

Tango Noticias

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Celebrating The Step: an interview with artist Hermione Frankel

By Sarah R. Graff

This month we are featuring art by Hermione Frankel, an artist and tango dancer who resides in Bristol, England. I had the opportunity to ask her some questions about her tango watercolors and her own thoughts on tango as a dance and as a subject for her artwork.

Tango Noticias: Do you dance tango? How long have you been dancing tango?

Hermione Frankel: Yes, I dance tango. I dance recreationally in my home town of Bristol, practice most days with a partner, and travel for tuition; sometimes to London for visiting teachers, otherwise to Buenos Aires, Amsterdam, Hamburg, Miami, Sitges, or Paris. I consider myself to have been dancing since my first visit to Buenos Aires four years ago. Previous to that I learnt a strange clockwork tango for a few months that owed nothing to the lead-follow principle, nor even progressed anti-clockwise around the room. On that first trip to Buenos Aires I was deconstructed, humiliated and set on a path to better tango!

Tango Noticias: What provoked your initial interest in tango? Did you use it as a subject first or did you begin dancing tango first.

Hermione Frankel: Tango infiltrated my consciousness as it became increasingly written about, talked about, and companies toured Britain in the late nineties. My sister took me to Tango Por Dos in London. Then I saw an intense and electric performance by Carolina Iotti in a dark and dingy theatre space at the Edinburgh Festival. I was captivated. From the moment I heard the expression 'tango argentino', I recognized that it was going to have relevance to me.

I immediately wanted to learn tango in order to paint it. Frustrated by the slowness of weekly classes for the

half-hearted, I agitated for some private lessons. I thought a few would be enough to give me a repertoire to paint, and to see what it was! Four years later, I can see that the learning process is infinite, and it is as complex a dance form as any.

Tango Noticias: Why did you choose to use the medium of watercolor to depict tango dancers?

Hermione Frankel: Watercolour is my speciality. I don't use it in the traditional style of layering up thin pale washes, I use strong saturated colour often painting into water, making intense but transparent colour. It is performance art in itself. You have one chance, and something miraculous happens, or it can go horribly wrong. I love the

Tango Noticias Photo Page

Photo Page Editor Daniel Byrnes byrnesdaniel@hotmail.com



La Luna: Ed, Joan



Malena: Valerie, Alberto



Milonga del Morocho: Phoebe, Jim, Beth, Les



Milonga del Morocho: Bernardo, Leroy



Milonga del Morocho: Tim, Jola



La Luna: Winnie, Jong-han



La Luna: Chris, Lindsay



Malena: Oasi, Tyre



Malena: Jessica, Valerie



La luna: Milonga



Malena: Dany, George



Nuestro Tango: Alla

CHICAGO TANGO PROJECT

WITH MISHA AND SARAH

VISIT OUR NEW WEBSITE
AT TANGOPROJECT.COM

SCHEDULE FOR MAY 2005

Chicago Tango Project Classes

There will be no weekly classes between May 18 and June 27.

New class sessions will begin on June 27, 2005
Check our website for more information or call Sarah 773-575-6906

Chicago Tango Project Practica

Every Thursday Evening: 7:30*-10:00pm

*Please note there will be no regularly scheduled classes prior to the practica until June.
Cost: \$10 includes practica and refreshments

WOMEN'S TECHNIQUE WORKSHOPS WITH SARAH

Workshop I

Thursday, May 26th: 7:00-8:00pm; \$15**
All levels. This workshop will focus on posture, lift, projection, finding and controlling your axis, balance, and how to pivot.

**Women taking the technique workshops receive a \$5 discount on the practica

Workshop II

Thursday, June 9th: 7:00-8:00pm; \$15**
Taking the techniques learned in Workshop I we will add dissociation and how to use your upper body to communicate with your partner. We will also work on adding energy to your steps to generate embellishments for social dancing.

Workshops and practica take place at Dance Connection Studio, 3117 North Clybourn, just south of the intersection of Clybourn, Belmont and Western. Ample parking.

For private lessons, performance or information on class registration go to: www.tangoproject.com or call: 773.575.6906

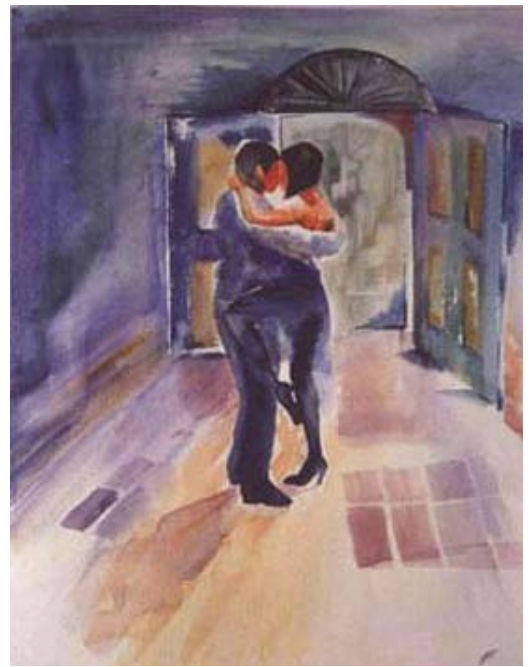
granulations, the swirls of separated pigment that you can induce by putting paints together that repel or attract because of their chemical make-up. I often work with a lot of water on a small area, a damage limitation exercise really. It is both controlled and risky. But you end up with the effect of looking through water, of vaporous gradations of colour that can suggest distance, heat, smoke, shape and form, without fussy brushwork, and without mudding colours by stirring up the size in the paper. Watercolour has verve and wit, and it is ideally suited to the suggestion of movement, as the ghost of movements past can remain hinted at. I also like the glow of transparent colour; it suggests light behind it, and heat, music and excitement.

Tango Noticias: Is there anything about tango as a subject which makes it especially interesting to you?

Hermione Frankel: There are three things that spring to mind. Firstly, it is

Argentinean people. It is a story of emigration to a foreign land, homesickness, nostalgia, hardship, loves lost and won, fighting, great passions etc. It has survived political suppression and been reborn. How many subjects does a painter need?

Thirdly, tango is about relationships. It is a man and a woman engaged in a dance that requires extraordinary cooperation and sensitivity as it is improvised, and each movement has an action-reaction element to it that means even choreographed sequences cannot be done on automatic pilot. Dancers have to develop an ability to move together, to read minute body signals. Our contemporary gender-roles may be challenged, as there has to be a lead and a follow, and a willingness to submit to that discipline. And then, even more fascinating, the movements themselves are full of references to a whole gamut of emotions: they can be impatient, angry, sharp, wistful, lyrical, or playful. A snapshot moment of a couple can look



it, despite whatever else may be going on in the legs or feet. Dancers look as though they are listening to each other, but they are not speaking. Good dancers never make a casual move; each one is deliberate and sacred, as a cat would move. I try to hold this idea when I dance.

Tango Noticias: Is there a link between the dance you capture in your paintings and how you shape your own dance on the floor? Does the way that you interpret music in tango have an effect on how you depict dancers in your artwork?

Hermione Frankel: I must say that as a follower I do not get a lot of chance to shape the dance on the floor, only to contribute! Undoubtedly, I have painted the dancers I like and that I have watched for hours. My dance-partner has had the same experiences and influences. Consequently, each moment in the paintings is deeply familiar to me. As for music, each composer suggests a particular choice of steps and quality of movement, and you have the choice of dancing to the melody or to the rhythm. I hope those differences are there in my paintings. If for some reason I had to put them all to one piece of music, however, I would use Viviani, by Carlos di Sarli (Instrumental vol.1).

Continued in the June issue,

“Anatomy, the symbolism of gesture, dynamics of movement, music, they all interest me. Put these together, and dance has a transcendent aspect to it, the human soul wishing to fly, the imagination freed.”

dance, the human body using itself to make abstract shapes to music. It always amazes me that we understand this symbolic language, and can read it so easily. A child can read it. Anatomy, the symbolism of gesture, dynamics of movement, music, they all interest me. Put these together, and dance has a transcendent aspect to it, the human soul wishing to fly, the imagination freed.

Secondly, tango itself is redolent with imagery. It is a whole culture embracing every art form, songs, poetry, music which tells the story of the

quite combative. It's all in there, the whole range of emotions, but controlled and ritualized.

Tango Noticias: Did the experience of making watercolors of tango dancers change the way you approach tango itself as a dance?

Hermione Frankel: It certainly gave me the time to look and reflect, to see the things I have talked about here, and to notice a special quality of the dance; there is a great stillness at the centre of

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

by Bernard Selling

Will he or won't he?" "What does he want to do?" "He looks so frail." These comments swirl around behind me as I sit in a floor-level seat at the Sunderland Club in Buenos Aires. Several hundred devotees of Argentine tango have gathered for the Night of the Tango. We wonder whether the great tango master, Carlos Gavito, will dance at the event honoring him and other masters of the art of tango. Frail and wan, Gavito, who has been battling life-threatening lung cancer for several years, floats on the edges of the floor talking to friends, hesitant and uncertain.

The week before, I had gotten off the plane at 9:00 am, bleary-eyed after the 11 hour flight from Los Angeles to Buenos Aires. Monica, the helpful assistant to Daniel Rofman, organizer of the week-long tango seminar, greeted me with warmth and led me to a waiting car which would take me to my hotel, the Castelar, on Avenida de Mayo. As I walked out of Pistarini airport, a blast of heat and humidity almost knocked me off my feet. Buenos Aires was suffering though a suffocating heat wave with temperatures reaching 100F.

The ride into town revealed wide stretches of green grass punctuated by an occasional building, tall, awkward-looking concrete structures for the most



part. As the countryside gave way to the outskirts of Buenos Aires, I saw a surprising number of buildings with upper stories reduced to rubble, as if someone had thought of renovating the building and stopped halfway. Most of the concrete structures appeared to need a face-lift or at least a coat of paint. I sensed quite a bit of poverty lurking behind the fences separating the urban environment from the freeway leading to downtown.

Leaving the freeway, we turned onto the broad expanse of Avenida July 7th, and then down Avenida de Mayo. Here, the buildings were old-looking, but not antique. Heavy, ornate pseudo-Renaissance and Baroque facades hid edifices constructed in the 1920s and 30s. A few minutes later I stood in front of the Castelar looking around. Traffic was light and many smaller shops were closing. It was December 31st.

Soon I was in my hotel room, a little excited, very tired and drenched with perspiration. I showered and dozed off,

wondering what I, a sixty-six year old bachelor from Los Angeles, was doing here in Buenos Aires? Did I expect to become a better dancer in the two weeks I planned to be here? Probably not. I had been dancing tango for six years and had been taught by excellent teachers in Los Angeles, most of whom were from Argentina. I was well on my way. No, it was something more.

Perhaps I was seeking something indefinable in the source, the roots, the birthplace of tango. As a lifelong musician and recent leader of a swing and salsa band, I loved the rhythms of Latin music (especially the clave in which, in 4/4 time, three beats of the clave are played against 2 and the 4 of the conga, sometimes known as "3" against "4"). I had been dancing to salsa and mambo bands for more than ten years. Six years ago, the tango bug bit. Something I had heard in the music of Argentina, something so different from the rhythm dances of Cuba and the United States, had drawn me in.

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

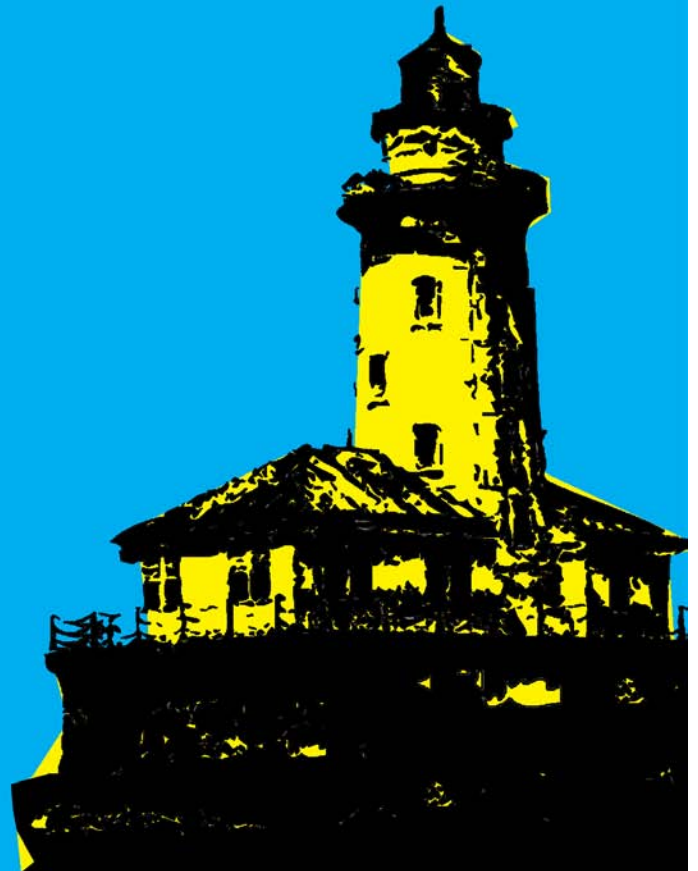
Tango classes from 8 to 9pm every Saturday. Classes focus on fundamentals to build strong basics for movement to music in tango. These classes are for all levels.

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

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Résumé and Portfolio Available





these people have suffered so much over the past fifty years at the hands of one repressive government after another. Most of the marchers are young, many of the men and boys stripped to the waist in the oppressive heat of summer.

"All the night clubs are closed," explain my new found companions, Julian and Ruth. "The people are furious that the club had allowed 4000 people to enter when only 1000 were authorized. They blame the club owner, the commissioner of police and the mayor of the city, Ibarra. If the clubs stay closed for very long, Buenos Aires will lose an enormous amount of money."

-D'Arienzo, Donato, Canaro, Gardel, Triolo and Pizzazola. So often their music started in a leisurely, seductive, ballad-like way then suddenly leapt into a frenetic romp akin to an Italian tarantella (the dance of the tarantula), then slowed way down, a rubato giving way to an accelerando yielding to a ritardando in the rich tradition of Italian music of the 19th century. I had played this Italian music in concert bands and orchestras all my life. Now, in a different form, I was dancing to it. Was this why I came?

Or perhaps I hoped to find some kind of romance here in Argentina, something that had eluded me in the classes and milongas in Los Angeles. Hmm, perhaps. Most of the women in Los Angeles with whom I danced were either quite young (20's and 30's) or married. The most elegant and accomplished seemed to be the married ones, including one or two of my regular partners. And of course, the superb dancers (not me) kept to themselves. Would the same hold true here in Buenos Aires?

I awake as the sun begins to set. After another shower, I venture out. By now most of the shops are closed. I notice another couple from the hotel searching for a place to eat, someplace still open before the New Year's Eve

"They are protesting the corruption that led to all the deaths last night."

celebrations begin. Julian and Ruth, a middle-aged couple from New Zealand, introduce themselves. We find an open restaurant up the street from our hotel and sit down to eat. Soon we feast on a delicious Buenos Aires version of Spanish paella.

As we sit comparing life experiences, we notice a loud banging sound coming from up the street. We crane our necks in the direction of the noise. A large crowd has gathered some twelve blocks away.

"What's all this?" I wonder.

"They are protesting the corruption that led to all the deaths last night."

"Deaths?"

From Julian I learn that a devastating fire had taken place while I was in the air the night before. Some 200 people had lost their lives; 700 more were badly injured. Over the next half hour, a thousand or so somber mourners hold candles as they walk up the Avenida de Mayo, past the restaurant.

How sad, I think, remembering that

I've been here less than twelve hours and already drama is creeping around the edges of my life. Although the crowd marching past me is not unruly, I am uncomfortable, as I don't speak Spanish and I'm clearly a gringo in my American clothing.

Over the next two nights, the crowds become larger and more unruly. As the young men and women with their banners proclaiming justice and equality pass by, I notice the level of anxiety has grown considerably. Once they've passed, I head back to my hotel room to watch on television. By that time, the marchers have gotten to the pink palace at the far end of Avenida di Mayo. They've become very angry. Confrontations with police ensue. Reminds me of the days of the Vietnam protests, I tell myself as I watch.

Continued in the June issue,

Letters to the Editor

Hi Sarah,

I was about to send you a note thanking you for introducing me to the photography of Candice White when I read the letter from a California reader who appears to have been disturbed by Candice, her calendar, and her website. Different strokes for different folks, I guess.

I was thoroughly captivated by both of your Candice White covers, and upon seeing the second one, I went to her website, saw (and loved) the images of Candice's visit to Buenos Aires, and decided I wanted to have my wife buy an art print of the same image you used as a cover photo last month for my birthday present. To me, that photograph displays the essence of Tango: movement, grace, sensuality, mystery, capture, surrender, and unity.

We contacted Candice and she is a warm, gracious, insightful person who loves Tango and who had a wonderful time putting together her calendar of words and images featuring strong, beautiful women from 30 to 70 years of age. Her calendar is a tribute to the women and their relationship with Tango, not a discourse on dancing.

I'm always pleased to see your cover illustrations and photographs, and

I look forward to each one, but the second Candice White cover with the accompanying interview with Candice is my favorite. Hope all is well with you and everyone else at Tango Noticias.

Your friend,

Jim Blue

P.S. On another related subject, I want to thank you and the terrific staff of Tango Noticias for the marvelous work you do in publishing what is a beautiful, elegant, entertaining, and informative magazine. When Shirley Anne and I discovered Tango less than two years ago, Tango Noticias quickly became our textbook and our connection to the world of this marvelous dance. Through you we met many Chicago area Tangueros, including Beth Braun and, later, Dany Novakavich, who went out of their way to encourage us and support our efforts. We discovered Tango at the Drake, learned about and attended the Las Vegas Tango Festival, found our way to Kabak, and came to feel that we "belonged" to an extended Tango community. Though we now live 150 miles from Chicago, you all keep us connected, and because of that, you are our friends, and we are grateful.

Just say no, gracias.

Having just returned from Buenos Aires—fresh with remembrances of the rules and customs there—I am struck by the differences at our own milongas. I certainly am not advocating that we do the cabeceo (though it is a tradition I love!) and I am realistic enough to know that the music and the dancing here will never be the same as it is there. This is Chicago, not Buenos Aires.

But there is a small thing that truly bothers me, that I have seen and experienced here too often and I think needs correction. After finishing a dance, the man simply walks off to his table, leaving his dance partner in the middle of the dance floor. In Buenos Aires, the man always thanks the woman and walks her to her table. To leave her on the dance floor is considered the epitome of crass behavior.

So, men (those to whom this applies), how about adapting what is basically good manners? And ladies, what if you each make up your mind to reject rudeness and the next time he asks, just say NO?

—Natalie Pepa

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Chicago Tango

Chicago Milongas

MONDAYS

Milonga M

1st & 3rd Monday of the month.
Milonga M – Blue Moon
Every 5th Monday of the month.
Mariposa, 346 N. Justine St., #300
Chicago, 8pm – 12am; \$10
Contact: Beth Braun 847.846.5611

Milonga Rubia

2nd Monday of the month.
Mariposa, 346 N. Justine St., #300,
Chicago, 8pm – midnight, \$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, 9pm – 1am, \$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.chicagotangoloop.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.
9pmp.m.– 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.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: 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 p.m. Hosted by Sarah Graff and
Misha Goro. Advanced Class prior to
practica from 7:30-8:30p.m. Drop-in for
practica \$10. Registered students \$5.
Contact Sarah & Misha at 773.575.6906
or <http://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
or www.tangochicago.com

SUNDAYS

Tango Para Todos Practica

Schopf Gallery on Lake 942 West Lake
Street 9pm - 10pm; Free. Contact: Erica
Sutton erica@tangoparatodos.com
or 773.505.1577

Tango Sentido Productions Practica

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

Chicago 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.mercurycfe.com; Chas Gale at (303) 320-4020, hotchango@msn.com, www.thetangohouse.com; Colorado Springs - www.tangosprings.com

Atlanta, GA

Contacts: www.atlantatangofestival.com

Champaign-Urbana, IL

Contacts: www.centraltango.com; Joe Grohens: 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

Contacts: <http://soli.inav.net/~dance/tango.html>
Fairfield Tango Community - Sheryll Ryan: sryan@humanfactors.com, 641.233.1011, Kelly Custer: 641.472.1001
Iowa City Tango Community - Greg Kovaciny: tangoic@yahoo.com or kovaciny@inav.com

Indianapolis, IN

Contacts: www.tangoindy.org; info@tangoindy.org, David Crosley: dcrosley@challenge-inc.com; 317.407.8181
Barb Bill: 513-321-3546; bbillcinci@yahoo.com

West Lafayette, IN

Contacts: <http://web.ics.purdue.edu/~tango>; Ricardo Fanciulli: 765.404.5367, riccardo@purdue.edu; Michelle Murphy: mcmurphy@psych.purdue.edu

Ann Arbor, MI

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

Detroit, MI

Contacts: Amy & Ray: MotorCityMilongueros.com, 313.561.3236; Amy & Ray: MotorCityMilongueros.com; AmyandRay@comcast.net; Lori Burton: Argentinatangodetroit.com; Lori@argentinatangodetroit.com; 586.726.2370, 586.254.0560

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.'

Kansas City, MO

Contacts: Corey Ireland; at <http://www.ko-arts.com/tango.html>; korey@ko-arts.com; or 816.931.9545

Mt. Vernon, MO

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

St. Louis, MO

Contacts: http://groups.yahoo.com/group/St_Louis_Tango/ and <http://cec.wustl.edu/~hs3/> Roxanne McKenny: 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

Albuquerque/Santa Fe, NM

Contacts: The Tango Club of Albuquerque at www.geocities.com/tango_abq/special.html Paul Akmajian tango_abq@yahoo.com AasVe

Las Vegas, NV

Contacts: Allison and Gabriel; www.tangossilhouette.com

Tulsa, OK

Contacts: Fred and Jessica Stowell; fjstowell@aol.com

Cincinnati, OH

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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.