

Tango Noticias

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© Hermione Frankel Watercolor, <http://www.tangoprints.com>

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Celebrating The Step: an interview with artist Hermione Frankel

By Sarah R. Graff

Continued from the May Issue

Tango Noticias: You are a classically trained dancer and a Pilates instructor. How does your knowledge of dance and movement inform your tango artwork?

Hermione Frankel: They are irrevocably intertwined. Before I start, I try movements and check where the weight is, the axis, what each part of the body is doing. Through Pilates training I have more knowledge of skeletal anatomy than before, and I knew muscles intimately from dance. I make many detailed sketches which will inform the final painting. Then, contrarily, I create the painting with wet paint and the minimum of brushwork, with my heart in my mouth!

Tango Noticias: The paintings on your website all depict a single couple alone on a dance floor. Sometimes there are musicians in the background but sometimes they are simply alone. What is the significance of this type of scene?

Hermione Frankel: It is very simple, tango is between two people. It is not a performance, it is a private business. I know it CAN be performed, but even then its privateness is being performed, with a little elaboration to make it interesting for the audience! Therefore the experience for the couple is quite a solitary one. The first tango painting I did was called Afternoon Tango, and showed a couple dancing alone in the afternoon. I find that

hugely appealing, that something is worth doing for no good reason, no profit and no audience. Also the power generated by one couple would be visually diluted if they were surrounded by other dancers.

Tango Noticias: The scenery in your paintings is almost always the same. Either there is the typical black-and-white tile floor or the hard wood floor but there is always a rounded doorway. Are these scenes taken from photographs or are they imaginary? What is the significance or the meaning behind the scenery? Is there a particular feeling about the dance you would like to evoke in your audience?

Hermione Frankel: The scenery is taken from the first photographs that I saw of tango cafes in Buenos Aires. Looking for the source now, I see that only one had a rounded doorway, but it must have made a big impression on me. Many cafes have black and white tile floors (painful to dance on!), and these blended into one generic imaginary place in my paintings. A distant doorway draws the eye, implies the outside world, and by contrast creates a womb-like intimate interior. As I was doing a series, I wanted the unity that repetition gives, and they are all similar places, in similar colours, somewhere in my head. Symbolism evokes different things for different people, and I don't want to analyze it further.

Tango Noticias: Each painting on your website illustrates a particular tango step. Visitors can click to find more information about the step you painted. Why did you choose to paint the tango from the

perspective of specific dance steps?

Hermione Frankel: I was painting for people who dance. I felt there was a small community of tango dancers in many towns in many countries, and the internet joins them. People who dance use the grammar of steps, whatever they end up saying with them. As an ex-ballet person, I am not frightened of steps. I relish the character of each, and the technique required. There, I have confessed! There is a school of thought that says that steps are wicked, and we should just dance with our feelings, our connection to our partner, concentrate on the intimacy. Well, steps are our vocabulary in this body language, and without them it is a bit of a mumble. The right step in the right place is everything of course, and many of these are unsuitable for a milonga, unless modified. But it was one way of documenting the tango, there could have been many others, and I was celebrating The Step. I like to think these couples I painted are not performing, rather they have found some space to practice, maybe at the end of an evening, maybe in the daytime, to enjoy stepping out, using their weight, going off-axis, doing boleos, taking some chances, dancing a bit bigger and bolder than one can in crowded places. Dancing big tells us how to dance small; we reduce the size but not the technique. So it has its place, and it can feel good.

Prints of Hermione's watercolors are available for purchase. You can see more of Hermione's watercolors and contact her through her website: <http://www.tangoprints.com/>

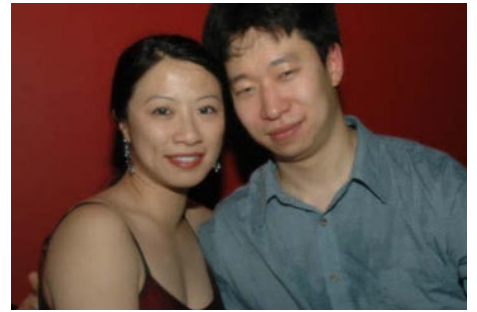
Tango Noticias Photo Page



Mariposa: Lidia, Dany



La Luna: Lindsey, Chris, Sarah



La Luna: Karen, Timoui



La Luna: Netza, Babbette



Mariposa: Jeanne, Margarete, Gina



Mariposa: Gene, Soraya



Mariposa: Michele, Steve



Mariposa: George, Ana, Paulo



Dancing at Mariposa



La Luna: Francois, Veronique



La Luna: Terrill, Jose

**Photos are Taken by Photo
Page Editor Daniel Byrnes
byrnesdaniel@hotmail.com**

Buenos Aires: Giros and Grief in January. A Tale of Two Cities

by Bernard Selling

Continued from the May Issue

The following Monday, the tango workshop begins. Some forty five participants from all over the world have gathered here, many young Europeans: London, Washington, New York, Denver, Madrid, Florence, Paris, even Ankara, Turkey (Turkey?! Tango in a Moslem country?? Turns out Kemal Atatürk, founder of modern Turkey was passionate about the tango). Those of us staying at the Castellar Hotel are older, some much older. Most of us are pretty good dancers; very few are beginners. The trip is too long and the patterns too energetic for beginners.

World-renown dancers, Lorena Ermocida and Osvaldo Zotto, conduct the workshop. As dancers, they are magnificent to watch--energetic, graceful and precise. The patterns we learn are elegant and engaging. Young assistants help the needy: handsome young men and lovely young women, all of them graceful, good-natured, and very well trained. I begin to notice how Italian they look, and soon realize most of them have Italian last names as well.

After the two hour sessions end, the day is not yet over. A third hour is devoted to a presentation by one of the aging masters--one day it is "Tete," another day it is Daniel Garcia, a third day it is Mingo and Ester Pugliese. I am impressed at how economically, yet rhythmically each of these elders, and their partners (often their wives), dances. What a treat to see these seventy and eighty-year-olds dance so gracefully. Sometimes it seems as if they are suspended in mid air.

In certain instances, we are looking at the very people who originated some of the most interesting innovations in the tango. The trespie, a way of dancing three

steps to two beats in the milonga, was first danced by Daniel Garcia in the 1940's and 50's. Daniel is there to show us the way he does it. (Again my beloved *clave* pops up). What a treat! Daniel, in his seventies, is tall, very lean and very graceful. And does he move?! His rapidly paced steps are danced in motion, not in one spot.

Osvaldo and Lorena's patterns are long and involved, but beautiful. They are a bit difficult to remember for someone like myself, whose ability to learn quickly has long since disappeared. Fortunately, most are patterns I have done time and again. New patterns I take great pains to recollect. I will incorporate them in my own dancing.

The beauty of *ochos*, *boleos*, *enganches*, *sacadas*, *giros* and the like is that they are all part of an elaborate mating ritual. The movement of these steps requires dancers to keep their shoulders in a parallel position while their hips move left and right. Stepping across the body is a given. Watching Lorena and Osvaldo do a *boleo* leading to a *sacada*, I am reminded of seeing two rattlesnakes mate during a summer river raft trip on the American River in the Sierra Mountains of California. The snakes twined around one another, higher and higher (like the snakes on the physician's *caduceus*) until they took a bite at each other, then fell to the ground exhausted. Tango has this look to it.

And sound. Pulsating piano chords, soaring violin melodies and then the *bandoneon*, mournful at one moment, soaring with passion at the next. Twining around one another, pulsing, soaring. (And often, in the music of Piazzola and other modern tango composers, that wonderful '3 against 4' or "3 against 2" feel of the *clave*.)

One evening I take myself to a tango show. Dashing young men and gorgeous young women fly, spin, kick, and writhe through the air. Beautiful to watch but something is missing--a story, a glimpse of soul, of yearning, of connection to human concerns, perhaps.

Meanwhile, outside the theatre, marchers continue their protests, beating on the lids of tin cans and homemade drums in their anger, hurt and rage at what they believe to be the betrayal of government--its willingness to take bribes to look the other way rather than enforce laws that will protect patrons.

Some relationship exists, which I cannot quite define yet, between the street protests and this elegant, sensual dance so deeply rooted in its 19th century Italian musical past. At times I can almost hear in the music the ghost of Giuseppe Verdi reaching out over the decades urging his descendants to free themselves of some past and present agony. (As a member of the University of Michigan band, I had played the Verdi Requiem to the point where I knew every note, every inflection of this tribute to the writer and patriot, Alessandro Manzoni.)

The following night the tango seminar is treated to the Night of the Tango organized by Daniel Rofman, Osvaldo and Lorena. Since all the tango venues are still closed, this is a rare opportunity to dance. Held in a community recreation center with basketball hoops hovering over the tables, the milonga begins at 10:00 pm. First, I dance with some of my Hotel Castellar acquaintances. Then I ask a slim, attractive young woman from the seminar to dance. I assume she is Latin, from Argentina, until she answers my "Hi, I'm Bernard," with

WITH MISHA AND SARAH



27
june
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: \$70 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: \$70 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: \$70 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

"I'm Roberta, from Denver." We dance until it becomes so hot and crowded that I have to stop and cool off. By midnight I still have not cooled off. Soon after, I begin to doze off.

A little after 1:00 am, samba, swing, salsa and folkloric dancers perform. Then the elders, whose instruction I had enjoyed so much the previous days, take the floor. Each little flourish, pointed toe, suspended motion elicits great enthusiasm from those who have flocked to watch some of Buenos Aires' most accomplished dancers.

Just as Osvaldo and Lorena are to perform, the police arrive. The club is conducting business illegally, so the police have moved to close the club. Osvaldo's brother knows several of the officers and persuades them to wait until the performances have ended. Osvaldo and Lorena perform magically, as one might expect of two of Argentina's finest exponents of the tango.

As the evening comes to a close, all the old masters and their wives and/or partners take the floor. Gracefully, economically, contented in their long relationships both on and off the floor, they speak with their feet and their bodies, reminding us that the past is ever present and the message remains the same: love, steadfastness, rootedness, dancing on the floor, a deep appreciation of those who have come before. The large room rocks with applause.

Notable for his absence is perhaps the greatest of the living legends of Argentine tango, Carlos Gavito. Seven years before, when I first began dancing tango, Gavito had come to Los Angeles. The hours with him were not merely instructions on how to dance, they were moments filled with electricity as Gavito moved like a whip to the plunging and soaring melodies of d'Arienzo, Donato, Gardel, Troilo, Pugliesi and Piazzola. His energy and intensity were mesmerizing.

Now, he is a wispy of a man, constantly

talking to his friends, unsmiling, his eyes a long way off, unwilling to enter the arena. Finally, a lovely dancer/teacher, Aurora Lubiz, walks over to him, takes him by the arm and leads him onto the empty floor. The music begins and Gavito/Lubitz move gently, gracefully, fully absorbed, eyes closed into another time and place. With each slight movement, each tiny reminder of a point of launch for one of Gavito's wondrous inventions those many years ago, the audience roars its approval. I find tears coming to my eyes as I watch and appreciate, hardly able to comprehend what this man and his peers have meant to the Argentine dance community in Buenos Aires, and to the broader community that has spread throughout the world.

The dance ends. Gavito walks off the

The music begins and Gavito/Lubitz move gently, gracefully, fully absorbed, eyes closed into another time and place. With each slight movement, each tiny reminder of a point of launch for one of Gavito's wondrous inventions those many years ago, the audience roars its approval.

floor. Not a hint of a smile, or even in his eyes an acknowledgement for the deep appreciation of those around him. For Gavito, it is just another moment on the floor, connecting once again with the soul of a beautiful woman, not cause for unusual celebration, not his last moment on the floor by any means. We all hope this to be true. The hand on the clock above the basketball hoop moved to 3 am.

The next morning I awaken, eyelids weighed down with lack of sleep. Four hours of sleep. The heat of the day streaming through my bathroom window is unrelenting. I return to my bed.

At 3:30 pm, we are bused from the hotel to Grisel, the small, intimate club where the workshop has been taking place. Immediately we are asked to dance the patterns we have learned over the preceding week. My mind goes blank. Fatigued beyond belief, I remember nothing. Fortunately, one of the lovely young women there to assist hurries to my side and leads me through the patterns, a

few of which come back to me.

At 6:00 pm, Osvaldo and Lorena introduce us to one of the notable bandoneon players from the past. (The bandoneon, an instrument of German origin, is half-way between a concertina and an accordion.) Having played in the orchestras of Piazzola, Pugliese and others, the maestro takes us through a repertoire of well-known melodies playing them first in the style of d'Arienzo, then Pugliese, Troilo and Piazzola. It is another magical moment from an earlier era.

The evening comes to an end with a sumptuous barbecue at Osvaldo's well-appointed, very modern home. The meal features all kinds of Argentine beef, pork, empanadas and the like. By now, many of

us are fast friends. At 10:00 pm, we bid each other good-bye. Our group returns to the hotel.

As I lie in bed, I reflect on the many wonderful experiences that have already taken place. I regret that I have not been able to share my thoughts and feelings with those who are not staying at the Castelar Hotel. The seminar has ended but I am not done. No, I have three more days to go before my plane lifts off.

I have heard good things about the Escuela Argentina di Tango in the Galerias Pacifico near the Florida mall. But first I decide to check out a class taught at the Club Ideal by Pablo Nieves. Within walking distance of the hotel, the restaurant of Ideal is a wonderful, ornate vestige of the past. High ceilings, dim light, cracked marble floors. The club itself is closed as are all the clubs in Buenos Aires. So we dance in the restaurant.

The first hour is a practica, an hour of untutored dancing. Pablo and his partner watch us, deciding what level we are on. Intent on finding some sharp dance partners, I bring every woman I can find to the floor. As I sit down, I notice that I have missed someone--a shapely, petite-

La Luna

DE SAN TELMO



Authentic Argentine Tango Milonga Every Saturday Night

.....
TIME: From 9pm to 2:30am

COST: \$15.00 complimentary light buffet is included, byob

LOCATION: 6137 North Northwest Highway, Chicago

.....

Tango classes from 8 to 9pm every Saturday. Classes focus on fundamentals to build strong basics for movement to music in tango. These classes are for all levels.

For more information contact Daniel Byrnes, telephone: 312-953-0494
byrnesdaniel@hotmail.com

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sized lady in black. Slim, not young, but attractive. From the way she moves her feet I can tell she knows what she is doing. When her partner takes her back to her seat, I move to her side and ask her to dance. She puts down her cigarette, smiles and gets to her feet. One or two steps into the dance I can tell she is exceptionally good, her body supple and easy to lead. A few awkward words and I find she is Swiss. She speaks no English.

I make a lot of good moves on the floor and she follows with ease and comfort. This is good, I think. Every tango dancer is willing to jump through the fires of hell to find an exceptional partner. I also make a few mistakes and we laugh. This is an even better sign. A slim, supple woman, easily led and even more easily amused. What could be better?

As the class begins, I become bored. I know these steps and patterns. After a week of steps and patterns I am ready for something else, anything. I bid my new friend good-bye. She gives me a sweet smile and holds my hand for a moment.

“School of tango...Galeria...tomorrow,” I mumble.

The rest of this miserably hot day I spend in my hotel room, showering, eating and showering several more times.

The next day, I am ready for the School of Tango. I taxi over to the Galeria, a 6 peso (\$2.00) ride. Arriving at the end of Aurora Lubiz’s very popular class, I find many of my seminar companions working on their technique. My Swiss lady friend is one of them. We hug. The thirty or forty students from Aurora’s class all disappear, including the Swiss Miss. I take the next two classes, one of which is excellent.

That night I go to Mingo Pugliese’s class. My new lady friend is there. We dance the next two hours, trying out some

of the steps that are taught, much of the time simply enjoying the feel of dancing with each other. I realize by the way I hold her and by the way she responds that she is feeling and I am also feeling the sensuality of this dance. Something is going on between us.

The class ends. She and her attractive young married friend and I walk out together. She gives me a card with her name on it. Her friend who speaks English quite well explains that the Lady in Black has a daughter who owns and runs a dance school in Switzerland.

Outside the Galeria, I know that I would like to ask this lovely woman back to my hotel for a drink and/or whatever. But it seems very awkward to ask her friend to disappear. And besides, maybe

Would we have ever noticed each other had we not been tango partners? Probably not. Did we notice right away that tango was doing something to us. Indeed. From the beauty of the way she moved in my arms it would not be difficult to imagine her responses in other, more intimate circumstances.

she wouldn’t want to go to my hotel for whatever. And how would I understand whether she understands what I might be suggesting, whatever that is. Instead, I shake hands with the friend and give the Lady in Black a hug. From the way she hugs me back I realize I have missed an opportunity. We wave. They disappear. So much for romance in Buenos Aires.

At 25, 35, 45, or 55, I would not have allowed that opportunity to pass. But now I am 66 and opportunities seem to slip away. The tango almost rescued me from the oblivion into which I seem to be slipping. Almost, but not quite. Oh well, I do have her e-mail address.

Getting on the plane the next day, I sink into my seat, reflecting on my experiences. Yes, I know the dance better, more intimately and I know its roots even better. I sense my own dance style will probably change. Yes, I will do all the athletic and enticing things that tango has offered up to now. But I will find a place for the calmer,

quieter dancing that I saw the elders do. That was worth the price of the trip by itself.

And yes, thanks to tango there was a hint of romance on the floor. Would we have ever noticed each other had we not been tango partners? Probably not. Did we notice right away that tango was doing something to us. Indeed. From the beauty of the way she moved in my arms it would not be difficult to imagine her responses in other, more intimate circumstances. Thank God I still have my imagination. And tango.

A tale of two cities: the one--young, poor, rootless, seeking a place and an identity in the world around itself; the other--romantic, sensual, neither young nor old, timeless, deeply connected to a past that still provides a sense of worth and

beauty and romance to all who enter that world. And I, a not-so-young gringo from the states have been given a gift, the opportunity to see and know, to dance and be absorbed by and into this world, to find the

soul of the dance. Lucky me.

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Bernard Selling is a writer, filmmaker and musician living in Los Angeles, CA. The author of *Writing from Within* and *In Your Own Voice*,

he has taught life story and creative writing for over twenty years. Before that he was a writer/producer/director of short fiction and documentary films as well as a college teacher of English and humanities. Mr. Selling has conducted hundreds of writing workshops in the United States and Europe. His latest book, *Character Consciousness: Developing Self-Awareness Through Life Story Writing* is available at BernardSelling.com or by sending \$24.50 (postage and tax included) to Bernard Selling, PO Box 1543, Topanga, CA 90290.

Chicago Tango

CHICAGO MILONGAS

MONDAYS

Malena

1st, 3rd 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 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.chicagotango.com

TUESDAY

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

Milonga at Kabak

Kabak Supper Club and Vodka Room
1090 South Milwaukee Avenue, Wheeling
8:30pm-12 midnight, \$10 includes milonga
& 1 drink. Contact: Vadim Muchnik 847.
My-Kabak or Netza Roldan 312.287.8406
MyTangonet@yahoo.com www.mykabak.com

WEDNESDAY

Cousin's Restaurant

2833 N. Broadway, Chicago.
9pm-11pm. – midnight, \$5. Contact: Somer
773.807.5704; Agape 708.945.4140,
findagapepappas@yahoo.com or visit www.
tangoardiente.com

THURSDAY

Tango "Entre Amigos"

Pasha Restaurant & Club, 642 N. Clark, Chicago
(312.397.0100), 9pm to midnight, \$5 cover.
Contact: Jorge Nieras 312.437.2122 or visit
www.2ltango.com

Tango Astoria

4440 W. Belmont Av, Chicago
8:30pm-12 midnight
\$10 includes milonga & 1 drink
Contact: Netza Roldan 312.287.8406 or
MyTangonet@yahoo.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:
Bethdance11@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

Milonga La Luna de San Telmo

6137 N. Northwest Highway, Chicago, IL,
9pm.-2:30am, \$15. Contact: Daniel Byrnes
312.953.0494, byrnesdaniel@hotmail.com

La Pachanga

First & Third 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

TUESDAY/THURSDAY

Argentine Tango Club at the University of Chicago

Ida Noyes, 1212 E 59th Street, 1st floor
8-10pm, free to U of C students,
faculty and staff, and \$5 to the
general public <http://tango.uchicago.edu/>

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.tangoproject.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 teachers' pages on our website
www.tangonoticias.com

Central Tango

FAYETTEVILLE, AR

Contacts: Elayne Hency at Elayne's Dance-The Art of Social Dance; www.elaynesdance.com, info@elaynesdance.com 479.521.6683 or 479.263.6683

DENVER AND BOULDER, CO

Contacts: www.ragtime.org/dance/; www.danceoftheheart.com; Boulder - Deb Sclar: deb@danceoftheheart.com; Denver - www.mercurycycafe.com; Chas Gale at (303) 320-4020, hotchango@msn.com, www.thetangohouse.com; Colorado Springs www.tangospings.com

ATLANTA, GA

Contacts: www.atlantatangofestival.com

CHAMPAIGN-URBANA, IL

Contacts: www.centragtango.com; Joe Grohens: <http://tango.joegrohens.com>, joe@joegrohens.com; 217.378.4751, Ron Weigel: TangoSociety@aol.com; 217.328.1311

AMES / DES MOINES, IA

Contacts: Valerie Williams: www.vjw.biz/docs/amessocdnc.htm; v@vjw.biz; 515.232.7374;

FAIRFIELD / IOWA CITY, IA

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TWIN CITIES, MN

Contacts: www.mntango.org www.geocities.com/twincitiestango Steve Lee: 612.729.5306 tango@winternet.com; Lois Donnay: donnay@donnay.net, 612.822.8436; Frank Williams: 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.'

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MT. VERNON, MO

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Contacts: groups.yahoo.com/group/St_Louis_Tango/ and cec.wustl.edu/~hs3/RoxanneMcKenny; www.tangoteacher.com, 314.324.0887. Carter Maier: tngomn@hotmail.com. Estella & Randy: tangoartists@tangorosa.com, www.tangorosa.com, 314.849.3007; Rick Barbarash: rbarbarash@yahoo.com; 314.369.3698; Shaun Sellers: sellers@me.wustl.edu; Berette Salazar: 314.961.1686

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Please send any information regarding contact information for Argentine tango events in the Midwest to 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.