

# Tango

N O T I C I A S

Interview with Paulo Araujo

C O N T E N T S

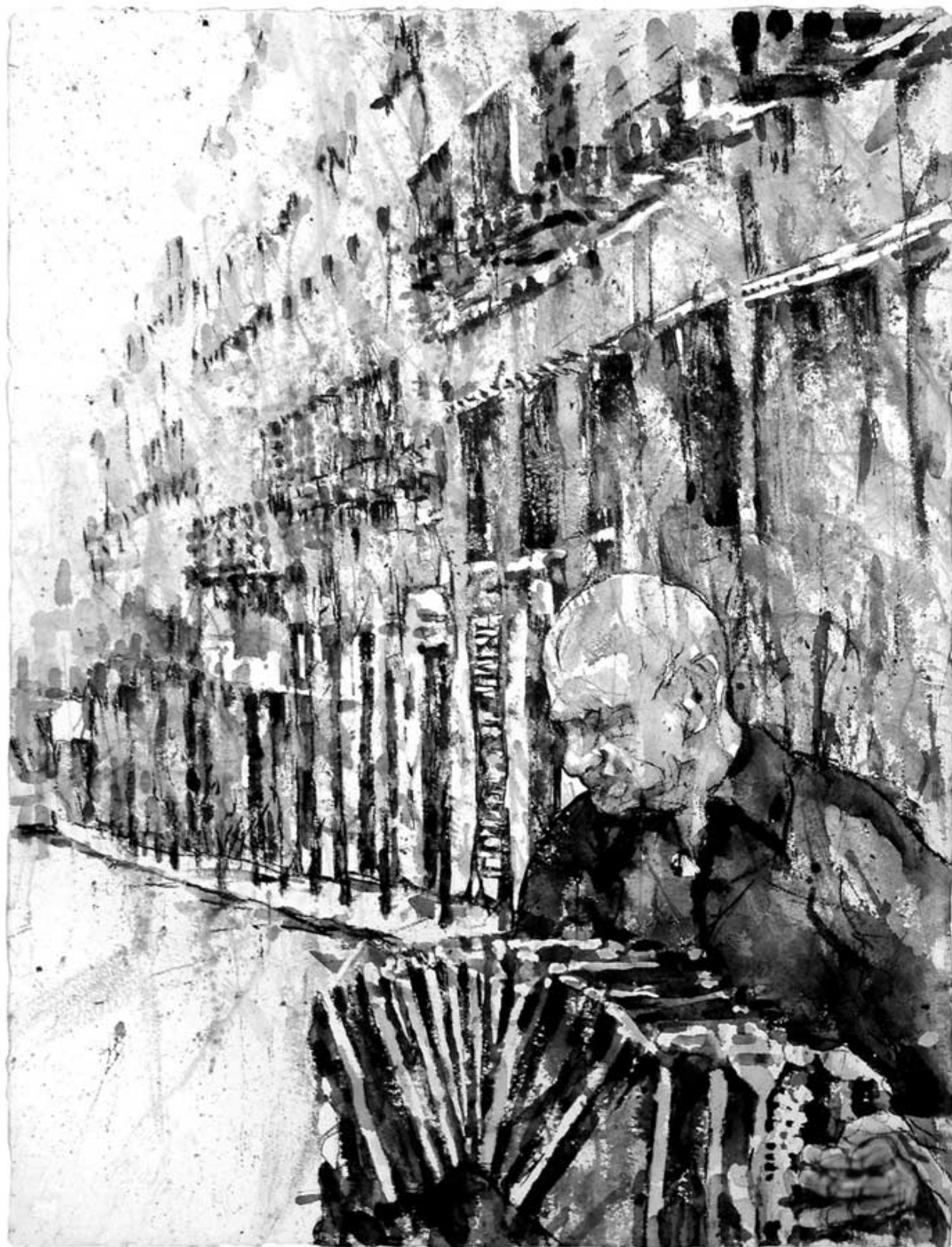
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*"This month's cover art by guest artist Misha Goro"*

# Conversing with Paulo Araujo

Interview by Rômulo Assis  
for *Tango Noticias*

[Overview: This interview took place in November 2001 during Paulo's first visit to Chicago. Paulo was scheduled to return in March but some last minute complications have caused his trip to be postponed until April. Please see the ad for Paulo's upcoming visit on page 5.]

The world's current political flashpoints are a matter of concern to all regardless of nationality, profession, or political opinion. Moreover, the events of the world in these couple months since September have made us more aware of certain issues related to our way of life. In the process of this interview with tango dancer, Paulo Araujo, these controversial issues were in our minds as they have been in our everyday thoughts. Thus, though I don't include it here, our conversation actually began by a brief comment on the political situation in the United States; we then moved on to the war on terrorism and certain topics like tolerance, fanaticism, and freedom –particularly cultural freedom. Given our current climate, I thought that beginning with such issues would lead us toward a more engaging, authentic discussion. The usual tango-related questions like "...are you having fun in Chicago" or "what do you think of the tango here and how is it different from tango in Brazil" seemed to us both to be a little irrelevant right now. This conversation took place in one of Chicago's most popular milongas, which counted among its participants the presence of the Brazilian Consul, invited by Paulo himself. The influence of the consul, I learned, was crucial in having Paulo with us in the United States.

RA – What was the Consul's role in your coming to Chicago?

PA – The situation in the world, and especially in the United States, is a little complicated because of the war. Thus, in Rio de Janeiro the visas being issued are quite restricted in number. Due to the circumstances of my coming as a cultural interchange there was not only a strong possibility of my visa being denied but also there was a greater demand for certain bureaucratic procedures; without help it would have taken a lot of time and documents upon documents. Then, the general Consul of Brazil in Chicago personally contacted the General Consul of the US in Rio and that made everything easier. With the Consul's okay here, and dealing from consul to consul, everything was much easier. Thus, I owe much to many people for being here and to him especially.

RA – Speaking of cultural interchange, how does your way of dancing the tango reflect the culture of Brazil, your country, and your own life experience, as opposed to being a mere photocopy of Argentinean culture and tradition?

PA – I believe it reflects it in a way similar to a seed that is to generate a fruit later. The seed, without doubt, comes from



RA – Qual o papel do Cônsul na sua vinda a Chicago?

PA – O momento no mundo e em especial nos EE.UU. está um pouco complicado pelo tema da Guerra. Então no Rio de Janeiro os vistos liberados estão sendo muito restritos [em numero] e havia uma forte possibilidade de o meu visto ser negado. Então o cônsul [geral do Brasil em Chicago,] pessoalmente, contactou o cônsul geral dos Estados Unidos no Rio de Janeiro; e isso facilitou muito. [Pela circunstancia] de eu vir como um intercambio cultural, existia não so uma forte possibilidade de o meu visto ser negado como exigiam [muitos] tramites, documentos e mais documentos... e demoraria muito tempo. Com o aval do cônsul geral daqui, e tratando de cônsul para cônsul foi muito mais fácil. Quer dizer, eu devo a algumas pessoas estar aqui e em especial também a ele.

RA – Por falar em intercambio cultural, de que maneira é que o seu modo de dançar o Tango reflecte a cultura do seu pais e a sua experiência de vida, e não só uma mera fotocópia da cultura Argentina?

PA – Eu acredito [que semelhantemente a] uma semente que gera depois um fruto, a semente vem sem dúvida da

*continued on page 3*

*continued from page 2*

the Argentinean culture because it was there that tango developed. There are several questions that surround the original genesis of tango. Uruguay claims that tango began in Uruguay; Finland avows that tango began in Finland; in Brazil there is also controversy, but it doesn't matter. Tango developed in Argentina, and that is a fact. But the seed that was developed in Argentina when then planted elsewhere – be it in Brazil, the U.S. or Katmandu – will receive the influences of the air and earth of that locale; and then it will grow and give fruit. The fruit might not prove to be exactly like the Argentinean fruit, but it might become a good fruit, full of consistency, flavor and also with the peculiar characteristics of that region. I think that addresses the essence of the issue. And that's why I think that one doesn't need to be Argentine to dance the tango. Anybody can dance the tango because for me tango, more than any other style of couples dance, makes you have contact with your three main skills: your motor skills – those that set you in motion; your emotional skills – it is fundamental for your emotional skills to be present for you to dance tango. And then the tango has an extra skill that is the intellectual skill. There is no other way. In the beginning one has to think so that later one doesn't need to think any longer. That's why I believe that nowadays tango is a dance of the most public utility, shall we say, throughout the world.



RA – In the two vals classes I attended, I noticed the strong emphasis you placed on rhythm, on the interpretation of the time unit, and on the analysis and assessment of the subdivision in the interpretation of the dance. Why do you find that so important?

PA – For me, a few things animate me when I dance. One thing is my desire to establish contact with another person and the wish of sharing a moment of three minute duration. Another would be the challenge to dance for the dance – this also animates me. But the main factor is the music and when I consider the music I begin to consider the rhythm. For me tango vals – between tango, milonga and tango vals – is the most difficult, because it is composed in a ternary time. And yet I cannot dance it as a Viennese Waltz, for what I'm dancing has the influence of tango; nor can I dance it strictly as a tango for tango is composed in a quaternary time. Therefore, in vals considerations of rhythm become extremely important, for we can dance and move the body, but when we do it with the music, the body is thankful and so is the woman. Plus, for the observer, it is wonderful because many times one does movements and figures where the music is on one side and the figure on the other. On the other hand, the purpose of the dance is, literally, the interpretation of the music for three minutes of pleasure. Therefore, I cannot split away the rhythmic part from the movements I make in the dance itself and that

cultura Argentina, porque foi lá que o Tango se desenvolveu. Existem muitas questões [sobre a origem] do Tango. O Uruguai, reclama que o Tango nasceu no Uruguai, a Finlândia jura de pés juntos que o Tango nasceu na Finlândia, no Brasil também existem controvérsias, mas não importa, o Tango se desenvolveu na Argentina e isso é facto. Mas esta semente que se desenvolveu na Argentina, quando ela é plantada numa outra terra, seja no Brasil, seja nos EE.UU., seja em Catimandú, ela recebe influencias dos ares e da terra daquele local e vai crescer e vai dar fruto. O fruto pode não ser exactamente igual ao fruto argentino mas pode vir a ser um bom fruto, com muita consistência com muito sabor e com a sua característica peculiar daquela região. Eu acho que o essencial... por isso é que eu penso que não se tem de ser argentino para dançar Tango, qualquer um pode dançar Tango, por isso também o Tango teve uma expansão impressionante no mundo. Porque mais do que qualquer outro ritmo de dança a dois, o Tango faz você ter contacto com os seus três centros principais, o seu centro motor, que o coloca em movimento, o seu centro emocional, é fundamental o emocional presente para dançar, e o Tango tem um factor a mais que é o intelectual, não tem como [não]! No principio quem se desenvolve no Tango, tem de pensar para depois não pensar mais. Por isso eu acho que hoje em dia, e uma dança de utilidade pública, vamos dizer assim no mundo inteiro.

RA – Na duas aulas de Vals que assisti consigo notei uma forte ênfase no ritmo. Na interpretação da unidade de tempo em 3 subdivisões, e na análise e processamento dessa subdivisão na interpretação da dança. Porque acha isso tão importante?

PA – Várias coisas me animam no momento em que eu danço. Uma coisa é a minha vontade naquele momento de [estabelecer] contacto com [outra] pessoa, o desejo de compartilhar um momento de três minutos. Outra coisa seria o desafio da dança pela dança, também me estimula. Mas o factor principal é a música e aí entra a questão rítmica, no caso específico da Vals... para mim, o Tango Vals, entre Tango, Milonga e Tango Vals é o mais difícil, porque é um compasso ternário e eu não posso nem dançar a Valsa Vienense porque o que eu estou dançando tem a influência do Tango, nem o Tango que é um compasso quaternário. Então o ritmo adquire uma importância muito grande, porque nós podemos dançar e movimentar o corpo, mas quando fazemos isso junto com a música, o corpo agradece e a mulher também, e para quem observa é uma maravilha, porque muitas vezes se fazem movimentos e figuras onde fica a música de um lado e a figura do outro, e o propósito da dança é literalmente a interpretação da música para três minutos de prazer. Então eu não tenho como dissociar a parte rítmica da dança e aí

*[click here to finish article](#)*

## SEE WHAT EVERYONE IS TALKING ABOUT

The Tango Talk Forum of [tangonoticias.com](http://tangonoticias.com)

### This Month's Burning Topics:

Invitation to the Dance: La Mirada

A Game: Your Favorite Chicago Milonga and Why!

Tango Challenge

### Other Topics:

Why is it that Important?

Should Newcomers Dance at Milongas?

Shoes

What is Tango to You?

And others...What tango-related issue is BURNING YOU?!? Post your *own* line of discussion!

Just go to [tangonoticias.com/tangotalk](http://tangonoticias.com/tangotalk)

Do you have an opinion on the subject of the 'look-invitation'? Go to *Tango Talk* and choose the topic: *Invitation to the Dance*

An Excerpt from this month's Tango Talk from **Mark Rector:**

*"One of the charming features of the Tango is the etiquette surrounding it. I particularly like the convention of making eye contact with a potential partner, sparing the leader from crossing the room only to be "shot down"; and sparing the follower the necessity to man her guns. However, it seems this convention is observed very rarely in Chicago and, in my experience, almost never in New York. Why is this?"*

*Our best kept secret:*

**SEE WHAT EVERYONE IS TALKING ABOUT  
(AND, MAN, ARE THEY TALKING!!) –**

**Tango Talk**

[www.tangonoticias.com/tangotalk](http://www.tangonoticias.com/tangotalk)  
*eavesdrop or just chat – check it out*

## Lake Street Milonga

942 W. Lake, Chicago

1st & 3rd Fridays  
\$10 - light refreshments; BYOB  
Dancing 8:30 pm - 1:00 am

*The winter continues on the LSM Tango Cruise!  
The final docking is Chicago in March*

### **March 1<sup>st</sup> - "The Remnants of Carnival"**

We just did not get enough partying in.  
Find a mask and feathers and  
keep the Carnival spirit alive.

### **March 15<sup>th</sup> - "St. Patrick's Day Milonga"**

So green may not be your typical color of choice for tango but we dare you to live risky and  
**Be Irish-Argentine!**

**Contact your hosts for more information**

Jan Carpenter 312.258.6137 [tangojan@hotmail.com](mailto:tangojan@hotmail.com)

Erica Sutton 773.505.1577 [erica@tangoparatodos.com](mailto:erica@tangoparatodos.com)

Beth Braun 847.846.5611 [bethdanceb@aol.com](mailto:bethdanceb@aol.com)

## Chicago Classes

**On-Going Classes:** call instructors for details. Check the teachers' pages on our website [www.tangonoticias.com](http://www.tangonoticias.com):

- ▶ Al Gates
- ▶ Bob Dronski and Kathleen Kreler
- ▶ Erica Sutton
- ▶ Sean Erwin
- ▶ Fred Romero



## Chicago Milongas

### **Tuesdays**

*Club 720, 720 North Wells 3<sup>rd</sup> Floor, Chicago*

Sponsor: Chicago Tango Club Argentine

8:00 pm – midnight; \$5 cover

Complimentary lessons available at 8 until the floor gets crowded

Contact Charlotte Vikstrom 773.493.0666 for details.

### **First & Third Fridays – March 1<sup>st</sup> and 15<sup>th</sup>**

*Lake Street Milonga, 942 W. Lake (at Peoria), Chicago*

8:30 pm – 1:00 am \$10

1st - "Remnants of Carnival" - We just did not get enough partying in. Find a mask and feathers and keep the Carnival spirit alive.

15th - "St. Patrick's Day Milonga" - So green may not be your typical color of choice for tango, but we dare you to live risky and be Irish-Argentine!

Call Jan Carpenter 312.258.6137, Beth Braun 847.846.5611 or Erica Sutton 773.505.1577 [erica@tangoparatodos.com](mailto:erica@tangoparatodos.com) for details.

### **Last Friday of the Month – March 29<sup>th</sup>**

*Tres Tangueras Milonga; Latvian Community Center  
4146 N. Elston (at Hamlin)*

7:30 pm – midnight – \$10

Contact Valentina Cisar 773-763-8729 or

Elena Robles (773) 550-2646, [erobles@enc.k12.il.us](mailto:erobles@enc.k12.il.us), or [www.TangoInChicago.com](http://www.TangoInChicago.com) for details.

### **Saturdays**

*Tango...nada mas; 6137 N. Northwest Hwy, Chicago*

9:00 pm – 2:00 am (Free Introductory Class at 8:30)

\$15 includes light buffet.

Contact Bob Dronski 773.792.2099 for details.

## Chicago Practicas

### ***Tango...nada mas***

6137 N. Northwest Hwy., Chicago

Fridays beginning at 8:00 pm Cost \$5

Contact Bob Dronski 773.792.2099 for details.

### ***North Shore Dance Studio***

6163 N. Broadway, Chicago

Fridays beginning at 7:30 PM Cost \$10

Contact Al Gates at 773.994.7929 for details.

### ***Gallery on Lake***

942 W. Lake, Chicago

Sundays 8:00 - 10:00 pm Cost \$5

(Drop-in class 7:00-8:00 pm; \$10; includes the practica)

March 24<sup>th</sup>: no class this week, but the practica will be available from 7-10 p.m., still only \$5. DJ'd by Jan.

Contact Erica Sutton 773.505.1577 or [www.tangoparatodos.com](http://www.tangoparatodos.com) for details.

## **Paulo Araujo returns!!!**

*but not until April 16-29*

We apologize for any inconvenience and/or confusion caused by this change in schedule, but April is confirmed.

*Details will be available shortly.*

Contact Phoebe J. Grant at  
[pjg@mindspring.com](mailto:pjg@mindspring.com)  
(312) 342-4335 or keep your eye  
on Erica Sutton's website  
[www.tangoparatodos.com](http://www.tangoparatodos.com)

A

WindyCityTango, Unlimited  
2002 Event  
Leroy Hearon, Jr. & Phoebe J. Grant

## ***Thank You!***

**Because of your attendance the**

## ***Corazón Tango Valentine's Ball***

***Was a GREAT SUCCESS!!***

***The attendance was over 120.***

***We will send a check for \$1,600 to the  
Families of Freedom Fund.***

***This will provide scholarship assistance to  
spouses and children of victims of 9/11***

**Best regards,  
Beth Braun, Jan Carpenter,  
Yanira Callado, Sean Erwin,  
and Erica Sutton**

Gloria and Eduardo have danced together for 40 years and are still sizzling hot. Their love of life and Argentine Tango is clearly seen in their fast, precise, playful, elegant and flashy dance style. Gloria and Eduardo will give you the opportunity of a lifetime to taste the authentic porteño style of tango. Times for privates and small groups are available. There will also be group classes in Rhythmic Tango, Tango Orillero ("dirty dancing"), Milonga with Traspie plus technique classes in leading, following, the embrace and body frames. Preparation classes on three Fridays in March are also available. See ad on page 7 for details. Contact Elena Robles at (773) 550-2646, [erobles@enc.k12.il.us](mailto:erobles@enc.k12.il.us), or [www.TangoInChicago.com](http://www.TangoInChicago.com)

## **April**

### **16th - 29th Paulo Araujo Returns!**

We loved his classes last year, so by popular demand Paulo Araujo from Brazil will be back offering workshops and privates. Stand by for details next month. Contact Phoebe Grant [pjg@mindspring.com](mailto:pjg@mindspring.com) or 312.342.4335 for details.

### **28th Brango Champagne Brunch**

*Chicago Yacht Club, Belmont Harbor, Chicago*  
This annual event sponsored by *Chicago Tango Club Argentine* welcomes Spring. Your \$40 gets you fabulous food, wonderful lake views, a large wood floor and parking close by (don't forget quarters). The yacht is scheduled to be moved so this may be the last year at this wonderful site. Contact Charlotte Vikstrom 773.493.0666 for details.

## **May**

### **24th - June 1st Tango Fantasy**

*Miami Beach, Florida*  
Juan Carlos Copes - Osvaldo Zotto - Fernanda Ghi - Facundo: These are just a few of the dance professors teaching at this event. Come for the Memorial Day weekend or stay for a week. Packages and discounts available using *WindyCityTango* group registration. Full details at [www.TangoFantasy.com](http://www.TangoFantasy.com) or by contacting Phoebe Grant at 312.342.4335 [pjg@mindspring.com](mailto:pjg@mindspring.com) or Leroy Hearon [leroytango@aol.com](mailto:leroytango@aol.com).

## **March**

### **17th - 24th Congreso Internacional Tango Argentino (CITA)**

*Buenos Aires, Argentina*

Registration is now open for the 4<sup>th</sup> CITA event, which is organized by the stars of "Tango Lesson," Fabian Salas and Gustavo Naveria. Besides 120 classes with extraordinary instructors, extravagant shows and performances at special milongas, there is an opportunity to meet and dance with tango enthusiasts from around the world. A variety of packages are available to fit your budget and stamina. Go to Leroy Hearon [leroytango@aol.com](mailto:leroytango@aol.com) and Phoebe Grant [pjg@mindspring.com](mailto:pjg@mindspring.com) or 312.342.4335 for details.

### **19th - 31st Gloria & Eduardo Arquimbau in Chicago and Champaign-Urbana**

*19th - 25th Chicago various locations;*

*26th - 31st Champaign-Urbana*

*Showcase: March 19<sup>th</sup>, Club 720, 720 N. Wells,  
Chicago at 9:30 pm*

Tango Sentido P Production

Proudly Presents

# Gloria & Eduardo Arquimbau

*The Living Legends of Argentine Tango*

March 19 to 25, 2002 in Chicago, Illinois, USA

March 26 to March 31, 2002 in Champaign-Urbana, Illinois, USA



**Gloria and Eduardo** have danced 40 years together and are still sizzling hot. World renowned and highly respected, these master instructors have worked and choreographed many of the great Tango dancers (including Carlos Gavito and Marim Larici) in the famous productions "Tango Argentino" aka "Forever Tango". This energetic dance couple popularized Tango worldwide with an instructional video that has been translated into 8 languages. Their love of life and Argentine Tango is clearly seen in their fast, precise, playful, elegant, and flashy dance style. Gloria and Eduardo will give you the opportunity of a lifetime, to taste the authentic, porteño style of Tango. This workshop promises to be an unforgettable experience!



## Chicago, Illinois, USA

March 19 to March 25, 2002

**Tuesday, March 19, 2002** - Showcase at 9:30 p.m.

Chicago Tango Club Argentine  
Club 720 at 720 N. Wells, Chicago, IL

**March 20 to March 25: location and time TBA**

Group classes will include

Rhythmic Tango I&II

Rhythmic Tango III & Rhythmic Tango IV

(prerequisite: "Rhythmic Tango I" or preparation classes \*)

Tango Orillero (Sexy "dirty dancing")

Milonga I & II (prerequisite: Milonga I or preparation\* classes)

Milonga con Traspie I & II: double time with syncopation  
(prerequisite: Milonga I or preparation classes\*)

Technique: leading & following, the embrace, body frames

**Tango Sentido P**roduction

Promoting Argentine Tango Special Events

(773) 550-2646

erobles@enc.k12.il.us

[www.TangoInChicago.com](http://www.TangoInChicago.com)

## Champaign-Urbana, Illinois, USA

March 26 to March 31, 2002

**March 26 to March 28 Tuesday to Thursday**

privates and small-group classes

**March 29 to March 30: location and time TBA**

Friday & Saturday Group classes include:

Technica

La Marca

Body Positions

Rhythm

Milonga

Vals

Tango.

**Saturday Night March 30** : Milong(Tango dancing) at  
Regent Ballroom showcase by Gloria and Eduardo.

For details of schedule, location, lodging:

Joe Grohens: 217-328-1008 grohens@uiuc.edu

[www.prairienet.org/white-street/  
tango-workshops.html](http://www.prairienet.org/white-street/tango-workshops.html)

Singles will be **matched with partners**. Class size will be restricted to meet students needs.

Pre-registration and pre-payment guarantees you a space and a **discount**.

Privates and small group classes may be scheduled in Club Style Tango, Salon Style Tango, Milonga, Traspie, Canyengue, Vals or Performance Tango.

**Chicago: 773-550-2646**

**Urbana : 217-328-1008**

Do you want to be popular and improve your Tango? • Do you want to dance the authentic milonguero style?

Do you want to increase your learning curve? • Do you want to dance with Rhythm and Energy?

**Preparation/Review Class for Gloria & Eduardo Workshop**

Friday March 1<sup>st</sup>, March 8<sup>th</sup>, March 15<sup>th</sup>

6163 N. Broadway, Chicago North Shore Dance Studio • 7:30 p.m. to 8:30 p.m. • \$10 or \$15 includes practica

**Tango Sentido P**roduction

Promoting Argentine Tango Special Events

[www.TangoInChicago.Com](http://www.TangoInChicago.Com)



## The Editors

We are striving to create the very best newsletter. Let us know if you like our recent improvements. E-mail us with your comments.



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## Letters to the Editors

To the Editors:

In your February issue, you really made a well-researched report. I enjoyed reading it and I am sure your readers will as well – truly a journalist vocation. I was also impressed with the people you chose to be included in the ‘responses’ article; they seemed sincere and concerned with the topic at hand. I, along with many of my fellow countrymen, would like to know where all that money ended up.

For the first time last week, I visited your chat room, and realized the poor manner in which people utilized this medium. Instead of exchanging thoughts and comments, I saw criticisms. If a few of us lead the way sharing anecdotes and stories, I believe others will follow.

Hope to see you at the milonga.

Joe Landolfo

P.S. I am anticipating part 2.

Dear Editors:

When I saw the latest issue of *Tango Noticias*, I wondered why the shift in the direction of your newsletter. If I wanted to read about the economic demise of Argentina I will read *The Economist* or *The Wall Street Journal*. Your publication should limit itself to tango matters.

I would like to inform you that tango and the future of Argentina are not related in any way to each other. Tango will thrive no matter what happens to Argentina and vice versa.

Also, just when I was beginning to appreciate your cover illustrations you have to spoil it by putting your depressing version of the crucifixion. What has that got to do with tango?

Sincerely yours,

Gregorio R Orbeta, Jr MD

Please call or e-mail Editors Sean Erwin or Jan Carpenter with your copy or questions. *Tango Noticias* is a not-for-profit, independent, monthly newsletter whose objective is to provide timely information about happenings of interest to members of Chicago’s Tango community.



# ART

*A few words with this month's Guest  
Illustrator – Misha Goro*

The art exhibition at the *Corazón Tango Ball/Benefit for September 11<sup>th</sup>* gave us an opportunity to grow better acquainted with the range of professional artistic talent native to our own Chicago tango community. This month's cover art was donated to *Tango Noticias* by one of those artists – Misha Goro. Yanira Collado, our *Illustrations Editor* and curator of the *Corazón Tango* exhibition, sat down with Misha over coffee and posed to him a few questions about what sorts of issues motivate him in his tango compositions.

Yanira: Misha, tango is such a broad, wide-open subject matter. When composing images, you would seem to have everything to choose from whether it be the tango lyrics to the styles of the dance, the politically charged history to the different ethnicities that feed into tango. How do you then choose your subject matter – how does your selection process work? What manner of influence does your material have on your composition for the genre of subject matter. For instance, why watercolor for this month's cover work; how do the specific elements of this month's composition complement Piazzola as your subject?

Misha: Watercolor is a light medium. I'm using watercolors for tango because tango has also a great quality of lightness about it – said simply, it's a dance. Watercolor, like tango, is also spontaneous and once you make a stroke you can't change it. A movement when dancing tango feels to me much the same way. I recently saw a video of Piazzola on the website, [piazzola.org](http://piazzola.org), where he was playing the bandoneon with other musicians. I took this image of Piazzola and put him in front of a building whose architectural structure seemed akin to the structure of the music he was playing. I feel the bandoneon as the spirit of tango and visually the instrument itself reminds me of certain architectural structures. Architecture has rhythm, and I wanted to reflect the sound of tango by using the building's architecture to do so.

Yanira: 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 then motivated you to cross these two mediums?

Misha: Any art I do is out of a very personal experience – it's always something that I'm passionate about. For me it blends naturally to represent tango in the format of visual art. The first tango-related painting I did was for *TNM*. After that image I began to simply experiment with different tango images to represent, playing with the genre. I moved from

dancers to musicians and back again. Throughout this negotiation with mediums and overall process of experimentation, I have aimed to express the dynamic movement and music in tango as well as the passion I have for tango.

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*“Any art I do is out of a very personal experience – it's always something that I'm passionate about.”*

---

Yanira: If people want more information on you or your work where can they go?

Misha: I started the tango art website to promote good quality tango art. So far it consists of four artists and has links to international tango sites across the web. People should go to the following address: [www.mgoro.com/tangoart.html](http://www.mgoro.com/tangoart.html). There they can both contact me for more information and can also get a better sense for the directions I am promoting in this genre of visual art.

## ***Corazón Tango Ball/Benefit for September 11<sup>th</sup>***

### ***Contributing artists:***

- Daniel Byrnes
- Valentina Cesar
- Yanira Collado
- Misha Goro
- Connie Orbeta
- Janet Riek
- Studio Mari
- Geoffrey Transue
- Vivian Wong

## Regional Supplement to Tango Noticias

To add, change or update information appearing in this section please send your notices to [central\\_tango@hotmail.com](mailto:central_tango@hotmail.com)

### Champaign-Urbana, IL

#### Contacts:

Rita Marvelli:  
marvelli@uiuc.edu; 217-344-2123  
Leonardo:  
Tangoleon@aol.com; 217-328-1311  
Joe Grohens:  
grohens@uiuc.edu; 217-328-1008

**Milongas:** *Tango Society of Central Illinois* — Monthly milongas held at *Phillips Recreation Center*: Springfield and McCullough, Urbana. Saturdays 9-12PM: Mar 9, Apr 6, & Apr 27. Admission \$3 for dance; \$5 with pre-milonga lesson. Workshops before milongas by Fred and Yermen Romero. For more information contact Leonardo.

**Practicass:** Sundays 8-10PM at Erwin's.

**Classes and Other Events:** For schedules visit [www.prairienet.org/whitesteet/tango.html](http://www.prairienet.org/whitesteet/tango.html).

### Detroit, MI

#### Contacts:

*MotorCity Milongueros.com*  
Amy & Ray: MotorCity Milongueros.com; 313.561.3236  
Lori Burton:  
[Argentinatangodetroit.com](http://Argentinatangodetroit.com); 810.726.2370

**Amy & Ray:** MotorCity Milongueros.com

#### Classes:

—Tuesdays at DanceSport Academy of Michigan, Dearborn. All levels 8:00 to 9:00pm.  
—Thursdays 7-9 pm followed by a Practica 9-10 pm;  
Pitsfield Grange, Ann Arbor - all levels. \$10 (\$5 with student id) for all evening.  
—Fridays at Farmington YMCA, Farmington Hills. Class 7:30 to 9:00pm, Practica 9:00 to 10:00pm.  
**Peña:** Every 4<sup>th</sup> Saturday at the Pitsfield Grange, September through May; classes from 7-9 PM and general dancing from 9-1am. Light refreshments, \$10/students with ID \$5.  
**Milonga:**—*Milonga picante*; twice monthly at the University Club at Michigan Union (530 S. State) Ann Arbor. From 8:00 PM – 1:00 AM; cost: free. Mar 15 & 29; also Apr 12 & 19.  
—*Milonga del pituca*, Mar. 2 at DanceSport Academy of Michigan in Dearborn – cost \$10. Special Guests: Fernanda Ghi and Guillermo Merlo. Time: 10:00PM to 2:00 AM at Dance Sport Academy.  
**Visiting Teachers:** Fenrnanada Ghi & Guillermo Merlo: Mar 2 & 3rd  
**Lori Burton:** [Argentinatangodetroit.com](http://Argentinatangodetroit.com) or [LnBrtn@compuserv.net](mailto:LnBrtn@compuserv.net); 810.254.0560  
**Classes:**  
— *Argentine Tango Detroit*: every day of the week, 7758 Auburn, Utica, MI; see



website for details.

#### Milongas:

— *Argentine Tango Detroit/Tango Suave*; three times weekly see website for details  
*Brickhouse*. Auburn Road, Utica, MI. 8 pm; \$7.

### Ames, Iowa

#### Contacts:

Valerie Williams:  
515.232.7374;  
[vjw@cnde.iastate.edu](mailto:vjw@cnde.iastate.edu)

**Classes:** 7-8 pm; Beginning Class and Technique

**Tango Salon:** Dance held following class on alternate Thursday; call for information or check website. Lessons prior to milonga beginning at 7:00PM. Location: *Café Diem*, 323 Main Street, Ames, IA 50014

### Kansas City, MO

#### Contacts:

Korey Ireland;  
[korey@kodair.com](mailto:korey@kodair.com) or 816.665.4916; also <http://www.kodair.com/tango>  
**Classes:** Tuesdays at St Mark's, 38<sup>th</sup> & Troost: 7-8:30 Beginning; cost \$5 8:30-10:00 Intermediate; cost \$5.

**Practicass:** *The Hurricane*; Sundays at Westport and Broadway from 5-7PM.

**Milongas:** Wednesdays at *Fedora on the Plaza*; 210 W. 47<sup>th</sup>, lessons from 7-8 pm. Live tango music by *Tango Lorca* from 8-11 pm. Lesson with Mitch Weiner; cost: Free.

#### Visiting Teachers:

Luciana Valle: March 8-10  
Fernanda & Guillermo: April 25-28

### Madison, WI

#### Contacts:

Steven Fosdal:  
[fosdal@mail.com](mailto:fosdal@mail.com); 608.288.8339  
Anna Snider:  
[atango@mail.com](mailto:atango@mail.com); 608.836.7716  
[tango@fosdal.net](mailto:tango@fosdal.net);  
[tango.doit.wisc.edu](http://tango.doit.wisc.edu)

**Practicass:** *Pasión del Tango*: Every Tuesday at Union South, Univ. of Wis. campus at the corner of Randall and Johnson streets; 7-8:30, no charge.  
**Milongas:** Great Hall Memorial Union.; 7-11PM. Next milonga, March 28<sup>th</sup> — Contact Steven & Anna

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## Mt. Vernon, MO

### Contacts:

Karen Whitesell: 417.471.1001;  
Fax 417.471.1002.  
www.thelearningdepot.com/  
murrays-1/

### Milonga Venue:

*Murray's Vintage Venue:*  
202 S Hickory, Mt Vernon  
MO 65712

## St. Louis, MO

### Contacts:

—Roxanne McKenny:  
stltango@aol.com  
Carter Maier:  
tngomn@hotmail.com  
—Estella & Randy:  
tangoartists@tangorosa.com  
Lourdes Ylagan:  
Lylagan@path.wustl.edu

**Practicass:** First two  
Mondays at *Focal Point* –  
Maplewood, MO from 8-  
10pm - cost \$5; call  
314.849.3007 for details.

### Milongas:

—*Club Viva*, Second  
Tuesday of every month;  
call Roxanne for details.  
—*Soulard Coffee Garden*;  
910 Geyer Avenue; call for  
details: 314.241.1464.  
—*Monthly Milonga*: Cost  
\$10 at Focal Point; call  
Estella & Randy for details.

### Classes:

Estella & Randy: call for  
classes or see schedule at  
www.tangorosa.com  
Roxanne: Basic,  
Intermediate, and Advanced

## Tulsa, OK

### Contact:

Bob & Gretchen Manhart;  
OKTANGO@prodigy.net  
**Milongas:** Contact for  
more details.

**Classes:** Every other  
Saturday 6-8 pm. \$8 per  
person or  
\$15 per couple.

## Twin Cities, MN

### Contacts:

*Tango Society of  
Minnesota*:: Mntango.org  
Steve Lee: 612.729.5306  
tango@winternet.com,  
www.geocities.com/twinci-  
tiestango  
Lois Donnay: 612.822.8436  
donnay@donnay.net  
Frank Williams:  
612.379.4565  
Frankw@tc.umn.edu

**Practicass:** Rebecca Trost's  
*Tango Practicass*: Tuesdays  
9-10:30 pm; \$2.  
*Four Season's Dance  
Studio*: Mondays, 9-10:30  
pm – cost \$4; 1637  
Hennepin Avenue,  
Minneapolis 612.342.0902.

Thursdays - *Lake Harriet  
Dance Studio*, 6438 Lyndale  
Ave., So., Richfield.  
Structured *practica* with  
Steve Lee; 9:00-10:30 PM:  
— \$4 unstructured, \$5  
structured.

### Milongas:

*Tango Society of Minnesota*:  
2<sup>nd</sup> Saturday/monthly at  
*Dancesport Dance Studio* in  
Hopkins, MN. Lesson at  
8pm; dancing from 9pm –  
1am. Cost \$5 for members  
or \$8 for others.  
*Steve Lee's Tango Plus*.  
Friday after 2<sup>nd</sup> Saturday of  
each month; 9 pm – 1 am;  
lesson 9-9:30 PM. \$5.  
*Michael Cordner's Mini-  
Milongas*: Sundays 7-9:30  
pm \$2; *Four Season's  
Dance Studio*, 1637  
Hennepin Avenue,  
Minneapolis 612.342.0902

### Classes:

*please see the following  
websites for details:*  
www.mntango.org/tsomcal  
http://i.am.tctango

### Visiting Teachers:

**Florencia Taccetti** – *ongo-  
ing at Four Seasons Dance  
Studio*; contact at  
612.379.4565 or  
ftaccetti@yahoo.com  
*For a weekly update of Twin  
Cities tango activities, go to  
http://mntango.org/mailmn/li-  
stinfo/ and subscribe to  
'TSOM- announce.'*  
*To add, change or update  
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central\_tango@hotmail.com*



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