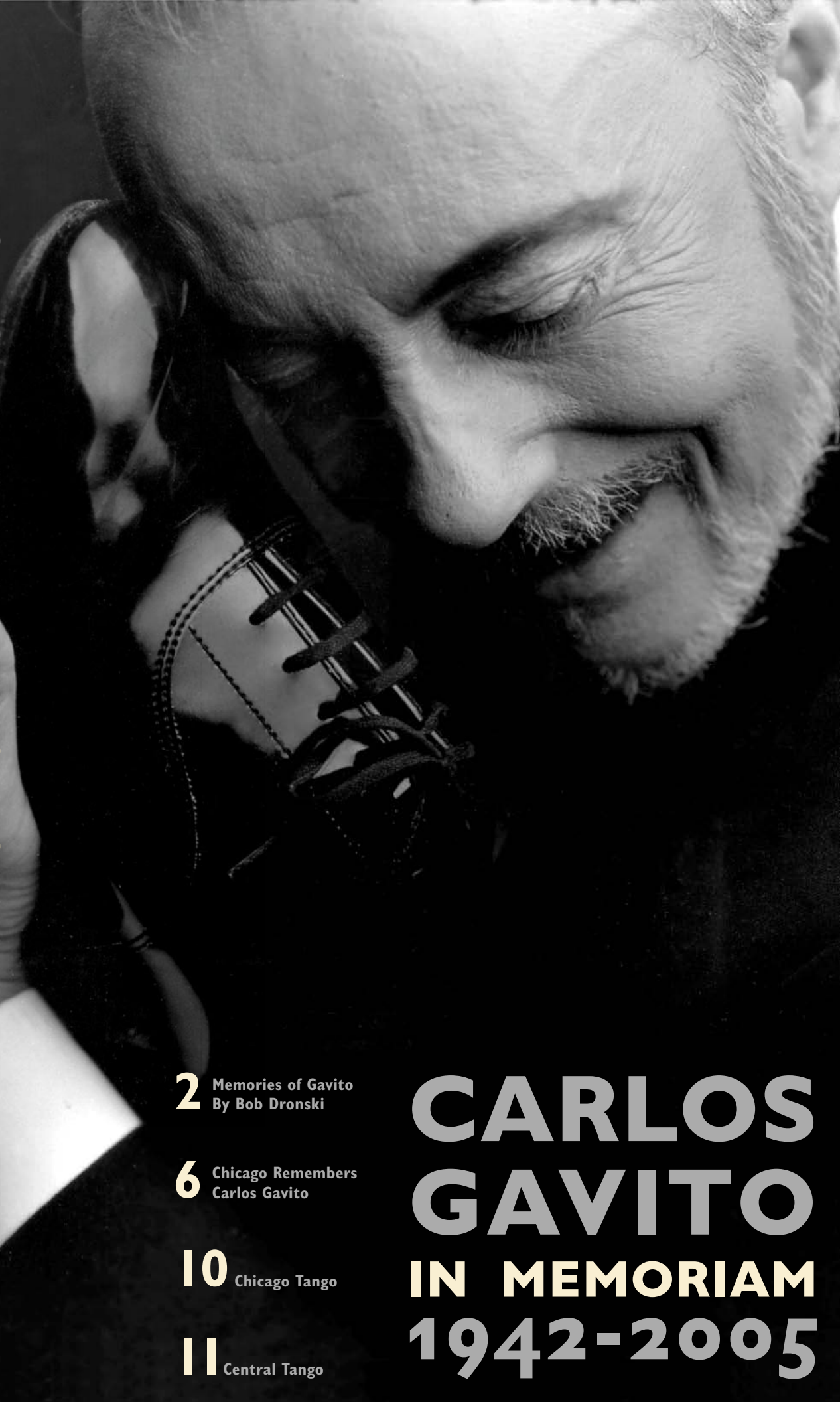


# Tango Noticias

August 05, Volume 06, Issue 08 [www.tangonoticias.com](http://www.tangonoticias.com)



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## CARLOS GAVITO IN MEMORIAM 1942-2005

# MEMORIES of GAVITO

By Bob Dronski



Merlo (and eventually, Fernanda Ghi) and of course, Marcela Durán, to name just a few.

Instead of blandly reciting a biography, I'd like to simply share some stories. Hopefully some of these anecdotes will give you some insight into the man who had such an impact on my life.

I met him in 1996, when I was asked to organize workshops for him during Forever Tango's run at the Arie Crown Theater. I knew nothing about organizing workshops and was soon to find out that I knew just as little about the dance, even though Kathleen and I had been dancing tango for 6 years at the time.

We had seen him in the show the month before in San Francisco, although we had not met him then. I distinctly remember the fact that all the couples in the show were nearly interchangeable to the untrained eye except for one. This older dancer with a beautiful younger brunette (Marcela Durán) moved differently; slowly, passionately. It was an indescribable feeling to see something so unique.

Then I took my first classes with him. It was nothing like any classes I had taken before. He wasn't interested in teaching rote patterns. Instead, he used them as elements of the dance, to dissect and use as one wished. This gets to one of the first of his essential concepts:

**C**ARLOS GAVITO CHANGED MY LIFE. Expressions like that have been tremendously overused over the years, but in this case, it's true. Carlos not only taught me how to understand the true concepts behind the dance, he was the man single-handedly responsible for Tango... nada mas, our old salon.

In that manner, he changed the lives of many of you as well, even if you don't

realize it. Without his influence, Tango... nada mas would have never opened, and many people, several Chicago teachers included, would have never been introduced to our dance.

It was also through him that I had the incredible opportunity to meet and become friends with so many of the great people in tango, such as Facundo and Kely Posadas, Nito and Elba Garcia, Guillermo

### ***You have to learn how to learn.***

Every tango class I had taken up until that point had simply shown patterns. Carlos had tried even from those first classes, to show people that the dance consisted of simple elements, NOT patterns. From right off the bat, he tried to explain that the *salida* was not a choreography that needed to be danced as one 8 count sequence. It consisted of three separate parts that could be combined in a myriad of different ways. In 2005, this may not seem like such a radical concept in Chicago. But back then,

### ***Touch-a you ankles and brush-a you knees.***

Another big change in our dancing evolved as a result of that simple concept.

It was only after the repeated technical training that he worked with us on the true essence of the elements and how they should be used, as well as the real concepts of leading and following.

Gavito was also a stickler for the music. Nothing hurt him more than to see people dancing with absolutely no connection to

of instrumental music played, some appropriate, some not. Some hated vocals for a myriad of reasons. He wanted to open up people's minds to the beauty of dancing to vocals of the golden age. There was one night we were with the cast of *Forever Tango* at dinner after their show, and he asked the following question of the group, "When you dance to vocal tangos, do you dance to the orchestra or to the singer?" No one there mentioned the possibility of dancing to only instrumentals. That's when I knew I had a lot to learn!

Then there were the *codigos*—the codes of the *milogueros*. Gavito gave me my first introduction to these concepts. *Codigos* like not only wearing a jacket while dancing, but making sure it was buttoned before you dance, or wearing pants that are slightly long so that your socks don't show even when extending your leg while taking a side step, and making sure you never expose the soles of your shoes while dancing. All of these were a source of pride to the *milongueros*. No matter if you had worn out socks, shoes with holes in the soles, you always put on your best appearance out of respect for the ladies and the dance, and hid any potential flaws in your clothes and shoes.

He, like other *milongueros*, deeply believed in *yeta*, bad luck. Tradition dictates that there is one song that is never danced. As a matter of fact, the name of the song is never spoken. The story goes that it was the last song that Gardel sang. It's since been proven that it was not, but it was still a song that said goodbye to his friends. Whenever the song or the name of the song *A\*\*\*\* M\*\*\*\*\** (name withheld to prevent bad luck!) men would grab and squeeze their private parts, and women would squeeze their breast to remind themselves of the pain Gardel felt in the crash. When I first witnessed this, I thought it odd, but saw how deeply it affected him, and always respected it. As a matter of fact, Kathleen and I automatically react in exactly the same way to this day!

Carlos also explained to us that again, out of respect for Gardel, his songs were never played to dance to. No one before

***...he changed the lives of many of you as well, even if you don't realize it. Without his influence, Tango...nada mas would have never opened, and many people, several Chicago teachers included, would have never been introduced to our dance.***

it was mind-blowing. Unfortunately, even today, many dancers don't understand this simple concept.

He was the first teacher I had that ever made me simply walk to the music as an exercise. And he did it in every class that he could. Private classes were no exception. We had literally taken 8 private classes that first fateful year in which we did nothing but the *salida*. But he took the time, to beat every last detail into us so it would be second nature: the position of the feet and legs, the cleanliness of each step, and the connection to the beat of the music. He used that sequence because it was common to us, not because he wanted us to dance that way.

This is where one of my favorite quotes of his came from--

the music. And he knew that it was a long process to teach. First, he had to make sure people understood the beat, and how to step properly on it.

### ***The tango is danced to the beat of the heart, tic...toc, tic...toc***

But the dance was far more than that. He always said, "If all you do is step on every beat of the music, you don't need tango music. You simply need a man with a drum in the corner."

There are two interpretations of the music (at least), one is to dance to the beat, and the other is to dance to the musical phrase. I dance the phrase.

He also had a profound impact on the music played in Chicago. Before Gavito arrived, there was a preponderance



him ever explained these traditions, and we always thought it was important to carry them on, no matter how outdated they might seem to some people.

Then there were traditions that he started himself. You see many men dancing Argentine tango with latin heels. He wore them for years, and insisted I buy a pair to force my chest forward. After a month of looking like Jack Lemmon walking down the train platform in *Some Like it Hot*, I understood what it was he tried to do. He wanted the man to have a powerful chest to use as the anchor for the dance. Once I understood that, I not only always wore that type of shoe, but also tried to put that concept across to my students.

***The man is the column—the strength and the dignity. The woman is the beauty—the grace and the sensuality.***

Carlos always worked on methods to make the woman look as beautiful and sensuous as possible. Even to the extent of changing his mind and contradicting himself. When he came to Chicago for the first time, he taught the women to hook their left foot behind their right after taking a side step. As the years progressed, he changed his preference. He now liked the look of having a woman place the narrow part of their left foot against the inside of the right heel, at about a 30 degree angle.

Unfortunately, he conveniently forgot how he taught in the past. When he saw women dancing with that hooked foot, he ranted “Why would you position yourself like that? It looks ugly!”

This is a perfect example of not only his passion, but sometimes his pigheadedness as well. He never lacked for pride nor the idea that his concept was anything less than the best one. It was part of his confidence and his charm.

He toured for many years around the world in hotels and resorts with shows he created that featured folkloric dance and music as well as tango. It was here that he not only developed his strong

When we opened Tango...nada mas in 1997, Carlos was spending time in Buenos Aires for the first time in 3 years. He insisted on cutting his trip short to come to Chicago and help open the studio. Not only did he help with the little things (like how tables should be placed for a proper milonga), but he even painted the front window. The night before opening, the front window was still painted an ugly blue (as was the entire salon originally). He took an old pair of pants of mine that were many sizes too big, tied a rope around his waist for a belt, and went to work. The sight of this master of tango looking absolutely ridiculous in his clothes, working on whatever he could to assist, is an image

***Tonight I passed by his apartment, and went to Niño Bien, one of his favorite milongas. It was a packed house, but for me, felt somewhat empty. My friend wasn't there, joking with his friends, flirting with the ladies, and drinking his scotch.***

stage presence, but also reminded him of his love of his homeland. He returned to Buenos Aires around 1990 and wanted to create a grandiose house for tango—more elegant than anything that was in Buenos Aires at that time. La Galeria del Tango was a combination of art, music and elegance. Osvaldo Pugliese even played at the opening. He lost a fortune pursuing that dream. The irony is that he talked me into doing exactly the same thing. “Bob, you've got to open a salon” became his regular battle cry. This was while he was here in 1996, and I was organizing his private classes as well as workshops. With his insistence, I followed in his footsteps of opening a grand salon, and losing a fortune as well!

I'll never forget. His help went a long way in helping me get the proper feeling of a milonga, because at that point, we had not yet been to Buenos Aires, and we could only imagine what a salon should be like.

His passion and dedication was always extraordinary. He would teach private classes every day while he was in the show, and would even teach workshops before and sometimes between shows in the same day! I was extremely privileged to have him insist that I watch him teach all of his private classes during his stays in Chicago, so I could understand both how to dance and how to teach. I could never thank him enough for that amazing opportunity.



His passion carried through to his love of music. One New Year's Eve, we surprised him in San Francisco. That day, he had to perform three shows! After the performances, we picked him up from the theater in our rental car. His first words were, "Bob, please put on some tangos. I need them to relax." Of course, renting a car back then in those pre-iPod days, I never knew what was available for a sound system, and had nothing to play.

Tango truly WAS his life. He almost always listened exclusively to tango. The only exception was when he went home to Scotland for vacation. Then he spent time outdoors enjoying the countryside. During that time it was his only vacation from tango. Then upon his return, the music was once again fresh.

Gavito's preferences in music and dance changed dramatically over the years. While in the 90's and early 2000's, he preferred to dance to Pugliese, Troilo with Fiorentino, Tanturi, Calo and Di Sarli Instrumentals. As his health declined, he grew closer to more introspective music, such as Angel Vargas from the '50s, and later recordings of Roberto Goyeneche. If he would play any upbeat music, it was usually Di Sarli with Roberto Rufino singing.

This is also when his dancing evolved

yet again. As time passed, some say he turned into a caricature of himself in his dancing. I feel he developed different interpretations of music. His health and physical condition had forced him to move much less in later years, but it gave each movement more emotion and feeling. Seeing this frail man move slowly and weakly on the street, yet strike a stance of power and machismo with his strong chest and forward lean, was a visual shock. Even when we saw him last in April of this year, he still was able to convey that confidence on the dance floor, despite the frailties of his body. It was as if he felt that since his time on earth was limited, he was going to make each step mean something.

***The tango is between step and step. It's simple, but not easy.***

I am in Buenos Aires as I finish writing this article. Tonight I passed by his apartment, and went to Niño Bien, one of his favorite milongas. It was a packed house, but for me, felt somewhat empty. My friend wasn't there, joking with his friends, flirting with the ladies, and drinking his scotch.

***I go to the milonga for fun and not to suffer.***

Carlos Gavito always said he didn't want to be a 90 year old milonguero who had to sit at the table and reminisce because he couldn't dance anymore. Fortunately, he only had a short time that he experienced that feeling. This was a man that lived his life to the fullest. To me, and anyone who knew him, he lived the equivalent of at least three lives in his 64 years.

Sleep well, my friend.

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*The quotes above are from Manual del Tango del Baile (Manual of the dance of tango), a list of ideas he put to paper in November of 2004. The only exception was touching your ankles and brushing your knees. I had reminded him of that quote, and he said he wanted to include it in his list. I'm taking the liberty of adding it for him.*



## STORY BEHIND THE COVER

**ALEX WATERHOUSE-HAYWARD  
OCTOBER 15, 1997**

Watching Carlos Gavito dance last March during a Vancouver performance of 'Forever Tango' gave me an idea for a photograph.

"Do you want me to bring my partner?" Gavito asked me when I proposed a session in my studio. His partner, Marcela Durán was sultry and attractive but I said, "No, I want you alone." I was to meet him outside the Vogue Theatre at 8:20 during the intermission. I was to have no more than 20 minutes.

Walking to my nearby studio people looked at us oddly. With his stage makeup and dark Argentine suit Gavito looked like a vampire. On a rain slicked Granville Street it almost felt like we were strolling 'Avenida Corrientes' in Buenos Aires.

I took a few tight portraits and showed him the Polaroids. Then I posed to him the problem. "A face is so far from a shoe. How is one to bring them together unless..." Gavito looked at me, then down at his charol (patent leather) shoes. He promptly removed one and brought it up to his face. "Una caricia (caress), por favor," I asked.

*This text was originally published at:*  
[http://www.tango.montreal.qc.ca/cbc/Tango\\_dream/close\\_up/AWH\\_1.html](http://www.tango.montreal.qc.ca/cbc/Tango_dream/close_up/AWH_1.html)

# Chicago Remembers

## CARLOS GAVITO

**Carlos Gavito was a strong influence on the development of tango in Chicago. Not only did he inspire and encourage Bob Dronski to open Tango...nada mas, the first and only salon devoted strictly to Argentine tango in North America, but he drew many Chicagoans into the tango during Forever Tango's Chicago engagement. Gavito also shaped the way tango was danced in Chicago during his time here and personally inspired many people.**

***I have heard many stories from people over the years about Gavito and they are not all here unfortunately. I can honestly say that various people I have talked to about him mentioned how he treated everyone warmly rather than keeping a distance, despite the fact that he was an internationally recognized star. Many Chicagoans told me that Gavito always remembered them, even their names, when they ran into him in Buenos Aires after not seeing him for a few years. Gavito also attended several local milongas while in Chicago, dancing and socializing with many people rather than acting aloof or too superior to dance with the masses.***

***When you talk to people here about the development of tango in Chicago, especially those who have been dancing since the mid 90's, Gavito's name usually comes up. Although I was unable to obtain quotes from everyone who studied with Gavito or was influenced by him, I collected a few excerpts from dancers in our community that received something from Gavito's teaching and presence in the Chicago community.***

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My memories of Gavito are of his coming to our Chicago Tango Club Argentine. In the summer of 1996, the Club was temporarily dancing in the ballroom of the Chicago Athletic Club on Michigan Avenue (while Club 720 was undergoing renovation). He came just to dance and enjoy - not to be a performer. Dancing with Gavito was as easy and natural as breathing.

He and I were also interviewed on a TV special out in a western suburb studio, but unfortunately I never saw a tape. Certainly we associate him with Tango...nada mas as guest dance master. Again, as a teacher he was gracious and easy to understand. We as a tango community are saddened by his passing.

Charlotte Vikstrom

---

Carlos Gavito was the inspiration for me to learn how to dance the Argentine Tango. His classes were always filled with information that to this day I remember and use. He was one of the most beautiful male tango dancers that I have ever seen and I will miss his vision greatly. His kindness to me the last time he was here will always be remembered. I can only hope he is at peace now.

Janet Rieck

---

Carlos Gavito was among the half dozen best tango dancers in the world. I studied with him and Marcela Durán when Forever Tango was in Chicago in 1995. I took many private and group lessons with him. More lessons than any other teacher that I've studied with. Particularly, I felt I learned a great deal about the drama of tango. Long steps with loping music, short steps with

staccato music. I learned to listen to the music. When the music stops, you stop. You don't have to dance every beat, but when you step, he said, step on the beat.

I once asked him to give me a lesson in Buenos Aires. He said yes, but I had to ask him again and again before he scheduled it. Did I have a partner? No. We did the lesson at Grisel in the basement. He brought along Dolores de Amo, one of the better dancers. That was the extent of his pull. Even for a trivial lesson he could grab a real good dancer. I remember how the lesson began, he said, "Stand like a man." Posture, attitude. They were all important. It is not an accident that one of the most famous songs is called Gallo Ciego, the blind rooster.

Tom Barnard

---

Carlos Gavito will always be remembered in the world as the "Ambassador of Tango" for his style, presence and artistic distinction. His form of movement on the dance floor and stage, but even more importantly, his musical interpretation in my opinion, appears as if he was not following the music. On the contrary, the music was subject to his command. His artistic creations were for his own personal pleasure and he shared them with all of us.

For those of us that had the privilege of knowing him personally, we know that although physically he is no longer among us, his spirit will always be anywhere the tango is danced. I will not say to our "Maestro", rest in peace, instead I will say dance in peace.

Jose Caravantes

---

My first encounter with Gavito was shortly after I began dancing Argentine tango (thank you, Bob (Dronski) and Kathleen (Kreher) for sponsoring him – and other maestros – during the late '90s). Altho' Leroy (Hearon) had clued me in as to his magical mastery, the experience of actually meeting, studying and dancing with Gavito within the first few weeks of my initial milonga undoubtedly contributed to turning

my infatuation into an obsession. I believe my frank approach on our first encounter – when I admitted my inexperience (which some told me should prevent me from taking his workshops) – lead to an endearing relationship. While I often heard “seasoned” attendees at tango festivals where Gavito was teaching complain about his ‘lectures on true milonguero style’, I never tired of listening to him; Gavito’s passion for the romanticism of tango was evidenced in his words as well as his dance. My only point of difference with him is that I still haven’t learned to sit – rather than dance – in anticipation of or in ecstasy from that perfect tango. When I do have those moments, I know Gavito is present in my heart and soul ... and feet.

Phoebe J. Grant

---

It was 1996. We had been dancing tango for a few years, and struggling like everybody else. Up to that point, Chicago had been a tango orphan. We had had a few visiting teachers like Daniel and Maria, and the famous Northwestern University Tango Fest, but instruction-wise, we were lacking. Then Forever Tango came into town and with it came this guy Carlos Gavito. We decided to take a class with him just to check it out. One class was all it took for us to get completely hooked. His elegance, his attitude, his almost cockiness were drawing. When he walked, he seemed to just float and move effortlessly with Marcela, his partner. Suffice it to say that after that moment my tango life changed radically. I started to take at least one private class a week and to soak in as much material as possible from this seemingly endless source of knowledge.

His teaching style was aggressive and impatient. There was nothing relaxed about it. He came to teach, and you were there to learn. But he also was giving and would not let you be mediocre. He demanded a lot from those he felt were serious about tango, and I was one of them. He taught me a lot more than just doing steps; he taught me to love and respect tango. We talked at length about the tango culture and the tango codes. Today when people ask me why I am such a traditionalist, the answer is

because I learned it from him.

Perhaps the best lesson he taught me was done one night at my home after dinner over a couple of drinks. He leaned over and said, “Tango should be about the woman NOT about you. If you make her look good, you’ll look like a million bucks yourself.”

The second best lesson was when he was angry at some other students, and he turned to me and said, “al tango hay que esperarlo, hay que tener vivencias antes de entenderlo (one has to wait for tango, you must have lived and had many experiences before you can start to understand it).” It is a process that can not be rushed.

In my humble opinion, Gavito was the best tango dancer I ever saw. His walking technique was unique, and he could manage to make any woman look like the best dancer in the world. I feel very lucky to have had such a master for a teacher. We truly lost a great master. I’d like to close by raising my glass and saying, “Ciao Carlos”.

Fred Romero

---

Faces and personalities usually go by unnoticed in a crowd. Suddenly someone distinguished captures your attention for a moment. And for a long time you memorize that face, look and walk and believe that you would recognize that person anywhere.

Being in “Tango...Nada Mas” for the first time we noticed a photograph of a couple in gracious tango posture. It seems that the image in my memory gets even clearer in my mind through time.

One night after a couple of years of classes and milongas Bob Dronski called at 11:00 pm, “Gavito is in town and will give workshops!”

It was a big thrill for us. We were almost as excited as we were at our first visit to a milonga. The three days of workshops went fast. We were very fortunate to have a chance to try and understand Gavito walk, Gavito cross, and Gavito lead. The Maestro shared his passion, love and “una emocion”. Those

were the hours when we learned some universal rules of movement that we will use for the rest of our tango life.

Gavito was not only a perfect dancer but also a very good teacher. We didn’t get to know him personally, but from the stories told by our teachers Bob and Kathleen we understand that his entire life belonged to tango. He was one of the brightest flames of the tango fire and burnt himself up in this passionate dance.

The maestro, the legend... we are proud and honored that you shared your talent with us.

Ellen and Oleg

---

The first time I saw Carlos Gavito was in the Forever Tango show in Chicago in the mid ‘90’s. I had been studying tango for a short time and was so inspired by the sensual elegance of his tango with his partner Marcela Durán. I felt the purpose of the tango music in the way he expressed the musicality in his connection to and interaction with Marcela. Needless to say I studied as much as I could with the man who exemplified the essence of tango.

Dan Byrnes

---

A number of years ago Facundo and Kely Posadas were in town. Les and I were giving them a ride home after a workshop. Kely and I were sitting in the back seat talking about Gavito, his dancing, his workshops, etc. The three of them had grown up together, so they knew Gavito VERY well – his charming ways, his love of the ladies et al. With a twinkle in my eye I leaned over to Kely and said in a conspiratorial tone, “We think Gavito also is a ‘bad boy’.” (“bad boy” meaning a flirt, a girl in every city, etc.). Kelly took a second or two to work through the translation of “bad boy” and then laughed. She translated the conversation to Facundo up in the front seat. He also laughed and totally agreed that Gavito was indeed a “bad boy” in the best sense of the phrase.

Jan Carpenter

WITH MISHA AND SARAH



15  
august  
start of upcoming  
class sessions

### Foundation Class

This class is designed to give students the foundations of tango technique. Absolute beginners are encouraged to start their tango experience here but seasoned dancers may find this class useful and are welcome as well. Registration is required.

Time: Mondays 8:30 – 9:30 pm  
Cost: \$80 for a session of six classes.

### Intermediate Class

This class is a continuation of the Foundations Class. It focuses on technique, musicality and connection with your partner. Prior tango experience or completion of Foundation Class is required. Registration is recommended.

Time: Mondays 7:15 – 8:15 pm  
Cost: \$80 for a session of six classes.

### Advanced Class

This class provides students with the techniques for dancing tango in the close embrace applying technical skills from the Foundation and Intermediate classes. Registration is recommended.

Time: Thursdays 7:30 – 8:30 pm  
Cost: \$80 for a session of six classes.

### Chicago Tango Project Practica

The practica is where you can practice what you have learned in class and ask questions. This practica is open to tango dancers of any level and any style.

Time: Thursdays  
8:30 – 10:00 pm  
Cost: \$10 includes  
practica & refreshments.  
\$5 for students  
registered for classes.

For private lessons, performances or  
information on class registration call:  
773.575.6906 or visit us online:

[tangoproject.com](http://tangoproject.com)



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# Chicago Tango

## CHICAGO MILONGAS

### MONDAYS

#### Malena

1st, 3rd & 5th Monday of the month.  
Mariposa, 346 N. Justine St., #300  
Chicago, 8:30pm – 12am; \$10  
Contact: George Drivakos 847.845.2669

#### Milonga Rubia

2nd Monday of the month. Mariposa, 346 N. Justine St., #300, Chicago, 8:30pm – 1:00am, \$10. \$8 after 10pm. Contact: Phoebe J. Grant at 312.342.4335 or WindyCityTango@yahoo.com.

#### Milonga del Morocho

4th Monday of the month.  
Mariposa, 346 N. Justine St., #300,  
Chicago, 8:30pm – 1:00am, \$10; \$8 after 10pm  
Contact: Phoebe J. Grant at  
312.342-4335 or  
WindyCityTango@yahoo.com.

#### Cousin's Restaurant

3038 W. Irving Park Rd., Chicago. 9pm to midnight - \$5. Tom Aksoy at 773.968.0101 or www.chicagotangoloop.com

### TUESDAY

#### Tango Under The Stars

Giddings Plaza 4729 N. Lincoln Ave., Chicago 8-11pm - \$5. Contact: Beth Braun at 847-846-5611 or BethDance1@aol.com

#### Tango Chicago Tuesday Night Milonga

Tango Chicago Dance Centre. 1043 W. Madison, Chicago, 8:30 pm – 12 midnight, \$10. Al Gates at 312.850.1078 or www.tangochicago.com

#### American Tango Institute's Tuesday Night Milonga

Palwaukee Inn (formerly Kabak)  
1090 South Milwaukee Ave., wheeling, Illinois  
\$10 includes entrance and AT lesson 8:30-12:am  
Netza Roldan 312.287.8406,  
MyTangonet@yahoo.com or www.americantangoinsitute.com

#### University of Chicago Practica

Until August 23rd; 8:30pm-9:30pm  
University of Chicago, Ida Noyes Hall, 1220 E. 59th St., Chicago. Contact: Marco Mambelli: marco@hep.uchicago.edu www.tango.uchicago.edu

### WEDNESDAY

#### Cousin's Restaurant

2833 N. Broadway, Chicago. 9p.m.– midnight, \$5. Contact: Somer 773.807.5704; Agape 708.945.4140, findagapepappas@yahoo.com or visit www.tangoardiente.com

### THURSDAY

#### "Entre Amigos" Cabana Nights

Pasha Restaurant & Club, 642 N. Clark, Chicago (312.397.0100), 9pm to midnight, \$7 cover. Contact: Jorge Nideas at 312-397-0100 or D'Antoni Productions at 312-217-0304 or visit www.21tango.com

### FRIDAY

#### Milonga Vida

1st and 3rd Fridays of the month

#### Milonga Vida-Blue Moon

4th Friday, when there are 5 Fridays in a month. 346 N. Justine Street, #300 Chicago, 9pm-2am; \$12. \$8 students with I.D. Contact: Bethdancel1@aol.com, 847.846.5611; Mariliz7@aol.com, 630.254.5628.

#### Los Besos Milongita

2nd Friday of the month. 346 N. Justine Street, #300 Chicago, 9pm - 2am; \$12; Ellen's sweets & savories; BYOB. Contact: Ellen & Oleg Mashkovich at una\_emocion@yahoo.com

#### Nuestro Tango

Last Friday of the month.  
Latvian Community Center, 4146 N. Elston Ave., Chicago 8:30pm – 12:30 am; \$10, Contact: 262.942.4587 Valentina, 773.279.9414 Carmen, 312.342.4335 Phoebe or WindyCityTango@yahoo.com

### SATURDAY

#### Recuerdo Tango Club

6137 N. Northwest Highway, Chicago IL, 9pm.–?, \$15. Hosted by Carlos & Melisa Favre contact: tango@recuerdoclub.com

#### La Pachanga

1st & 3rd Saturdays  
942 W. Lake Street, Chicago. 9pm - 2am \$15 - BYOB. Contact Douglas at 773.218.9516 or lapachanganight.com

### SUNDAY

#### Cousin's Restaurant

2833 N. Broadway, Chicago, 8pm-11:30pm, \$5. Contact: Somer 773.807.5704, Agape 708.945.4140 or visit www.tangoardiente.com

## CHICAGO PRACTICAS

### THURSDAY

#### Chicago Tango Project Practica

Dance Connection Studio  
3117 N. Clybourn, Chicago, 8:30 to 10:00 pm Hosted by Sarah Graff and Misha Goro. Advanced Class prior to practica from 7:30-8:30pm. Drop-in practica \$10. Registered students \$5. Contact Sarah & Misha at 773.575.6906 or www.tango-project.com

#### Tango a la Leroy y Phoebe

Mariposa, 346 N. Justine St., #300 Chicago, 7:30pm – 9:30p. Practica with instructions. First 1.25 hour class instructed by Leroy Hearon Jr, Phoebe J. Grant and/or guest instructor. Contact: Phoebe Grant 312.342.4335, WindyCityTango@Yahoo.com

### FRIDAYS

#### Tango Chicago Dance Centre

1043 W. Madison, Chicago. Practica 7:30p.m.-11:00 p.m., open to all levels, \$12. Contact: Al Gates at 312.850.1078, www.tangochicago.com

### SUNDAYS

#### Academy V Music / Dance Practica

Dance Center Chicago, 3868 N. Lincoln Ave. 6-8:30pm - \$8; \$5 with student I. D. Contact: Charlotte Vikstrom at 773-493-0666 or argentango@usa.net

#### Tango Sentido Productions Practica

Drucker Center, 1535 N. Dayton St. Chicago, 6pm – 9pm, \$10. Contact: Dany Novakovich 312.296.1955, 773.550.2646, info@TangoInChicago.com, www.tangoinchicago.com

## ON-GOING CLASSES

Check the recently updated teachers' pages on our website www.tango-noticias.com

# Central Tango

## FAYETTEVILLE, AR

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

## DENVER AND BOULDER, CO

Contacts: [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, [hotchango@msn.com](mailto:hotchango@msn.com), [www.thetangohouse.com](http://www.thetangohouse.com); Colorado Springs [www.tangosprings.com](http://www.tangosprings.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: <http://soli.inav.net/~dance/tango.html>, Fairfield Tango Community - Sheryll Ryan: [sryan@humanfactors.com](mailto:sryan@humanfactors.com), 641.233.1011, Kelly Custer: 641.472.1001 Iowa City Tango Community - Greg Kovaciny [tangoic@yahoo.com](mailto:tangoic@yahoo.com)

## 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)

## 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, 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.

## 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; Fax 417.471.1002

## 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](http://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> Tango at Washington University: [www.gatewaytango.org](http://www.gatewaytango.org), Shaun Sellers: [sellers@wustl.edu](mailto:sellers@wustl.edu), 314.935.6098

## 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) AasVe

## LAS VEGAS, NV

Cont: Allison, Gabriel; [www.tangosilhouette.com](http://www.tangosilhouette.com)

## TULSA, OK

Contacts: Fred and Jessica Stowell; [fjstowell@aol.com](mailto:fjstowell@aol.com)

## 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.tangocleveland.com](http://www.tangocleveland.com) Tim Pogors: [TimmyTango@aol.com](mailto:TimmyTango@aol.com), 440-748-2204; Greg Messina 330.554.8900; [atangerita@yahoo.com](mailto:atangerita@yahoo.com) or 330.608.4444

## PITTSBURG, PA

Contacts: PATangoS – Pittsburgh Argentine Tango Society at [www.pitt.edu/~mchp/PATTangoWeb.htm](http://www.pitt.edu/~mchp/PATTangoWeb.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: [www.wisconsintango.com](http://www.wisconsintango.com) or [www.milwaukeetango.com](http://www.milwaukeetango.com) Marek Sztokowski: [tangomarek@yahoo.com](mailto:tangomarek@yahoo.com)

## MONTREAL, QUEBEC, CANADA

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

## 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.