

Tango Noticias

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Photography by Studio Mari www.studiomari.com

1
Tango Noticias
Interview with Kara
Wenham
By Phoebe J. Grant

5
Drawing With Legs
by Ana Savitzky

6
Connie Orbeta: A
Significant Contributor
to the Chicago Tango
Community

8
Review of "Tango
Pasión"
by Beth Braun

9
Chicago Tango

10
Chicago Events

12
Central Tango



Tango Noticias Interview with Kara Wenham

By Phoebe J. Grant



TN: What brought you personally to tango? When? How did tango become so central to you - all at once or in stages?

KW: A couple of things brought me to tango. First, funnily enough, was my father who had been dancing already for a year and a half. He kept telling me about tango and how great it was and how I ought to try it, and I had, of course, this idea of tango with the rose in the mouth and the whole stereotype and all that so I never really looked into it. It wasn't until I went to visit my Dad in Southern California and he showed me the movie 'The Tango Lesson' that I thought, hey this looks really interesting and decided to give it a try. And when I did, well, there was no looking back.

TN: Where have you taught tango? Have you become aware of any striking distinctions in the character of these tango communities and the way(s) tango is danced in them?

KW: I've taught mostly in Bs. As. My students are both the local porteños and also many foreigners that come to dance and study in Bs. As. I see some distinctions among the different foreigners that come to Bs. As, but the most common thread I see among them is that they are most comfortable with dancing open embrace. There are many good dancers

that come to visit Bs. As. and many times they are even better than the porteños. Many porteños go to the milongas and dance socially but that's not to say that they all take classes and study fanatically like some of the foreigners do. However, what the porteños do have is the music. I think the beat was literally 'beat' into them. I've never had to really teach the musicality much to the locals.

TN: Do you feel that tango is misrepresented (misunderstood) and/or distorted outside of Argentina? How about within Argentina? If it is misrepresented, how is it misrepresented and what do you see to be the cause(s) for it?

KW: I think one misrepresentation of tango is that it is often seen as an external exhibitionist experience, something only to show or demonstrate. I know many people who started because they saw a show and later found that the experience was much more intimate and internal than they could have imagined. Another misrepresentation is the often violent relationship portrayed between the man and the woman. Its so often represented as the stereotypical macho and the prostitute. Like all stereotypes there is a grain of truth in it but generally speaking it limits the scope of what possibilities lie within the roles of the man and the woman.

TN: Do you believe there is such a thing as an authentic, pure tango? If so, how would you describe it? If not, what alternative way(s) might you have for describing the diversity of tango styles?

KW: A friend of mine the other day said something and I think he has a point. He said that actually the word 'pure' doesn't fit with tango. Actually it's the reverse. It's the impurity of tango that makes it what it is. Tango is impure. In its own roots it has been a dance of the immigrants, a mix of the races including all the Europeans and Indians and Spaniards that were already here. Not to mention there is the African influence as well. And then they danced it everywhere. They've danced it in the brothels, in salons, in practice studios, at

home with the family. The lower classes danced it and then so did the upper. And now you have the international element of it being danced all over the world as well. So really it seems that its about an adapting, an evolving, a mix of races, languages and national identities. I think the word 'impure' is much more apt for describing tango than the word 'pure'.

TN: Do you see gender politics (relations of power, dominance and submission, victimization, et al.) coming into play in the way(s) tango is now danced? If you do see such relations at work between the sexes, around what kinds of issues do they seem to come out? Do you believe these issues are the core issues or do they operate as masks for more sensitive, and, in your eyes, more central issues?

KW: I think this in one way has to do with what I was saying before about stereotypes. There are many people who come to the dance with this stereotype so ingrained into them that when they dance it is just a reflection of how they present themselves to the other and to the world in general. Maybe this is more prominent here (Bs.As.) than elsewhere, I don't know. I think more at heart are the issues of dancing from where you are and who you are and making an honest connection with the other person. Also understanding that the role of the man and the woman are distinct and are not the same, and in that distinction is the possibility of richness, of union and of two people coming together and becoming more than the sum of their parts.

TN: Tango as dance, music and tradition is considered by many Argentines, whether they actually dance tango or not, as somehow expressive of the very essence of Argentine nationality - as even central to understanding the essence of "Argentineness." Do you see the tango as operating in this way; if so, could you put into words the way(s) you see tango as somehow expressive of this Argentine essence?

KW: I think it's good to separate

continued on page 3



TANGO CLASSES AND PRACTICA WITH MISHA AND SARAH

LOCATION: Dance Connection at 3117 North
Clybourn, just South of the intersection of
Clybourn, Belmont and Western. Ample parking.

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session of six group classes.

PRACTICA TIME: Thursdays from 7:30-10:00 pm
COST: \$10 includes practica, opening
workshop and refreshments.

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or call: 773.575.6906

TaNgO

Interview with Kara Wenham,
continued from page 1

the city of Bs. As. from the rest of the country. I would agree and say that tango is an expression of the porteño culture. That tango is a folk dance born of the city and one cannot separate the dance from the culture of the people who live in it. Whether or not the rest of the country identifies with it in the same way I cannot say. But with more than 200 folk dances, I feel the tradition is somehow different outside of the city.

TN: When you first arrived in Bs.As., how did you find the tango scene? How would you have compared it to how you'd learned in the U.S.?

KW: I loved it when I first came to Bs.As. I loved the customs at the milongas, the diversity of the places, dancers, styles. I found the people quite accepting of me, which was relieving and I was able to adapt myself quite quickly. In comparison with what I learned in the States, ... well, I found, of course, more diversity in the tango as you just have everything in the same space. I fortunately had great teachers in Chicago and so I found both wonderful and not so wonderful teachers here, like anywhere else.

TN: How did you find "fitting in" to the Bs.As. tango community? For example, was there any resistance to your studying from either other "students" or the instructors themselves – especially as an American and being so devoted?

KW: Like I was saying, I felt very accepted here. I've kind of been an immigrant all my life. I was born in Hong Kong, raised in California for most of my life, have a mother in England and so when I arrived, I felt kind of Argentinean in the immigrant sense of the word. I am sure there is resistance but I think that is more with just the human side of the scale, and I think the resistance can come from both Argentines and foreigners.

TN: You've listed several instructors with whom you've studied. Who's your favorite(s) and why? How did you find them? How has your technique and style developed? How would you describe your style of Argentine tango? Do you prefer milonguero vs. open vs. Nuevo?

KW: There are several instructors that I have really learned profoundly from, and different sorts of things with each but the ones that made the most impact are Pablo Villarraza and Dana Frigoli. Somebody recommended them to me when I first got here and from there I found a technique that for me, made the most sense. It answered all my questions and my body seemed to internally connect to its logic. I have to say that more than anything I seemed to connect to my own body more and therefore to the dance. Before I think I was so concerned with a certain aesthetic or look that I couldn't often find the sensation. If Pablo and Dana taught me anything, they taught me that. As to style, well I think each person has their own style and it's not as easy as saying, well I or he or she dances such and such style. I think creating a style is a long process that entails going in a direction that sometimes you don't even know where it is heading but it just feels like it might be that way.

TN: You have a partner in Bs.As. who, unfortunately, will not be joining you for your first return tour of the U.S. Can you describe him to us and why/how you selected him as your partner?

KW: Matias is from the province Rio Negro and I met him almost two years ago. We really seemed to get along and started practicing together, but I think the point where we really connected was in the fact that we both loved studying and investigating the dance. I had been practicing with some other guys beforehand but they had other styles, other ambitions or weren't really interested in studying so I kept looking. With Matias I found that we both loved to teach and to perform and we used the same technique so there were a lot of points where we could connect and grow. Apart from the dance he is a really creative and open-minded person and I respect him as an artist who generates a lot of great ideas. I would really love at some point to bring him back here with me.

TN: In 2002, you competed in the Bs.As. Tango festival. How did you find this experience? Do you think there should be Argentine tango competition?

KW: Okay, where did you dig that out of? Yes, a friend asked me the day before (as their partner couldn't make it) so I decided to do it. We ended up making it to the finals and it was a lot of fun but the idea of a tango competition I have to admit is pretty silly because how can one judge something so particular to each person? But on the other hand, it's good to have a big tango event here in Bs. As. organized by the government that at the same time can bring new dancers into the scene while lifting the spirits of the people a bit.

TN: You've mentioned your exploratory / investigational tango group in Bs.As. Could you explain a little more what you mean by this?

KW: The group is comprised of dancers and teachers who are interested in investigating the dance and through extensive work and study the idea is to ultimately develop a show. The idea isn't however to get together and immediately have a product to show, it is more about creating a process and seeing where it goes. We have been experimenting with different elements (such as theatre) to see in what ways we can integrate them into the dance. The group is led by Pablo Villarraza and Dana Frigoli, who both have so much to offer and - after having created so much together - want to see what they can do with a group. They've picked a handful of people, all with very diverse talents, that I think have a great desire to study, work and collaborate on an artistic project that I think will be very personally gratifying.

TN: If there were 2 or 3 things you would like to make sure you impart to the Midwest tango community during your visit, what would they be?

KW: It might sound contradictory - what I'm going to say, but... oh well. First, that at some point in our learning process we have to learn technique. Technique doesn't just give us the capacity to dance better but it also allows us to enjoy the dance more. And the second thing is that the dance is also much more than just technique. It is perhaps our sensations in the dance (physical or emotional) and how we feel with the other person in the space dancing to the music.

continued on page 4

Interview with Kara Wenham,
continued from page 3

TN: I also recall that you began teaching English in Bs.As. in order to pay the rent, buy food, pay for tango lessons, etc. When the Argentine economy really began to unravel, how did it affect you? When money was short, how did you prioritize your studying?

KW: When the economy fell apart I was in the awkward position of it benefiting me. My dollars were all of a sudden worth 3 or 4 times more than before. It was strange as many friends all of a sudden couldn't afford things, and I suddenly could. It was a constant reminder that I was not Argentine and their problems weren't my own. As soon as I started working here though I soon felt very different as it was at their rates and my costs were exactly the same as theirs.

TN: How has Encuentro Tango - your tour service business with Nina Tatarowicz - developed? What are the challenges? Do you feel you have a specialty relative to the other guides?

KW: Encuentro Tango started as a small project and has turned into something much more elaborate and complete than I think either of us had imagined. As foreigners here we always saw other people arriving and struggling with all the adaptations to life in this city and the tango scene. We were always giving a hand, making recommendations, taking people to the milongas and then after a while we started having this idea to start a service. So now we not only guide individuals and couples coming down to Bs.As. but we also do tours and we work with the hotels as well. It's still relatively new and our clients are found mostly by word of mouth. Someone tries it and they tell their friends. It takes longer but I think in the end it's the most effective route. Nina and I have a lot of advantages in the sense that we both speak English and Spanish, we both are very well connected and our clients, I think, feel very comfortable with the fact that we are from the states; something familiar and safe in a place so new and different.

TN: What are your favorite milongas, and why? How many nights a week do you go to milongas? What time do you tend to arrive; to leave?



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Photography by Studio Man www.studioman.com

KW: My favorite milongas are Canning on Monday nights, El Beso on Tuesdays and Lo de Celia on Friday or Saturday afternoons. Canning because its casual, I love the floor and my friends often go and we can chat and dance together. El Beso is completely different. There are many milongueros and it's much more traditional in the codes and customs, etc. ... It's a very elegant milonga. Lo de Celia is a very special place. It's all older milongueros that dance incredibly well and have been doing it for ages! To go and dance with them there is a real pleasure for me. Or just to go and watch; I learn a lot from just watching. You know these people have been doing it for so long sometimes I forget that. I remember awhile back I was dancing with this great dancer at a milonga who was saying, "Oh, I remember

this place 35 years ago." I was like, "35 years ago? What was that like?" to which he responded, "35 years ago, girls like you came with their mother." I had to laugh, of course you see how much things have changed.

TN: You're returning to Bs.As. after your tour here. What are your intentions - to remain in Bs. As. indefinitely or to eventually return stateside?

KW: My life is in Bs.As. now. I'm going back and it is to live. I feel Argentina gives me the space for me to be me. I am returning for both professional and personal reasons, and it is nice that it can really be for both things. Of course I will come back to the States, but for now it will be just to see friends and to teach.

■

Lake Street Milonga



November 7th and 21st
9:00 pm – 1:00 am

for information call **jan carpenter 312.258.6137** or **beth braun 847.846.5611**
or check www.tangoparatodos.com for details
lake street milonga is located at 942 lake street (at peoria), chicago illinos

Drawing With Legs by Ana Savitzky

Kathleen turned to me and wanted to know, "Did you recognize me, Ana?" I smiled at her. "Of course, I would recognize your beautiful legs anywhere, Kathleen." She laughed, delighted.

Yes, there were some faces, but it wasn't about faces only. It was about using the lines of human bodies to make compositions.

"Tango, The Forbidden Dance," Marisela Guerra's photo exhibition at Lake Street Gallery last September 28th, was also about creating movement and a sensual atmosphere that lingers in any room where tango is present.

The afternoon was unusually cold for that time of the year, but all the chill I felt on the street disappeared when I entered the gallery flooded with light and smiling faces. I wondered if my own face reflected

the feelings I had watching Mari's portraits. I was expecting to see beautiful photos of people dancing tango, but those portraits were much more than photos. I stopped in front of a few portraits and started wondering. A woman's leg is no longer only a leg when it's turned in some

The afternoon was unusually cold for that time of the year, but all the chill I felt on the street disappeared when I entered the gallery flooded with light and smiling faces.

particular way to create drama and illuminated to reflect a specific shape. Now, if you combine her leg with a man's leg, or have it held in the air by a strong hand, you have another composition. That's drawing with legs, I thought. Well, how about the colors? Black lace? Yeah, but much more than blacks and reds, colors favored by tango dancers. We all have seen colors used to create an

atmosphere, but when you let the black background stretch over a red dress, it highlights curves, creates unusual shapes and generates movement. It felt almost like painting.

Someone said that a particular portrait with a woman wearing a red dress against a black background went well with the next portrait, which had a red background and a woman in black lingerie.

In the first picture the woman was dancing, doing the boleó, and hiding her face behind a black hat. In the second, she was lying down, still in a boleó posture, covering her breasts with a black hat. "Look, the black hat is in the two pictures, making the connection between them," another person pointed out. Mari winked at me and whispered in my

continued on page 7

Connie Orbeta: A Significant Contributor to the Chicago Tango Community



As of September 2003, Connie Orbeta stepped down from her position as the Layout and Design Editor of Tango Noticias. I have compiled a few words about Connie's contributions from some of the people who have worked with her on Tango Noticias.

Sarah R. Graff: Connie helped shape Tango Noticias from the early stages into the newsletter we have today. It was Connie who suggested putting TN on the web and Connie who not only found someone who could serve as TN's webmaster (Pat Leonard) but also someone who would provide server space and maintenance (Loren Winfrey).

Most people do not think about the work and energy that goes into producing TN. Connie planned many activities in her life around the TN

deadlines so that she would be able to get the newsletter out on time. Connie quietly and selflessly

donated her time to the Chicago tango community by presenting the TN newsletter in a clear, organized, and beautiful format. Although I have only worked with her for a few months, I can say without reservation that Connie is diligent, kind, responsive, and creative. I did not know her until I began working on TN but I am glad that I have been able to get to know her. She is a wonderful person who has done a great service for our community.

We will miss her as a member of our staff but look forward to collaborating with her in other ways in the future. Her lovely artwork will always be welcome at Tango Noticias!

Please don't forget to thank Connie for her efforts the next time you see her at a milonga!

Jan Carpenter: For someone who lives in downtown Chicago, anyone living in the suburb of West Chicago might as well move to Iowa! But Connie is a tango dancer so driving 60-90 minutes to attend a milonga is not a big deal. I've known Connie for my tango life of four years. Early in my dancing tenure, someone pointed her out to me as "the woman who just got married – they met at Tango...nada mas!" She became a "Saturday Night Acquaintance", you know,

Connie quietly and selflessly donated her time to the Chicago tango community by presenting the TN newsletter in a clear, organized, and beautiful format.

someone you chatted with while table hopping between dances. She was (and is) very pretty and sweet with a twinkly sense of humor. She is also a gifted artist.

In 2001 when I found out she was a professor of graphic design at Elgin Community College, I asked if she was interested in joining Sean and me on the production of Tango Noticias. She jumped at the invitation. You can thank Connie for the beautiful layout of Tango Noticias. For a year Sean, Connie, and I were a tight little team. Yanira later joined us as the Cover Design Editor and still later Phoebe J. Grant joined us as the Central Tango Editor. We would meet only once a year specifically to discuss Tango Noticias. Connie graciously had us to her house for one of our meetings and provided a gourmet meal in six courses prepared by her husband Greg, who is a gourmet cook when he is not busy as a gynecologist. She made us feel so welcome. This is what Connie does well -- make those around her happy to be working with her.

Sean Erwin: Connie Orbeta served as the layout and design editor for over 30 issues of the newsletter and for over three years. She saw the transition of the newsletter from a Word for Windows document – cumbersome, uninteresting to look at, and hard to work with – to a full-blown web-zine, easy to use and experimentally changing its look – either in part or in whole – every few issues. She also envisioned and oversaw the progressive development of the Noticias website until it reached its present shape as an up-to-date and independent news and information archive for the Chicago area's tango events. The responsibility for the transition and growth of Tango

Noticias over these last three in my mind entirely rests with Connie's capacity for consistently seeing new possibilities and her willingness to

methodically take those steps necessary for making those ideas real. In the final analysis, her contribution to Noticias was much more important than the one I, personally, made as its founder and chief editor.

Perhaps because she came to Noticias already having such a wealth of experience and expertise in the world of design – a world deeply akin to the market for entertainments of which tango is just one product – Connie was keenly and deeply in tune with the urgency to keep Noticias 'new.' She knew uncannily that Noticias would not have lasted beyond the first one or two years – if that – had it not been able to make those constant changes to keep Noticias a thing that always managed to catch attention from both the new members of the community and the old. Articles, stories, translations, calendars are all well and good. In my opinion her capacity for design, her talent for the sheer production of novelty, has

continued on page 7



TANGO WITH Javier & Olga

Classes

Wednesdays 8-9 pm
2977 N. Elston, \$10
Fridays 7:30-9 pm
3755 N. Western, \$15

Practicas

Wednesdays 9-12 pm
2977 N. Elston, \$5

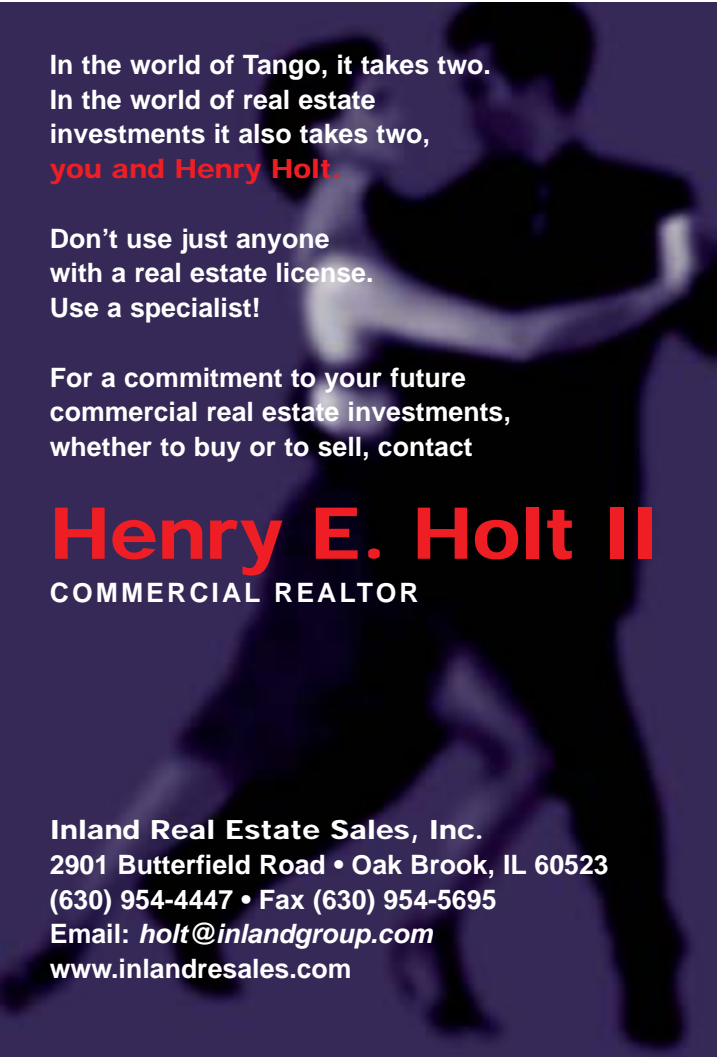
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**Connie Orbeta: A Significant
Contributor to the Chicago
Tango Community,**
continued from page 6

allowed us in Chicago the creation of something a little strange when I stop and really think of it. Think back for a moment on some of your tango experiences in Chicago through the years – the heated arguments, pro and contra, over tango etiquette at a dinner before some Saturday night dance that now is no longer held; gossiping, discretely, about the performance at the milonga from performers who are now no longer together; those nights of dancing until three and walking out to the moisture-saturated air of early morning with people who have long since moved away or just no longer attend. In the shape of Noticias, Connie has given us a

little machine for remembering many of these. And she has put this little machine together so well that it pumps and softly whistles more or less regularly, quietly, month after month at the same time preserving, almost impossibly, so many of those pretty and delicate 'little tango soap bubbles' in which all of us have had something like joy.

■

Drawing With Legs,
continued from page 6

ear: "I just wanted to capture sensual motion. I hadn't noticed the two portraits together make another composition." I smiled. "Once the work is out, Mari, people will see things you never meant to show. That's the nature of artwork. Please don't ask me what I see," I said with a grin. She turned to me, eyebrows raising, peering at my face. Then she let out a small laugh and shrugged, as if telling me that it was OK with her to let her work walk with its own legs.

■

Review of "Tango Pasión" by Beth Braun

A review of the show "Tango Pasión", presented locally at the Paramount Arts Theatre in Aurora on October 3, 2003 can be written in one word: "music". The music was this show. It was the life and the energy and the beauty of the show as one sat in the theater. It permeated my senses, to the point that I didn't pay much attention to the dancing after awhile. It was what I remembered, what I was feeling, about the show in the days afterward.

It would be enough to sing the praises of the musicians, the 5 members of Sexteto

Mayor and their 2 guest performers for the evening. Argentines all, each with decades of experience and a range of personal resumes including a first violinist in many major orchestras, a bass player with Alfredo Gobbi, a violinist with Pedro Laurenz, a pianist honored in the national conservatory of music, and a percussionist with jazz and folk credentials. They come together under the direction and inspiration of Jose Libertella, the bandoneonist and arranger who founded Sexteto Mayor in 1973 and is best known as the musical director of "Forever Tango". The female singer, uncredited in the

program, was wonderful, a singular treat.

Unfortunately, the dancing did not come up to the level of the music. The choreography was conventional 'show tango'. There was nothing here one hasn't seen before. The performers were competent dancers; I have seen worse more than once, including here on stage in Chicago. For those who like show tango, or who have not seen much stage dancing, it was worth seeing even as

loves that, responds to that, be satisfied with any production of 'show tango'? As I posed this question to myself, I recalled the performances of Tango Danza a few years ago.

Tango is an art form, on stage and off. To me, this means that although there may be a classical form, a traditional form, as there is in all artistic traditions, there is no "right" form. It is the nature of art to evolve, for a technique or a structure to be

Can one show the sensitive connection between the dancers - the essence of Argentine tango - on stage? Can someone who loves that, responds to that, be satisfied with any production of 'show tango'?

expressed in various ways by various people.

Beyond the matter of executing steps or musical notes or brush strokes on a

visual background to the music. I would have liked some slower, more lyrical numbers. There was only one in the first half (with the woman in the green dress) which came close, shifting out of the almost frenetic tempo of the evening.

To my mind, show tango usually sacrifices the connection within the couple for the flamboyance of their moves. On one level, this is quite understandable. The flashy moves project; they are something an observer can see. Can one show the sensitive connection between the dancers - the essence of Argentine tango - on stage? Can someone who

canvas, evaluating a work of art is a matter of preferences. "Tango Pasión" was, for me, a production of 'show tango', one that emphasized exaggerated movements over the relationship between a man and woman dancing together, responding to each other. It neglected what I love about tango, but I would still recommend it to almost anyone. The music alone would be worth it to anyone who loves tango. And it is the relationship between the dancer and the music which brings the dancers together.

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Chicago Tango

Chicago Milongas

MONDAYS

Arkadash Café, 5721 N. Clark (near Bryn Mawyr), Chicago

9:00 p.m. – midnight. \$5 cover; lots of free parking. Lesson from 7:30 – 9:00 p.m.; \$7
For more details contact Somer at 773.807.5704, somersurgit@hotmail.com, or Agape 708.945.4140 or visit www.tangoardiente.com

Cousin's Turkish Dining, 3038 W. Irving Park, Chicago

9:00 pm – midnight. \$5 cover; additional buffet at special price of \$10.
Lesson from 8:00 – 9:00pm. For more details contact Tom Aksoy at 773.968.0101 or visit www.chicagotangoloop.com

TUESDAYS

Club 720, 720 N. Wells - 3rd Floor, Chicago
8:00 p.m. – midnight, \$5 cover, cash bar.

Nov. 4th. Last Tango Night at Club 720.
Let's all turn out to show our appreciation for this beautiful venue that has hosted tango for many years. Kara Wenham will be guest instructing the free beginner's lesson from 7:30 – 8:30 p. on the 3rd Floor.

WEDNESDAYS

Cousin's Turkish Dining, 2833 N. Broadway, Chicago (1/2 blk N. of Diversey)
8:30 p.m. – midnight; \$5 cover.
Somer at 773.807.5704, somersurgit@hotmail.com, Agape 708.945.4140 or visit www.tangoardiente.com

THURSDAYS

Milonga Loca at one of two locations:
Erie Street Café, 536 W. Erie or Mi Ciudad, 3041 W. Irving, Chicago
8:30 p.m. – midnight; free
Beginners' lesson: \$5, 7:30 – 8:30 p.m.
Check www.milongaloca.com for each week's location or contact Bill Duvall at 773.549.0935, williamduvall@ameritech.net

Tango "Entre Amigos" Chitalia Café, 939 W. Madison Avenue, Chicago (312.666.5544) Plenty of street parking available. 9:00 pm to midnight; free. For more information contact Jorge Nidas 312.901.2121

FRIDAYS

Friday, November 7th and 21st
Lake Street Milonga 942 Lake Street (at Peoria), Chicago.
Milonga 9:00 p.m. to 1:00 a.m. For information contact Jan Carpenter 312.258.6137 or Beth Braun 847.846.5611. Bethdance11@aol.com

Friday, November 28th

Nuestro Tango, Latvian Community Center 4146 N. Elston (at Hamlin)
Milonga 8:30 to midnight; \$10 includes light buffet. Preceded by a WindyCityTango, Inc. workshop instructed by Kara Wenham and featuring an end of her Chicago visit showcase. For details contact Valentina Cisar 773.763.8729, Carmen Pinto 773.279.9414 or Phoebe J. Grant 312.342.4335, WindyCityTango@yahoo.com

SATURDAYS

Saturday November 1, 15, 29, and December 6
Recuerdo 6137 N. Northwest Hwy, Chicago
9:00 p.m. to 3:00 a.m. \$15 includes light buffet, BYOB. Contact Carlos Favre or Michelle Costello at 312.593.3553 or recuerdotango@aol.com. Visit www.recuerdotangoclub.com for details.

Saturday, November 8
"Tango on the Town" Firehouse Grill, 750 Chicago Avenue, Evanston, IL
9pm-12am; \$15 (includes all gratuities) hors d'ouvres; cash bar; RSVP to Bethdance11@aol.com (to get a count for the food). We will be dancing upstairs, in a large room with a beautiful wood floor, an old-fashioned bar and large windows. Sponsored by TangoVida. "Tango on the Town" will take place monthly, on a non-Recuerdo Saturday, at a different restaurant or public place. The idea is the same as "Tango under the Stars- to dance in an enjoyable place where the general public can see social Argentine tango. Please join us, and tell your friends! Further information at www.tangoparatodos.com; Bethdance11@aol.com or 847-846-5611.

Chicago Practicas

WEDNESDAYS

ñ – restaurant and bar, 2977 North Elston Ave., Chicago
9:00 p.m. – midnight. Hosted by Javier Gomez and Olga Kokourova
Drop-in Class: 8:00-9:00 p.m.; \$10. Practica is a \$5 donation or free with class. Contact Javier & Olga at (773) 252-2382 or javiolgatango@hotmail.com

THURSDAYS

Dance Connection, 3117 N. Clybourn, Chicago
7:30 to 10:00 pm. Hosted by Sarah Graff and Misha Goro. Drop-in workshop from 7:30-8:30 p.m. followed by practica until 10 p.m. Cost \$10. Includes opening workshop and refreshments. Contact Sarah & Misha at 773.575.6906 or visit www.mgoro.com/tango.html for details.

FRIDAYS

Lake Shore Athletic Club, Main Aerobic Room, 1320 W. Fullerton, Chicago
7:30 – 11:00 p.m. Hosted by Al Gates
Cost \$12. Free Parking.
Contact Al Gates at 773.994.7929 or www.tangochicago.com for details.

SUNDAYS

Schoff Gallery on Lake, 942 W. Lake, Chicago
8:30 – 10:00 pm. Hosted by Erica & Douglas
Cost \$5. Contact Erica Sutton 773.505.1577 or www.tangoparatodos.com for details.

Chicago Classes

ON-GOING CLASSES

Call instructors for details or check the teachers' pages on our website www.tangonoticias.com:

- **Al Gates**
- **Misha Goro and Sarah Graff**
- **Pamela Strateman**
- **Elena Robles**
- **Erica Sutton and Douglas Rivera**
- **Carlos Favre and Michelle Costello**
- **Fred Romero**
- **Javier Gomez and Olga Kokourova**

Chicago Events

November

4th – The Last Tango at Club 720

At the time TN went to press, our informants told us this will be the last night to dance tango at Club 720. Let's all turn out to show our appreciation for this beautiful venue that has hosted tango on Tuesdays for many years. As a special treat, Kara Wenham will be guest instructing the free beginner's lesson from 7:30 – 8:30 p. on the 3rd Floor. Watch for details on Chicago tango websites for a replacement location.

1st-10th - Paulo Araujo extends his time in Chicago

Chicago is very special in Paulo Araujo's heart so he's giving us 10 more days and nights before he flies to Italy.

On Sat., Nov. 1, Paulo will personally oversee a practica to review concepts already introduced with students and other devotees from 12:30 - 3:30 p.m. at Dance Connection. (The practica is open to anyone at \$15 per person; those who have taken a workshop from him this October or who pre-pay for any workshop in November will receive a \$2 discount per paid workshop toward the practica fee.) Beginning at 3:45, Paulo will commence with a workshop of new material – "Dissociation in harmony for giros, boleos & barridas". There will be no workshops on Sun., Nov. 2, so that Paulo – along with Oacy and Phoebe – can attend both the Brango and Cristina's benefit.

Paulo will be available for private lessons during the week of Mon., Nov. 6th through Fri., Nov. 7th. By request, Paulo will teach another milonga workshop (with traspie) on Wed., Nov. 5th – as a guest instructor for Javier Gomez and Olga at N (2977 N. Elston Ave.) The weekend of Nov. 7th to 9th, Paulo will continue workshops, with a pre-Lake St. Milonga workshop on Fri., Nov. 7th (7:00 – 8:30 p. on "Creative solutions to line of dance problems") at the Schopf Gallery on Lake. Three workshops on Sat., Nov. 8th will begin at 12:00 noon at Dance Connection: "Natural embellishments (for leads and follows) with musicality;" "EASY ganchos and wraps;" and, "Colgadas and volcadas". On Sun., Nov. 9th, prior to a farewell practica (from 2:30 – 5:30 p.), Paulo will offer "Close, close comfortable embrace"

for all levels from 1:00 – 2:15 p. at Dance Connection. For information on workshop time locations, topics, pricing as well as to schedule private lessons, contact Phoebe J. Grant at (312) 342-4335 or WindyCityTango@yahoo.com. Information (schedule, locations, pricing, etc.) on these additional workshops are listed at www.tangoparatodos.com. WindyCityTango, Inc. wants to publicly thank Oacy Veronesi for her infatigable and precise translation and hosting of Paulo Araujo.

2nd thru 30th – Kara Wenham returns to provide instruction with classes and private lessons in Chicago, Milwaukee and other Midwest cities.

Kara Wenham will begin her tour of the Midwest with an appearance at the Recuerdo Club milonga on Sat., Nov. 1st and then will showcase at the Brango on Nov. 2nd. She will dance with Marek Marcus of Milwaukee and possibly with others as a prelude to her workshops and lessons in Chicago and other area communities. An interview with Kara appears in this issue of Tango Noticias.

Her first workshop, "The Tango Fundamentals: defining and building the essential blocks for natural tango movement", will be as a guest instructor for Tango Sentido on Mon., Nov. 3rd at the Seward Park Fieldhouse from 7:15 – 8:45 p. On Tues., Nov. 4th, Kara will be the final guest instructor for the FREE beginner's lesson (7:30 – 8:30 p.) at Club 720 before the last Tuesday night milonga there on the 3rd floor. Kara will begin a series of three women's technique workshops on Wed., Nov. 5th (7:00 – 8:30 p.) at Dance Connection, with "Technique and Adornos: learn to embellish with more than just your feet!" and continuing on subsequent Wednesdays with "Make the dance a dialogue: learn to express yourself while maintaining your connection with the lead" and "Exercises to practice at home for posture, balance and elegance"; this series will be priced as a special package.

Kara returns to Chicago on Nov. 18th and will be available for private lessons through Nov. 30th. WCT has organized workshops with her before the milongas on

Fridays Nov. 21st (Lake St. milonga at Schopf Gallery) and Nov. 28th (milonga Nuestro Tango at the Latvian Community Center) and at Dance Connection on Saturdays Nov. 22nd and Nov. 29th. The topics will include: "Advanced Fundamentals;" "Using your torso, hips and legs independently to improve your fluidity of movement;" "Using your torso, hips and legs independently to enhance the connection with your partner;" "Understanding the most challenging step in tango – the giro;" "Maintaining the axis during pivots and giros;" "Using the giro as a navigation tool in conjunction with the music;" "Improving the connection between partners by understanding the subtleties of the lead for a sensitive response;" "Basic techniques to lead a boleao and to generate a beautiful boleao;" "Advanced combinations using the natural structure of the boleao". Sundays, Nov. 23rd and 29th, each will feature a workshop from 1:00 – 2:15 p. on "(More) Fresh New Moves from Buenos Aires" followed by a practica from 2:30-5:30 each week.

As usual for WCT events, progressive discount pricing will be available (i.e., the more workshops you take, the less each costs!!!) Contact Phoebe J. Grant of WindyCityTango, Inc. at (312) 342-4335 or WindyCityTango@yahoo.com for more information, to register for workshops or to schedule private lessons. A huge WCT thank you to Jan Carpenter, Kara's generous host in Chicago, and Andrea Gardner for their expert assistance with workshops Nov. 28th – 30th. Kara's schedule is detailed on www.tangoparatodos.com.

WindyCityTango, Inc. workshops and events for November 2003

Sat., Nov. 1 Join us at the **Recuerdo Club** milonga (\$15 admission separate; www.RecuerdoClub.com) 6137 N. Northwest Hwy.
 Sun., Nov. 2 Showcases at **Brango** and **Cristina's Benefit**

PAULO ARAUJO extends his stay in Chicago thru November 10

<u>Sat., Nov. 1</u>	12:30 - 3:30 p.	Paulo's Practica #1	All Levels	DANCE CONNECTION
	3:45 - 5:00 p.	Disassociation in harmony for giros, boleos & barridas	All Levels	3117 N. Clybourn
<u>Mon., Nov. 3</u>	8:30 - 9:30 p.	Guest Instruct for Somer Surgit & Agape Pappas Milonga Magic with Traspie	All Levels	ARKADASH CAFE 5721 N. Clark
<u>Wed., Nov. 5</u>	8:30 - 9:30 p.	Guest Instruct for Javier Gomez & Olga Kokourova EASY Ganchos and Wraps	All Levels	n Restaurant 2977 N. Elston
<u>Fri., Nov. 7</u>	7:00 - 8:30 p.	Creative solutions to line of dance problems	All Levels	SCHOPF GALLERY ON LAKE
	9:00 p. - 1:00 a.	Stay to dance at the Lake Street milonga (\$10 admission separate)		942 W. Lake St. @ Peoria
<u>Sat., Nov. 8</u>	12:00 - 1:15 p.	Natural embellishments (for leads and follows) with musicality	All Levels	
	1:45 - 3:00 p.	Colgadas and Volcadas	Intermediate	DANCE CONNECTION
	3:30 - 4:45 p.	Creating YOUR dance with inspiration & Invention	Intermediate +	3117 N. Clybourn
<u>Sun., Nov. 9</u>	1:00 - 2:15 p.	Close, close comfortable embrace	All Levels	DANCE CONNECTION
	2:30 - 5:30 p.	Paulo's Practica #2	All Levels	3117 N. Clybourn

KARA WENHAM returns to the Midwest - November 2 thru 30

NOTE: All of Kara's workshops are accessible to dancers of all abilities, unless otherwise noted

<u>Tues., Nov. 4</u>	8:30 p. - 12:30 a.	Final milonga at the 720 Club milonga (\$5 cover, cash bar, but lesson is FREE!!)		720 CLUB, 3rd Floor 720 N. Wells at Superior
	7:30 - 8:30 p.	Kara's Argentine Salon Salidas		
<u>Wed., Nov. 5</u>	7:30 - 9:00 p.	First of 3 workshops for followers Technique & Adornos: embellish with more than your feet		DANCE CONNECTION 3117 N. Clybourn
<u>Wed., Nov. 12</u>	7:30 - 9:00 p.	Second of 3 workshops for followers Make the dance a dialogue: express yourself w/o losing connection		DANCE CONNECTION 3117 N. Clybourn
<u>Wed., Nov. 17</u>	7:30 - 9:00 p.	Third of 3 workshops for followers Exercises to practice at home for posture, balance & elegance		DANCE CONNECTION 3117 N. Clybourn
<u>Fri., Nov. 21</u>	7:00 - 8:30 p.	Improving the connection between partners: subtleties of the lead for a sensitive response		SCHOPF GALLERY ON LAKE
	9:00 p. - 1:00 a.	Stay to dance at the Lake Street milonga (\$10 admission separate)		942 W. Lake St. @ Peoria
<u>Sat., Nov. 22</u>	12:00 - 1:30 p.	Advanced Fundamentals: defining & building your natural tango movement		
	1:45 - 3:15 p.	Understanding the most challenging step in tango - the Giro		DANCE CONNECTION
	3:30 - 5:00 p.	Basic techniques to lead a Boleo and to generate a beautiful Boleo response		3117 N. Clybourn
<u>Sun., Nov. 23</u>	1:00 - 2:15 p.	fresh moves from Buenos Aires		DANCE CONNECTION
	2:30 - 5:30 p.	Kara's Practica #1		3117 N. Clybourn
<u>Mon., Nov. 24</u>	7:30 - 8:30 p.	Guest Instruct for Somer Surgit & Agape Pappas Basic Fundamentals: developing the essential techniques		ARKADASH CAFE 5721 N. Clark
<u>Fri., Nov. 28</u>	7:00 - 8:30 p.	Using your torso, hips and legs independently to enhance the connection with your partner		LATVIAN COMMUNITY CENTER
	9:00 p. - 1:00 a.	Stay to dance at the milonga Nuestro Tango (\$10 admission separate)		4146 N. Elston @ Hamlin
<u>Sat., Nov. 29</u>	12:00 - 1:30 p.	Using your torso, hips and legs independently to improve fluidity		
	1:45 - 3:15 p.	Maintaining your Axis during Pivots and Giros with Musicality		DANCE CONNECTION
	3:30 - 5:00 p.	Advanced combinations using the natural structure of the Boleo	Intermediate +	3117 N. Clybourn
<u>Sun., Nov. 30</u>	1:00 - 2:15 p.	More fresh moves from Buenos Aires		DANCE CONNECTION
	2:30 - 5:30 p.	Kara's Practica #2		3117 N. Clybourn

NOTE: WCT reserves the right to cancel workshops without adequate enrollment.

SPECIAL: Paid attendance at each workshop or private will enter you into drawing for a free future WCT workshop!!!

Hosted by Phoebe J. Grant & Leroy Hearon, Jr. with generous assistance from Oacy Veronesi and Jan Carpenter
 A WindyCityTango, Inc. Event 2003

Contact Phoebe J. Grant for information on workshop pricing, to register for workshops, to schedule private lessons or for directions to workshops at (312) 342-4335 or WindyCityTango@yahoo.com or visit www.tangoparatodos.com

Central Tango

Champaign-Urbana, IL

Contacts: Web Site:

www.prairienet.org/white-street/tango.html

Leonardo: Tangoleon@aol.com;

217.328.1311

Joe Grohens: grohens@uiuc.edu;

217.328.1008

Milongas: Tango Society of Central Illinois

– Monthly milongas first Saturday of each

month at Phillips Recreation Center,

Springfield and McCullough, Urbana; 9:00

p.m. -12:00 a.m.; \$5 for dance / \$7 with

pre-milonga beginner lesson at 7:30 p.m.

For more information contact Ron Weigel at

Ron.Weigel@aol.com or 217.328.1311.

Workshops: Fred and Yermen Romero

return on Sat., Nov. 8th: 5:00 – 6:45 p.m. -

Giros I (Structure of giros, leaders and

followers technique, basic giro patterns);

6:45 - 8:15 p.m. - Giros II (Giros with

embellishments, improvisation in giros). \$20

each or \$35 for both per person; discount

with student ID.

Milwaukee, WI

Contacts: Web Site:

www.milwaukeeetango.com

Marek Szotkowski: argtango@hotmail.com;

414.543.7665

Milongas: La Conexión – Saturdays, Nov.

8th and Nov. 22nd at East Towne (614 N.

Broadway) and 25th at Gary Allen Dance

Studio (611 S. Layton Blvd. = 27th St.); 9:00

p.m.-1:00 a.m.; Admission \$10 (\$7 w/

student ID) light buffet provided.; BYOB.

Nov. 8th features a showcase by Kara

Wenham

Workshops: Kara Wenham, Nina

Tatarowicz's partner in Encuentro Tango – a

tour service for tangophiles visiting Buenos

Aires, is returning to the Midwest after 3

years in B.A. She will be in Milwaukee Nov.

6th through 10th and again on Nov. 13th and

17th. During this time, she will offer

workshops and be available for private

lessons. Unless otherwise specified, all of

Kara's workshops are accessible to dancers

of any ability. On two consecutive

Thursdays – Nov. 6th and 13th, Kara's

workshops will focus on enhancing the skills

and style of followers with "Make the dance

a dialogue: make proposals in the dance

and learn to express yourself while

maintaining the connection with the lead"

and "Technique and Adornos: fundamental

techniques for followers and learn to adorn

with more than just your feet!" Kara will

teach two workshops on each Sat. and Sun.,

Nov. 8th and 9th – "The Tango

Fundamentals: defining and building the

essential blocks for natural tango movement

(this class is highly recommended as a base

class to understand Kara's system and

technique) ", "Torso, hips and legs: learn

how natural disassociation in your own body

can create an association with your partner

and fluidity in your dance", "Floor craft and

musicality: navigate creatively with your

partner in tight spaces to the music while

maintaining the line of dance", and "Leaders

and Followers Technique: understanding the

subtleties of the lead in order to sensitize

your body and its response in the most

effective way". Kara also will teach two

classes for the more Intermediate to

Advanced tango dancers on two consecutive

Mondays - Nov. 10th and 17th, "Boleos and

Advanced Combinations: after breaking

down the technique for boleos and playing

with its natural structure, we'll improvise

based on an illustrative sequence" and

"Giros: the most challenging step in tango

will be broken apart to unlock its mystery and

enable an understanding of its elements". To

register for the workshops, reserve a time for

a private lesson or learn other information

(e.g., pricing, times, location, etc.) regarding

Kara's visit to Milwaukee, contact Marek at

the above phone or e-mail.

Madison, WI

Contacts: Web Site:

<http://tango.doit.wisc.edu>

Steven Fosdal: steve@fosdal.net,

608.347.0014; Krista Bultmann:

kabultmann@yahoo.com

Milonga: 3rd Saturday of every month.

9 p.m.- 1 a.m. Nov. 15th featuring Kara

Wenham. Beginning tango lesson 7-8 p.m.

Located at Art of Dance, 212 N. Henry

Street, Madison.

Practicas: Pasión del Tango at Union

South, 227 N. Randall St.; Univ. of Wis.

campus at the corner of Randall and

Johnson; Tuesdays 7:00-8:30 p.m.; Free.

Workshops: Kara Wenham is returning to

the Midwest after 3 years in B.A. She will be

in Madison Nov. 14th through 16th. In

addition to the following workshops, Kara will

be available for private lessons. All of Kara's

workshops are accessible to dancers of any

ability. Kara will teach two workshops on

each Sat. and Sun., Nov. 15th and 16th –

"The Tango Fundamentals: defining and

building the essential blocks for natural tango

movement (this class is highly recommended

as a base class to understand Kara's system

and technique) ", "Torso, hips and legs: learn

how natural disassociation in your own body

can create an association with your partner

and fluidity in your dance", "Floor craft and

musicality: navigate creatively with your

partner in tight spaces to the music while

maintaining the line of dance", and "Leaders

and Followers Technique: understanding the

subtleties of the lead in order to sensitize

your body and its response in the most

effective way". To register for the workshops,

reserve a time for a private lesson or learn

other information (e.g., pricing, times,

location, etc.) regarding Kara's visit to

Madison, contact Marek Szotkowski at

414.543.7665 or argtango@hotmail.com or

Steve Fosdal at the above phone or e-mail.

Twin Cities, MN

Contacts: Web sites: 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, go to

<http://mntango.org/mailmn/listinfo/> and

subscribe to 'TSOM- announce.'

Milongas: Tango Society of Minnesota:

2nd Saturday/monthly at Dancesport Dance

Studio in Hopkins; lesson 8:00-9:00 p.m.;

dancing 9:00 p.m.-1:00 a.m.; Admission: \$5

for members or \$8 for others.

Steve Lee's Tango Plus; Friday after 2nd

Saturday of each month; 9:00 p.m.-1:00

a.m.; lesson 9:00-9:30 p.m.; Admission: \$5.

Michael Cordner's Mini-Milongas at Four

Season's Dance Studio 1637 Hennepin

Ave., Minneapolis; Sundays 7:00-9:30 p.m.;

Admission: \$2; 612.342.0902.

Ames, IA

Contacts: Valerie Williams:
www.vjw.biz/docs/amessocdnc.htm;
v@vjw.biz; 515.232.7374;
Milongas: Tuesdays at Café Diem (323
Main St.), lesson 7:00-7:30 p.m., dance
7:00-10:00 p.m., \$3.

Des Moines, IA

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

Fairfield, IA

Contacts: Fairfield Tango Community
Sheryll Ryan: sryan@humanfactors.com,
641.919.3426, Kelly Custer: 641.472.1001
Milongas: Saturday, November 15th
evening milonga with Carlos Favre and
Michelle Costello of Chicago.
Workshops: Weekend of workshops –
Nov. 14th-16th (Friday evening preceded by
public demonstration, Saturday morning and
afternoon, Sunday morning) with Carlos
Favre and Michelle Costello of Chicago.

Detroit, MI

Contacts: Amy & Ray:
MotorCityMilongueros.com; 313.561.3236
Lori Burton: Argentinatangodetroit.com;
586.726.2370
Amy & Ray: MotorCityMilongueros.com;
AmyandRay@comcast.net
Milongas: Milonga de la Motor City
Milongueros: Tuesdays at Father O'Kelly
Knights of Columbus Hall (23663 Park,
Dearborn), 7:00-10:00 p.m.; contact Amy &
Ray at above e-mail/phone for details.
Argentine Tango Detroit/Tango Suave; three
times weekly see Lori Burton's website for
details. Brickhouse - Auburn Road, Utica;
8:00 p.m.; \$7.
Guest Instructor: Francisco Santapa – a
"classic milonguero" - is returning from B.A.
with Amy and Ray and will guest instruct for
them from Aug. 26th through Dec. 12th. He
also will be available for private tango
lessons during this time. For the schedule
of classes or to reserve a lesson time,
contact them at the above e-mail/phone.

Ann Arbor, MI

Contacts: www.umich.edu/~umtango;
umtango@umich.edu; 734.327.0642 or
734.564.0811

Kansas City, MO

Contacts: Korey Ireland;
korey@kodair.com or 816.931.9545;
http://www.kodair.com/tango
Milongas: Wednesdays - NOTE: venue
has changed. Visit website or contact Korey
for current location.

"La Ceremonia": Sundays at Westport
Presbyterian Church (201 Westport Rd.);
Intermediate "cool move of the week" class
7:30-8:30 p.m.; Milonga 8:30-10:30 p.m.; live
music by Tango Lorca; \$5/person including
pre-milonga class. Monthly Saturday night
(usually 2nd week) hosted by Toi Shaw at
the Swing Club, 6101 Martway, Mission,
dancing 8:00-11:00 p.m.

Mt. Vernon, MO

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

St. Louis, MO

Contacts: Rosanne McKenny:
www.tangoteacher.com; 314.342.0887
Carter Maier: tngomn@hotmail.com
Estella & Randy:
tangoartists@tangorosa.com;
www.tangorosa.com; 314.849.3007
Lourdes Ylagan: Lylagan@path.wustl.edu
Milongas: Souldard Coffee Garden (910
Geyer Ave.); every Sunday; 6:00-9:00 p.m.;
call 314.241.1464
Monthly Milonga at Focal Point; admission:
\$10; Call Estella & Randy

Tulsa, OK

Contacts: Bob & Gretchen Manhart:
OKTANGO@prodigy.net

Fayetteville, AR

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

Cleveland, OH

Contacts: Web Site:
www.tangocleveland.com
Timmy Tango: Timmy Tango@aol.com;
440.327.8211
Milongas: First Saturday of the month at
Belinda's Bar (9613 Madison Ave.) 7:30-
11:00 p.m.; \$7.
Workshops: Milena Plebs and Ezequiel
Farfaro; Nov. 2nd and 3rd; Saturday night
milonga with floor show.

Denver and Boulder, CO

Contacts: Web Sites:
www.ragtime.org/dance/
www.danceoftheheart.com Deb Sclar
(Boulder): deb@danceoftheheart.com
Milongas: Boulder – Saturdays, 2nd and
last; at Bantaba; intro. class 8:30-9:30 p.m.
(check w/ Deb Sclar for special topic each
time); milonga 9:30 p.m.-??; \$10 for class
and milonga; \$7 for milonga.
Denver - every Friday at Marilyn's Mercury
Café; www.mercurycafe.com
Colorado Springs - every Wednesday at
Rum Bay (Fat Alley Jazz upstairs room),
7:00 p.m.-??; www.tangosprings.com

NOTE: Apologies to anyone who sent a
change of information or notice of new event
for November's issue to anyone at Tango
Noticias. Our hotmail account was inactive
and we lost the messages. Please re-send
to central_tango@hotmail.com and we will
be sure to update each community's contact,
milonga and workshop/special event listings
in December. Also, let us know if you'd like
your community featured in an upcoming
issue.