only in the greater Chicago area but around the U.S. and the world. Advertising in Tango Noticias is a great way to reach a wide audience.

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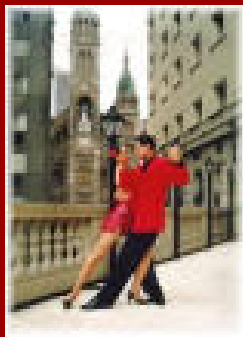


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## Chicago Tango

### CHICAGO MILONGAS

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4729 N. Lincoln Ave., Chicago, IL.

8:00 PM - 10:45 PM. Every Tuesday - weather

permitting - from the 'first day of Summer'

through end of August. \$5 donation appreciated.

Host: Beth Braun. Further info: 847-846-5611,

Bethdance1@aol.com

##### Images Free Milonga

3908 N. Lincoln Ave., Chicago, Illinois

8-12am; free class plus milonga; Contact: Daniel

Noce 773-510-5710, Ramona Nita 773-220-

8918

##### Milonga Entre Amigos

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

#### Tango Chicago Tuesday Night Milonga

Tango Chicago Dance Centre, 1043 W. Madison,

Chicago, Illinois. 8:30 pm - 12 midnight; \$12.

Host & DJ: Al Gates. Further info: 312.850.1078.

www.tangochicago.com

#### WEDNESDAY

##### 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

& Agape Pappas. Info: Somer 773-807-5704.

somersurgit@yahoo.com; Agape 773-936-1619

findagapepappas@yahoo.com

#### THURSDAY

##### Milonga Entre Amigos

Ritz Tango Café, 933 N. Ashland Ave., Chicago,

Illinois. 9:00 PM - 12:00 + AM; \$10; free class

before milonga. Host & DJ: Jorge Nidas 312-

437-2122; Jorge@21tango.com; www.21tango.

com, www.RitzTangoCafe.com

#### Milonga Loca

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

PM - 12:00 AM; \$15 includes lesson prior to

milonga. Contact: William Duvall 773-376-8760;

williamduvall@sbcglobal.net or Nina Tatarowicz

312-730-8873. ninatanguera@gmail.com; www.

tangoelixir.com

#### Tango Eclectique

Vida Lounge, 1248 W George St., Chicago, 9:00

pm - 1:00 am; \$10. Contact: Burak Ozkosem

312.810.0252, burak@tangoshusheta.com

Maria Alferov 312.823.4859, maria@

tangoshusheta.com, Irina Brodskaya

312.402.2090, irina@tangoshusheta.com

tangoeclectique@gmail.com



# Chicago Tango

## FRIDAY

### Milonga Vida

1st and 3rd Friday (and 4th, when there are 5 in a month) at Mariposa. 1803 W. Byron, Suite 214, Chicago, Illinois. 9:00 pm - 2:00 am; \$15 (\$12 for students). DJ: George Drivakos  
Hosts: Beth Braun & Mari Liz Foley. Further info: 847-846-5611, Bethdance1@aol.com  
www.mariposachicago.com

### Los Besos Milonguita

2nd Friday of the month at Mariposa 1803 W. Byron, Suite 214, Chicago. 9:00 pm - 2:00 am; \$15 (\$12 for students) Hosts: Ellen & Oleg Mashkovich; DJ: Ellen Info: 847-409-4513 una\_emocion@yahoo.com or Beth Braun 847-846-5611, Bethdance1@aol.com. www.mariposachicago.com

### Milonga Un Placer

Last Friday of every month.  
Barba Yianni Grecian Taverna. 4761 N. Lincoln Ave., Chicago, IL. 9:30 pm - 12:30 am; \$10  
Lesson prior to milonga. Hosts: Ellen & Oleg Mashkovich; DJ: Ellen Info: 847-409-4513 una\_emocion@yahoo.com

### 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

### Milonga "Cambaleche"

9:00pm-12am; \$10 fee. Ritz Tango Cafe  
Contact: Jorge Nidas. Tel. 312-437-2122  
e-mail: jorge@21tango.com

## 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

#### Practica at Rumba

351 W Hubbard St, Chicago. 9:00 - 11:00 pm. \$10. Contact: Ramona Nita 773.220.8918 ramonanita@yahoo.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  
\*Resumes September 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  
\*Resumes after Labor Day

## 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  
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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.mercurycfe.com](http://www.mercurycfe.com); Chas Gale at (303) 320-4020, [hotchango@msn.com](mailto:hotchango@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

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## 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

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## WEST LAFAYETTE, IN

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## GRAND RAPIDS, MI

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## 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

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Metro-Detroit area: Argentine Tango Detroit  
Lori Burton: [Lori@argentinatangodetroit.com](mailto:Lori@argentinatangodetroit.com); <http://www.argentinatangodetroit.com>  
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## 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.  
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Shaun Sellers: [sellers@me.wustl.edu](mailto:sellers@me.wustl.edu)  
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## 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)  
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## LAS VEGAS, NV

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## TULSA, OK

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## CINCINNATI, OH

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## 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)  
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## MILWAUKEE, WI

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## MONTREAL, QUEBEC, CANADA

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## TORONTO, ONTARIO CANADA

Contacts: [www.tangoacademy.org](http://www.tangoacademy.org); Musharraf 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.