

Drawing the dancers

By Pauline Oo

The countdown has begun. Next May, the Twin Cities Argentine tango community will once again welcome dancers to its Heartland Tango Festival. The three-day event, held for the first time last year, saw a record 230 people—about a third visiting from out of town, drawn by big-name teachers and the chance to land some good dances. But what happens on a regular, non-festival weekend; does the TC tango scene still attract national visitors?

Yes. It does.

Dave Donatiu of Boulder, CO., picked Minneapolis over the mini-festival in Chicago this April because “I knew I would have better dances [in Minneapolis.]”

This was Dave’s second trip to the Twin Cities in 2007. “I come to dance and to take privates,” says Dave, who teaches, DJs, and frequents festivals. “And I love the followers here. They don’t hang on me.” His typical weekend itinerary includes *Milonga Del Corazon* at MattyB’s on Thursday, *Puro Tango* or *Flor de Luna* on Friday, TSoM or Black Dog milongas on Saturday, and Loring Pasta Bar on Sunday. (He’ll be back in June to teach and DJ; see *Miscellany* p.10.)

For Alric Rothmayer and his wife, Madeleine, Minneapolis means “good teachers and good workshops.” The couple from Ames,



Shoes, shoes, shoes

By Gretchen Larson • Photo by Rodi

So. Shoes.

I love them, they are my favorite accessory and the right pair is heaven. I wear holes in them, get them resoled two or three times, and panic at the thought of having to replace them. Losing them—an unmitigated disaster!! Nothing can spoil your night faster than a pair of shoes that hurt your feet, are falling off every time you pick up your foot, or are too sticky or slippery for the floor.

You don’t need a lot of special equipment for dancing but comfortable footwear is essential. You can spend hundreds of dollars for a pair of custom-made dance shoes or under \$50 for a pair of street shoes that will work just as well. As any French woman will tell you, there is no style without perfect fit. Therefore, if you have never been

professionally fitted for a shoe, do it! A good shoe person will measure both feet and be able to offer suggestions for a variety of foot issues. Did you know everyone has one foot larger than the other? And, often, dancers have calluses, bunions, or other special needs to be addressed. There are a variety of shoe inserts you can use to correct gait problems, and some stores will even sell you two different-sized shoes!

For men, a shoe with a sole that pivots well and fits snugly over the instep is essential. This could be anything from a sneaker to a dress shoe; I think a lace-up Oxford is the most versatile. Loafers are OK if the heel cup fits snugly. To check this, hold down the heel of your shoe (with your foot in it) and try to lift your heel. If the heel slips up and down, it’s not good. Also, choose a

Shoes 101, cont. on page 4

From the president

This year we are focused on growth. To support this effort, we've formed a membership committee to examine why members join and what they want. A survey is in the works. The survey results will help us plan future growth and retention strategies.

TSoM is in discussions with the University of Minnesota's Northrop Auditorium to co-sponsor tango-related events around "Estampas Porteñas," a tango show on January 31, 2008. (Special tickets for TSoM members will be announced soon.) TSoM is also working with the U-Tango Club to cohost a joint event—details to come!

Building our national reputation is important—the festival last year was a big first step. TSoM is negotiating with other not-for-profit and nonprofit tango groups to develop reciprocal relationships, which would evolve into a nationwide association of organizations that share information and resources. One idea is a "Tango Exchange," where dancers from other communities are invited to Minnesota for a fun-filled weekend of dancing—no classes—and our community volunteers would provide lodging.

Please e-mail me if you can help with any of the above, as well as our 10th anniversary party in 2009.

—Diane Hillbrant
diane_hillbrant@yahoo.com



TSoM member Janeen Whitchurch with visiting dancer Dave Donatui at the Loring Pasta Bar.

Drawing the dancers, cont. from page 1

Iowa, made their first TC tango trip almost four years ago for a weekend workshop with Tomas Howlin; their most current visit was for classes with Argentine legend "Tete" Pedro Rusconi (April 27–29). "I met [Portland tango teacher] Alex Krebs in London in 2003," says Alric, "and he told us to come up here for tango because that's where the good dancers were."

The Twin Cities is now also on another Iowa dancer's radar. Elie Pocak recently made the five-hour drive from Cedar Rapids for Tete and Silvia Ceriani's workshops; the weekend marked her first trip to the Land of 1,000 Lakes.

"I plan to come up again," says Elie, who started Argentine tango on the East Coast seven years ago. "I was made welcome here, and I felt that I belong to this community." Another reason she liked the community: "the ladies were asked to dance." Usually, adds Elie, "some cities or big festivals have little groups or cliques of dancers and [when you're an outsider] it's not as easy to get dances."

This year, TSoM board members are looking at new ways to raise the TC tango profile in Minnesota and across the nation. "When people think of tango and the Midwest,

we want them to think of Minneapolis as the place to be," says TSoM president Diane Hillbrant.

Since January, Diane has been forging reciprocal relationships with other tango groups—hitting them region by region. "Our community has a great deal to offer even when there isn't a festival," she says. "It's time we let more dancers know."

Visitors are saying:

- Have later milongas; some people are used to milongas that go until 2 a.m.
- Advertise workshops well in advance (about three months).
- Offer outdoor dances.

If you plan to visit another city:

- "Ask around for people who can put you up," advises Dave Donatui. "Tango people love tango people."
- For practice, Dave says, "make sure the person hosting you has a good dance floor."
- "Check that you have the right directions and make sure they're in big font," advises Elie Pocak. It's hard enough driving in a city you don't know. ■



**Save the dates: June 22–24
Workshops with El Pulpo y Luiza**

Love your shoes

By Pauline Oo

Jim Picard, owner of Fast Eddie's Shoe Repair near Loring Pasta Bar in Dinkytown (1316–4th St. S.E., 612-623-4464), sees a lot of dance shoes, thanks in part to his tap-jazz-and-ballet-dancing wife Marcia and her students. Here are some tips from Jim to keep your dance shoes in tip-top condition:

- Air them after use, and stick shoe trees in them to keep their form. (Shoes damp from sweat can get wrinkly when they dry without shoe trees.)
- Use cloth bags or a box. Don't keep shoes in a plastic bag or in the basement; mold will grow on them.
- Rub neutral wax with bare hands on smooth leather shoes and then buff them with a soft cloth for a deep shine (and to get rid of scuff marks).
- Use spray starch and a washcloth to clean fabric shoes.
- Buy protective spray or finish to prevent stains and repel water from suede shoes.

- Use a hair dryer to blow dirt off shoes with glitter or sequins.
- Don't worry about shoes constricting or expanding (with the heat or cold) if you keep your shoes in the car; instead worry about humidity changes, which could be bad for your shoes.

"Many people want to protect their shoes when they need them but they forget about them when they don't need them," says Jim. "You should care for your shoes all the time—when they're new and every few weeks."

For plain leather shoes, you can buy leather cleaner or make your own cleaning solution:

- 1) Fill a squirt bottle halfway up with water.
- 2) Add a teaspoon of mild detergent (Ivory Snow or Woolite).
- 3) Squirt the suds onto your hand and apply on the shoe.
- 4 Dab with a rag.

Fast Eddie's has won the *City Pages'* Best Shoe Repair every year since 1997. Store hours are Monday to Friday, 9:15 a.m.–5:30 p.m., and Saturday, 10 a.m.–2 p.m. ■

Editor's note

This issue we're paying homage to our dance shoes. On a recent trip to Buenos Aires, I went a little crazy, buying five pairs in three weeks. I can't help it—the longer I dance tango, the more tango shoes I seem to need. But as Ranja—my travel partner and newsletter sidekick—says: think of the shoes as an investment. Goodbye, guilt. (She bought five pairs as well!)

Enjoy the stories, tips, and poems here. We're printing full color again—thanks to ad revenue and some membership fees. If you like the newsletter, or if you don't, please tell me. Feedback only makes it better. And we're always striving for better.

Ranja and I, and all the contributors (p.12), volunteer to produce this newsletter. Remember, TSoM can use your help too, whatever your expertise. Volunteer. We do; it's very satisfying. —Pauline Oo



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sole that is not too stiff or thick. Running shoes or lug soles are going to be rough on the knees because you must be able to pivot on the ball of your foot like a basketball player.

Of course, style counts. I have seen everything from resoled climbing slippers to Ferragamo loafers on the floor. Guys, shoes need to complement your clothing. If you are a casual sort and like to wear jeans, a brown suede Oxford instead of black calf is nice. If your footwork is really, really good, try a pair of two-toned wing-tip Oxfords! Just make sure your dancing reputation can live up to your shoes!

A note here about dance sneakers: these usually have a two-piece sole with no shank (the part that connects the toe to the heel). They were made originally for jazz and ballet, where a lot of work is done on pointe or releve. Flexibility was of primary concern. Personally, I find the lack of support (you can literally put the toe of the shoe inside the heel) very tiring. However, the fit and look is very familiar to Americans. These shoes also tend to have a large toe box (the area where the toes attach to the foot). If that part of the foot is compressed by a shoe that is too narrow, you'll be in pain almost immediately and develop bunions—very nasty, you don't want them.

Ladies I saved you for last because this exposition could be the size of a small phone directory! When I first started dancing, the only shoes I owned were a pair of black Nine West pumps with a 2.5-inch heel. Hardly ideal for dancing, but I wasn't going to spend a lot on shoes until I figured out if I was going to keep at it. To these



Painting by Rodi

shoes I attribute a large part of my technique because they fell off if I pointed my toe too hard or took my foot off the floor! Years later, I still love Nine West shoes and have several pairs with leather soles put on by Bob, my shoe repair guy. (Ask me for his card, I usually have some with me).

In my experience, the shank of a high-heel shoe shouldn't flex. (In fact, many ballroom shoes have steel shanks.) Test the shank by trying to bend it. The part that should flex is right behind the ball of your foot.

Some women prefer thin soles because it gives them a better connection with the floor.

Also critical is the heel—available in different shapes and heights. You may want to use your heel height to enhance your embrace with the “average” partner; i.e. you are short and want to look at something besides his shirt buttons or you are tall and don't want your partners breathing down your cleavage. The choices you make will depend on the style of dancing you do, how much you do, and what kind of compromises you're willing to make in the name of fashion!

For milongero style, a heel on the high end, 3 to 4 inches or more, works best as it tends to enhance the posture required and you are not doing a lot of big or dynamic

steps. For the same reasons, you can pick a more delicate heel; a stiletto works fine as long as it's centered perfectly on the heel.

For salon style, I like a mid-sized heel (2.5 inches) with a little more surface area on the floor for stability. I prefer platforms since they give the illusion of height without sacrificing my feet and provide a little extra cushioning, which I need because I tend to dance for hours once I get going. I also like a strap that holds my heel firmly in the heel cup.

For leading, a flat shoe is it for me. Sneakers or street shoes with good arch support and the proper amount of traction for the surface is crucial as you need to be absolutely confident in your balance, I have even used my Danskos clogs!!

As for fashion, far be it for me to dictate, but I have made a couple of mistakes you may benefit from.

- Avoid really long pointy toes—they curl up and make you trip.
- Avoid slingbacks unless you really love them. You may make them work by tying them around your ankle with a long ribbon.
- Avoid wedges—too stiff.
- Avoid open toes unless you are confident in your ability to avoid collisions or trust your partners a LOT. ■

Going out dancing: what's in my shoe bag?

By Pauline Oo

When I go dancing, I'll either carry a shoe bag with a pair of dance shoes or my dance bag (a nylon duffel from a used-clothing store) that's filled with:

- One or two pair(s) of shoes
- Shoe brush
- Hair bands
- Travel-size deodorant
- Safety pins
- Peanuts or chocolate
- Sugar-free mint gum
- Footies and nylons
- Notebook and two pens (to write down new moves or techniques for practice)
- Clear nail polish (a quick fix for nylon runs)
- Travel-size hand sanitizer
- Band-aids

Curious about what other people tote with them, I asked a few Twin Cities tango dancers:

Diane Hillbrant—"I always carry at least three pairs of shoes with me that are different heights. This way I can switch off during the night, especially if I notice that my feet or back are feeling out of sorts."

Ted and Tatyana Volk—"Our bag has two pairs of shoes. They take a lot of space because they are in

the boxes with shoe trees. We also bring a couple of water bottles."

Michael Helffrich—"Normally all I carry is a disposable camera, Altoids, and my dance shoes."

Ranja Yusuf—"I carry shoes (at least two pairs—different heights, in case I get sore or there's a malfunction, like the heel breaks off); fan; water; ibuprofen; shoe brush; foam inserts; and a small bag with blush, lip gloss, comb, band aids, tape, and hair bands."

Rosemarie Schaefer—"Just my shoes." ■

Stephen Peters

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Playing the eye game, aka *el cabeceo*

By Steve Lee

Why play?

Why is the “eye game” in Buenos Aires such a big deal? It’s because it’s fun, easy, and a big part of the mystique of Argentine tango. The eye game is like the secret handshake, the angle you wear your baseball cap, and the password at a speakeasy. If you know it, you’re in. If you don’t, you’re not.

People who have been to Buenos Aires say that all you need to do to get a dance is to sit down, catch somebody’s eye, and look toward the dance floor or accept an offer by smiling and nodding yes. These are probably the same people who are like the older brother who tells you to lick cold, metal objects. They want you to feel the pain and run the gauntlet as they have. So understand that if you don’t look like Brad Pitt, Jennifer Lopez, or have something else going for you, your times on the dance floor will be numbered few and far between. Unless you have a game plan.

If you wants to plays da game, youse gots to knows da rules

In the last issue, we discussed how to make yourself a viable candidate. Now, we’ll cash in on the assets you’ve built up. While some interest may be generated while waiting on the sidelines, you must strike while the iron is hot or you’ll be relegated to the realms of “all show and no ochos” or “all talk and no walks.” You WILL drop off peoples’ radar screens if you don’t look interested in getting on the floor.

Sitting at a milonga and scanning the room can get you dances if you’re lucky, but you need more than this. Because you’ve cased the joint, you have a list of who

you want to dance with. Don’t just scan the room with your eyes like a water sprinkler. Move quickly from one person to the next on the list, but when you see the person you want, slow down, focus, and take your time.

You are looking for “a” partner, not just “any” partner. Look intently at that person for several seconds before moving on to your next choice. It takes time for the bait to work. If you move on too fast, the bait can’t do its magic or you could take the bait right out of the fish’s mouth. By giving your gaze time to work and your potential partner time to respond before you look away, you increase your chance to dance.

The Big Ed

If the one you want happens to look your way, their gaze can go by like a Jeff Reardon fastball. How do you stop a gaze going that fast? Try a baseball bat. Create a disturbance in their field of vision. For example, the first milonga I attended was at El Beso. The host sat me at a table in a far corner of the room, where all I could see were the backs of people’s heads and the faces of those on the other side of the room—blocked intermittently by dancers on the floor. I thought this situation called for the “Big Ed.” As the gaze of a woman I wanted to dance with started coming my way, I quickly stood up to my full height of 5’8.” Not exactly Big Ed, but it had to do.

It did. I created a disturbance in her field of vision. By suddenly standing up, I shocked her into seeing me. When she focused in on me I nodded toward the dance floor. That was my first BA tango. The female



version is similar; instead of being bigger to cause a disturbance in the field of vision, a woman can flick her hand, change her sitting position suddenly, or (why this works I’ll never understand) uncross and recross her legs to draw attention. I suppose it’s like letting a fishing lure lie motionless until a fish comes by—at which point you “twitch” it just a little to catch the fish’s attention.

The Aggressive Agnes

A distant relative of the Big Ed is the “Aggressive Agnes.” It is said among visiting instructors that only in the Twin Cities do women ask men to dance. I am here to say that this is not true, because it also happens in Buenos Aires. They may not ask verbally, but there is no question about what they want. Agnes gets in your face by standing as close as she can in front of you so you can’t do anything but acknowledge she is there. When you do, she nods an acceptance as though you’ve just asked her to dance. This technique works, but use it sparingly and only in cases of emergency. Extended use may include side effects of Wallflowerism and Benchwarmeritis. Though I have

El cabeceo is the preferred method of asking for a dance in Buenos Aires.



grudgingly danced these dances, I can't see how they could've been very satisfying.

Trolling

Sometimes the floor is really big or long and narrow so that your "hunting ground" is limited to a small area of the dance hall. A way to increase your domain is trolling. Women who have used a trip to the restroom to dump a guy can now use the tactic to attract a guy. She can use a circuitous route that takes her by men she is interested in or straight paths through areas with high concentrations of men. As she passes, she will engage a few chosen ones with "the look" and continue on. The more ground she covers, the more choices she'll have. After returning to her table, she'll look back on those she favored to see if anything develops.

For a man, it's slightly different. The most productive trolling happens as he walks through the tables filled with women while coming off the dance floor and/or as he walks from the entrance of the dance hall to his seat. Because he's the one asking, he must "ask" with the look while trolling and be ready to take her onto the dance floor the moment she accepts. When trolling, the slower the better. The dif-

ference between male and female tactics is that the guy needs to concentrate on "asking" one woman at a time; the woman does "multiple choice." Going for a smoke, to the bar, or to the buffet table are a few more ways to the same end.

Chumming

One doesn't have to go to the fish if the fish comes to you. Chumming (tossing food in the water) is used to draw fish to you. Likewise, a woman will draw more "looks" sitting with a group of women than sitting alone. In this scenario, she must be ready and focused when the guy she wants looks her way because she can miss the invitation or worse, have it stolen by a more attentive tablemate. But that also means she has access to their invitations, if they are not alert. Stealing invites happens all the time and is a very productive way of getting dances. This is especially true during a feeding frenzy because no one wants to be left sitting alone when the frenzy is over and everyone else is dancing.

Men, on the other hand, tend not to go to milongas in groups like women often do. At certain milongas, the host or hostess will seat well-known single men together at the best tables. This congregation

becomes the "in" group. These are the guys with the nicknames, the moves, and the attention of all the women. Because all female eyes are on these tables, placing yourself nearby will increase the number of looks you'll get.

A dance-by shooting

This is a modification of trolling. While I was at my seat studying the dancers on the floor, a woman gave me the look as she danced by with her partner. I thought it was just my wishful imagination, until two other women did the same. I watched in amazement as the last one sat down, turned around, and made eye contact.

School of Hard Knocks, U of BA

I suppose it can be a little frustrating in the beginning, but my guess is that if you keep it in perspective and don't take it too personally, you will come out just fine. Don't let the "turkeys" get you down. Keep a positive attitude and just keep plugging away. With time, you'll get there. Just remember that everyone goes through this initiation process and that we all put our underwear on the same way in the morning—one leg at a time. ■

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Toe to toe

A column by John MacFarlane

Shoes; nothing so lowly says as much. Scuffed, spit-polished, resoled, restitched, run down, and relaxed—we wear 'em. Strappy, snappy, heels galore, we love 'em. We try 'em, we buy 'em and take to the floor. By the bag, by the crate, they fill our space. Street shoes, snowshoes, tango shoes, sneakers and saddle shoes, right and left, high and low, old and new, it's never enough. They bind, pinch, and blister, sister. Too big, too small, too tall, too short, too wide, and too narrow, we yearn for the latest model.

Oh brother, how can something so small and so humble cause us to stumble and bumble, turn our feline grace into a waddle? You block and you stretch, you tighten, you loosen, you pad, polish and buff. With un-



guents and creams, you coax and you coddle. You pair 'em and pare 'em, a little here and a piddle there. You really like 'em, but your feet have a fit. Then, like old friends, you compromise. They give a lot and you give a bit. Like people and pets, you're kind of alike. In more ways than one, your shoes become you, I think. Late at night, just there, in the shadows, shoes off, you wiggle your toes. But before you call it quits, these lowly things of leather and lace beckon for one last tanda. And now, it can be told: in slipping them on and joining the ronda, a wondrous change you behold, for step by step by step, you have both been resoled/resouled. ■

Magic shoes

By Gretchen Larson

At the milonga

*I sit in the row of girls
and compare notes
on homemade remedies
and orthopedic options
for various ailments of the foot.
We watch shoes go by,
suede ruffles, metallic polka dots,
silver glitter and slinky straps.
Cinderella had her glass slippers,
Dorothy her red shoes.
My magic shoes are black
and have been resoled twice.
No Comme Il Faut stilettos
for me.
I need shoes I can walk miles in,
miles backwards and with my
eyes closed. ■*



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Miscellany

Share news; e-mail ooxxx003@umn.edu.

On May 4, more than 30 TC tango dancers traveled to **Rochester's first milonga**. Kudos to TSoM members Nick Aguilar (e-mail promotions and carpool), Christopher Everett (DJ), and Dan Larson (teacher).

Javier Rochwarger at 4 Seasons: Wednesdays (May 23, 30) intermediate and Thursdays (May 24, 31) beyond beginners—open to all levels. Javier & Florencia at 4 Seasons: June 6 intermediate, June 7 beyond beginners. Info, contact Flor at 612-871-9651 or ftaccetti@yahoo.com.

Alt tango and classes and with Dave Donatiu from Colorado, June 10 and 11. Details to follow.

"El Pulpo" Esbraz & Luiza Paez workshops at 4 Seasons, June 22–24. Details to follow. Info, contact Rebecca at 612-342-0902 or rebecatrost@yahoo.com.

Folias Trio at Milonga del Corazon (Matty B's) June 28; Avik Basu, Andrew Bergeron, and Carmen Maret of Michigan will perform two tango sets; DJ Avik follows. Avik and Carmen will also teach before the milonga. \$18 class and milonga; \$14 milonga only. Info, call Andrea at 612-802-3687. ■

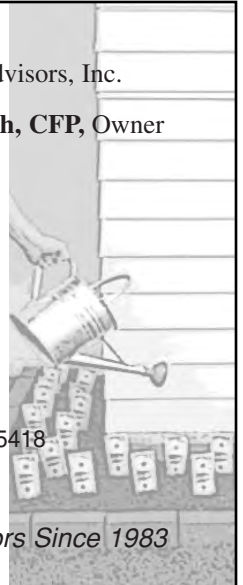
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Feet first: moving from the ground up

By Becky Parkin

In a subculture that pays so much notice to the feet, it is crucial to handle them with care. Whether we are on the dance floor or walking down the street, awareness to how we move is of utmost importance—and it starts with the feet.

The bottoms of well-worn shoes are an excellent place to begin to gain a perspective on gait and stride because the eroded tread provides a map of how your feet rotate. For example, if the tread on the outside lateral edge is disproportionately worn down, you are relying more heavily on the lateral aspect of your foot (supination) as you move. Likewise, if the tread is excessively worn down on the medial or inside aspect, you are either favoring the medial edge or your “arches are falling” (pronation).

A long-term imbalance of supination and pronation can branch into the low leg, knee, thigh, hip, low/mid/upper back, and neck. In other words, what happens to your feet initiates a cascade that affects nearly the entire structural/skeletal system. If you find that your tread is patterned in any of the above or combinations of them, there are things you can do.

When I began sharing an office with a chiropractor, I learned that support to all of the arches of the foot (medial, lateral, and transverse) is one of the most important considerations to maintaining healthy feet. Although it's nice to have padded insoles, if your arches are supported the extra padding isn't necessary. Unfortunately, there are few shoe manufacturers who develop shoes with all three arch supports. Quality insoles can be

purchased independently at shoe stores or you can have insoles made from molds of your feet. Custom insoles are available through chiropractors or podiatrists. Feel free to contact me for a recommendation.

Keeping the muscles of your feet and legs flexible will also help to support your arches. This is not so surprising when you consider that the foot is controlled mostly by the muscles that extend into the anterior (front), posterior (back), and lateral aspects of the low leg. Often pronation and supination correlate to tension in these muscles. Stretching is fundamental to maintaining and attaining agility.

As a massage therapist, I can attest to massage as a very effective tool for assisting circulation, pliability, and healthy range of motion.

Last, but certainly not least, is strengthening. Dancing tango is in itself a great practice of strengthening if done properly and with intention. By paying attention to how you transfer your weight and being mindful of using your whole

foot to step, you can correct tendencies that favor the medial or lateral aspects of your feet. In doing this, what you will find is your axis. As dancers, both followers and leaders, it is important to realize that intention is translated through the feet. If your feet are rotating, no doubt your dance partner will reciprocate. Correcting tendencies of medial and lateral rotation is obviously easier said than done, so move slowly and take the time to feel where your body is, starting at your feet.

Contact Becky at 612-423-9272. ■



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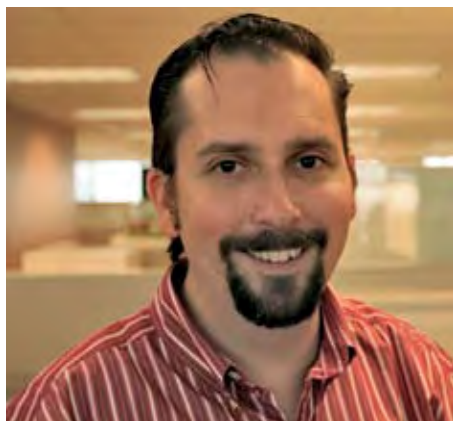
Tango moments is published quarterly by the Tango Society of Minnesota to help keep members informed about Argentine tango.

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Jason Saari, a charter member of TSoM, discovered Argentine tango 10 years ago at a church in downtown Minneapolis.

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For current information on milongas and other tango events in the Twin Cities.

763-576-3349

Member spotlight

Name: Jason Saari

Profession: Software engineer

How did you get into tango?

I started in 1997 at the Basilica of Saint Mary's. The singles group had two events that night—cooking and dance lessons. Having burned Jell-O, I went with dancing.

A year later, Steve Lee contacted students from the event to let them know Carlos Gavito and Marcela Duran were coming for workshops. I had to go. Upon entering the studio, I looked to my left. Seeing Marcela's eyes, I knew this was for me.

How often do you dance?

About twice a week, though I

listen to tango music almost daily, while visualizing the dance.

Describe an a-ha moment.

When I saw Marcela and Carlos, the primeval language of dance and musicality opened my eyes. The conversation they created needed no interpretation—it was interpretation. Music provided the setting to emotional rapture.

Biggest challenge?

Art is the exploration and expression of self. Tango continually offers new opportunities for both.

What does tango mean to you?

Zen. Art. Catharsis. Expression. Sexy. Fun. Community.

Tango mantra?

OK, *Caddyshack* fans: "Be the ball...be the ball...na na na na..."