

## OK, which dance tonight?

*By Pauline Oo, editor*

Zydecco, swing, country two-step, hula, and belly dancing are just a few types of dances that some TSoM members also indulge in. (Salsa is my favorite other dance! I started it in 2000 and Argentine tango four years later.) And in this issue of *Tango Moments*, we try to dissect the connection between Argentine tango and other dances. You'll find stories about tango dancers who dabble in folk dancing, Lindy hop, and ballroom, and read about what draws them to those dances and to Argentine tango, as well.

When we dance, as when we exercise or laugh, endorphins—morphine-like hormones—are produced in our brains, causing us to feel euphoric. Some studies have found that those who dance regularly have a more positive outlook on life. Other studies have found more physical benefits to dance.

For example, a study of recreational ballet dancers between the ages of 8 and 14 showed higher bone mineral content in their hips and spines than in girls who did not dance. Studies of older populations who engage in dance-based exercise programs reveal improvements in balance and agility. And a recent study, by *The New England Journal of Medicine*,

*OK, which dance*, cont. on page 11



*Photo illustration of TSoM members Sanae Storey and Dan Griggs, who met ballroom dancing about seven years ago. Sanae started competitive ballroom when she was 18.*

## From ballroom to Argentine tango

*Tango Moments (TM) caught up with San Francisco-based Argentine tango teacher and ballroom dancer Charity Lebrón during her recent Twin Cities trip to visit family and offer tango workshops with dance partner Sean Dockery.*

Charity, a Tucson, AZ, native, began teaching ballroom dance and learning Argentine tango in 1999. She is nationally certified to the silver level in ballroom. [Like belts in Taekwondo, ballroom has bronze, silver, and gold levels of progress in the dance.] Charity quickly became obsessed with Argentine tango but continued to study and teach many other dances including salsa, swing, and all of the American Style ballroom dances (waltz, tango, foxtrot, Viennese waltz, cha cha, rumba, East Coast swing, bolero, and mambo). In 2005 she moved to San Francisco and started traveling and

teaching with Homer Ladas, whom she had met in Tuscon.

### **TM: How did you start ballroom dancing and Argentine tango?**

CL: I went to a ballroom boot camp that trained instructors, and it was maybe during the third or fourth day of the training that we got to ballroom tango. One of the students was a girl who taught Argentine tango, and she invited me to take lessons with her and her boyfriend. 'We will show you Argentine tango, which is WAY better than ballroom tango,' she said. I checked it out,

*Ballroom to Argentine*, cont. on page 6

## From the president

**TSoM calendar**—Bob Barnes agreed to house tango events on his Web site until we complete the new TSoM calendar. (His Google calendar now pops up when you go to the TSoM site.) All teachers and organizers have access to the Google calendar and can load their own events. If you notice an event missing, contact them. We want to rebuild your trust in our calendar system; volunteers will test every aspect of it for ease of use, accuracy, and dependability.

**TSoM milonga**—Robert Foster moved his Hopkins studio to Chanhassen, so our December milonga will also be at On Your Toes in St. Louis Park. We have several new locations in mind. What are we looking for? A centrally located place that we can rent the second Saturday of every month, with modest rent and lots of well-lit parking; ambiance is a plus. Got ideas? E-mail me.

**Board members needed**—We have many things to accomplish in the new year and need volunteers in many areas. In January 2008, we'll hold board elections, and we have several positions open. Ask any board member—past or present—questions about the experience. If this is too big a commitment for you right now, no problem; consider helping us plan our special 10th anniversary party instead.

—Diane Hillbrant  
[diane\\_hillbrant@yahoo.com](mailto:diane_hillbrant@yahoo.com)



(L–R) TSoR board members Nathan Gibbs, Web master; Yuko Taniguchi, president; Luis Fong, secretary; April Dahl, vice president; and James Geroux, treasurer.

## Rochester dancers form first TSoM chapter

The Tango Society of Rochester (TSoR) was formed as a sister organization of TSoM this past summer. A launch party/milonga September 1 at the ultracool Rochester Art Center drew almost 150 people from Rochester, the Twin Cities, and surrounding areas.

TSoR hosts a monthly practica and works with Twin Cities-based DJs and teachers to offer first Friday milongas at the hippest restaurants in Rochester. TSoR is currently planning a milonga with TSoM for 2008. Learn more about TSoR at <http://tangosocietyofrochester.googlepages.com>. ■

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## My secret life as a dancer

By Karen Martinsen

I've learned not to talk about my dance life at work. They don't understand how I can be awake past 8 p.m., let alone spend my money on shoes and lessons for the hobby.

But I have another secret, one not many tango dancers know about. I am a closet Lindy hopper. It is a swing dance (which means it has its roots in Charleston). It is the predecessor of West Coast swing.

Why am I coming out about it in the tango newsletter? When I started Lindy four years ago, I thought all social dancing was done in tandas. In short, I thought all dance cultures were the same. They are not. Does it mean tango culture should conform to Lindy culture; of course not, but maybe there are a few ideas we can glean from other local dance communities.

### For good or bad, here are a few things that the Lindy community does differently:

- Lindy dancers generally dance one song then move on.
- Lindy group lessons are taught on the principal of the "ever expanding pie:" there are always more beginners. They keep the lessons cheap and pack in a lot of people. Group discounts are offered.
- Lindy has an away connection.
- Lindy bombs—it sounds dangerous, but is in fact simply dancing in public places without permission, while a few people on the sidelines hand out information about upcoming lessons. Dancers decide on a few different target locations ahead of time. They dance only one or two songs then move on to the next

target. This is a recruiting tactic. (The U-tango club has implemented "tango bombs" across the U of M with much success.)

- Lindy is often danced to extremely fast music and includes aerials.
- Lindy dancers communicate using a forum. A forum is a Web site on the Internet dedicated to discussion of a particular topic. (MinnesotaLindy.com, for example, is dedicated to Lindy dancing.) A person can find different discussions organized into threads, and a forum typically has a calendar on which anyone can post a national or local dance event, a band gig, or a house party. You can pick which discussions you want to read and/or participate.

Dancers also use it to find other people who want to see the latest Harry Potter film or meet for dinner before an event.

- Lindy event organizers always give students a discounts—usu-

ally one third of the price, even if the event is just a lesson.

- Lindy dancers are diverse in age—the oldest I know is 81 and a few are under 18—the average age is about 28 years old.

### Lindy dancers also travel to events, such as:

- Lindy dance camps: summer camp that includes group lessons at various levels and evening dances. The most famous is in Harrång, Sweden. It runs for a month, with accommodations in dormitory bunk beds, tents, campers, or private rentals. Classes start at 10 a.m., and music plays at least 21 hours a day.
- Lindy exchanges: Based on the idea of a foreign-exchange student, who travels to a new place and immerses himself or herself in the culture. Many cities host one exchange per year, drawing dancers from around the country. They invite dancers of all levels to their city for a weekend. Dancers usually pay a small fee

*Secret life, cont. on page 8*



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## A love for folk dancing and Argentine tango

*The following is a conversation with Twin Cities tango dancer and folk dance teacher Mary Garvin about the relationship between Argentine tango and folk dancing.*

### **Tango Moments (TM): What type of folk dancing do you do?**

Mary Garvin (MG): I do international folk dance. The dance of almost any country or culture is fair game. It can be from as far as Sumatra to as near as home. However, the majority of the dances we currently do are from Europe, with a particular emphasis on Balkan dances.

### **TM: How many years of dancing and teaching under your belt?**

MG: I started folk dancing in college and never stopped. Put away your calculator—I'm not saying how many years that's been! I did my first teaching while still in college and have taught since, in colleges and at local organizations wherever I've lived. Occasionally I

am asked to teach at folk dance camps, festivals, and workshops.

### **TM: How many folk dances do you know, and how many countries are represented?**

MG: I have no way of accurately estimating how many dances I know. I expect that they come from at least 40 different countries or cultures. I'm certain that I know dances numbering well into the hundreds. If you include dances that I could follow along and do reasonably well, even though I wouldn't be able to jump up and do them on my own, I probably know more than 1,000. But, heck, that's nothing compared to how many I've totally forgotten!!!!

### **TM: What draws you to folk dancing?**

MG: That's an easy question. It's the movement, the music, the rhythm, the challenge, and the variety. The bonus is learning so much about other cultures. And it provides a wonderful community of friends—at home and anywhere in the world, just as tango does.

### **TM: What is it about tango that has caught your interest or attention?**

MG: I came to tango looking at it as another form of dance to explore (two friends had been telling me for some time that I ought to give it a try—they were certain it was for me). Before long it seduced me, then the seduction became addiction. How could I resist? What better aspiration than to be part of a couple moving as one with the music to create a transient work of art? Dancing perfectly (this is



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*Clockwise from top left: Mary Garvin, Kalin Kounev, Vessela Kouneva, and Trish Hurd-Paczkowski are all folk dancers who have become "addicted to tango."*

where that word "aspire" comes in) together with another person in sync with the various elements in the music is what draws me.

And it will probably continue to draw me because if I have a sublime dance, it will be gone at the end of the music. I will want to go on to find more such sublime dances. And then better ones. And more of those....

**TM: What is the biggest difference between folk and tango dancing? Or do they compliment each other?**

MG: It's hard to put them side by side because, to me, tango is a folk dance—a dance originating from a people and a time. It has grown from its folk roots and is now danced all over the world. Among the many forms of folk dance there are other true lead/follow couple dances (Transylvanian dances come to mind). Tango isn't a different entity, it's a part of the whole.

Of course many of the dances in international folk dance are quite

different from tango. Dances can be done in circles or lines with various connections (hands, hooked arms, little fingers, belt holds, shoulder holds, etc.). Some dances may use formations like squares, trios, contra lines, individuals (within a formation or not) and on and on. There are even dances done sitting on the floor. Some are led by a partner, by the person at the head of a line, or by a caller. Some are established patterns that everyone learns and does without a lead. Some are improvised. So you can see the difficulty of comparing one dance, tango, with an unlimited body of dances.

I think folk dance is more accessible to any level of dancer. The dances

vary widely from simple pedestrian to fast, furious, and complicated. There is something for everyone and everyone is welcome. You can make it a lifelong learning and improvement commitment, as with tango, or you can just bop in any-time and join the fun.

**TM: Interesting comment: "tango is a folk dance..." Is all dancing folk dancing?**

MG: All dance had to start somewhere. People (folk) would dance for many reasons: celebration, fertility rites, what have you. Often you will find that dances originating from the people would be "elevated" and refined and used as social dances in the higher ranks of society or as artistic art forms such as ballet. If you look into the roots of ballroom dances or tap, you'll find the original sources more than likely came from a folk dance. I could show you a Basque folk dance that could be a source for some ballet steps. Of course, there are always the exceptions. I'm sure there are dances that were made up entirely on the spot and didn't have folk beginnings.

I think that tango can still be called a folk dance. It is grounded in basics. Its roots still connect to the source. It hasn't been "elevated" to some "purer" form. We all work to improve, to become more elegant, free, and relaxed in our tango dancing. That doesn't pull away from the roots, but, rather, brings us closer to them. ■

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*San Francisco-based Argentine tango teachers Charity Lebrón and Sean Dockery*

**Ballroom to Argentine**, cont. from page 1  
and from then on, I learned ballroom and tango at the same time.

**TM: When did the shift from ballroom to Argentine tango happen?**

CL: I made the decision to move to the Bay Area to start teaching with Homer. I thought it was a chance to really pursue my tango career and work a lot on my tango. I couldn't get a lot of info about the dance in Tuscon, and I really want to dive into it. I thought I would keep teaching ballroom and maybe do some competitive ballroom when I got to the Bay Area. But once I got there, there was so much tango to learn. It was such a bigger dance than I imagined that I kind of just

dropped the ballroom. There's a little studio in the Bay Area that I occasionally teach at, and it's always a really fun experience because I'm like 'Oh yeah, OK, I'm doing ballroom today. I can do this.'

**TM: What's different between ballroom and Argentine tango?**

CL: How these dances are approached is the most different. Ballroom has been around for a long time and they've been teaching it for a long time, so they kind of figured out the best case scenario of what ballroom—as far as frame and stuff like that—should be. You're to the side because you're using the follower's head weight to create more spinning so you travel

down the floor more. And because she's to the side, we have this big top line—the straight line from elbow to elbow as you go into your frame, whether you're leading or following. There's some difference of opinions on how to get that look, but everybody kind of agrees that this is what it's suppose to look like. Whereas, in Argentine tango, no. People can't agree.

In Argentine tango, the approach is: if I move my center this way it creates this action in the follower. So you get totally different reactions from one follower to another. There are general things, like if you move forward, then she's probably going to go backward, but how she goes backward depends on who taught her and what her impression of tango is. Everybody has kind of a different impression.

**TM: Was that confusing for you in the beginning—to go from a structured dance to one that wasn't?**

Well, actually I found it really, really helpful because there were gaps in ballroom. Ballroom is so structured that they forget about actual connection, actual lead and follow. You're following, and you're taught how to follow, but you're not taught how to connect with the person that you're following. In Argentine tango, depending on who your teacher is because there are people who teach this way, you're not taught: this is the man's part, this is the lady's part, and here is the long sequence and it fits to the music at this particular point, and this is what you do. Both dances are missing stuff. So it was really nice to learn them at the same time. I was getting the connection from one dance—learning how to truly follow—and understanding patterns from another—learning how to move.

**TM: When did you start teaching Argentine tango?**

CL: I probably waited a year. I was learning about 13 dances—both the man's part and the lady's part and how to teach it—and I decided I wanted one dance for myself. But then I fell in love with Argentine tango, and I realized that if I wanted more people dancing it, I had to teach it.

**TM: What's the one thing you really like about Argentine tango?**

CL: That there isn't an ideal. That the dance is growing and evolving, and I will never reach a point where I will know everything about tango. It will always surprise me, and I will constantly have to learn something new. I love that. I don't ever want to reach a point where I'm like, 'Yeah, I got this down.' I feel like I'm climbing a cliff sometimes with this dance, and that when I get to the top of the cliff I think, 'Ah, I've made it,' and then I look and I go, 'Oh, there's another cliff. Now I want to be up there.'

**TM: Do you take classes from someone? Are you still learning?**

CL: Oh yeah, absolutely. I take classes. I feel that as a teacher it's my responsibility to continue to learn because the moment you stop learning is when you kind of close off. Especially if I'm teaching someone who's just learning tango right now, because the tango that I learned five years ago is not the tango that's danced in public right now. The dance constantly changes; so if I'm not learning what those changes are then I can't communicate them to my students. Then my students will be dancing the way everybody danced 10 years ago. And that's not going to help them out very much.

**TM: Do you think it's easier to teach ballroom?**

CL: Yes. In ballroom you can take somebody and show them the box step in waltz, the timing of the box step, and the frame, and they can go to a dance and do the box step. They're out on the floor, moving, and having a good time. Sure, there are all sorts of technical things that you can fix and you might want to fix, but they'll have a good time. Salsa's the same way. You do the basic step, you can go out. Whereas with tango, first of all the music is really unfamiliar because we didn't grow up listening to it. If you take someone and you tell them to just walk around the floor, they're going to say, 'Sorry, you want me to just walk?' And you'll have to say, 'Yeah, really, it's the greatest thing in tango.' Uh-huh.

**TM: So, is that a little frustrating at times? Or is it part of the process?**

CL: It used to frustrate me, and now, I see it as their process and I'm fine with it. We had a student the other day—this beautiful, gorgeous

woman who can walk into a room and people will look—and I was trying to get her to relax and free up her body as she was dancing. So I told her, 'I want you to dance like you're a beautiful woman, dance like you're a runway model.' She could not do it. And the reason she couldn't is because in her tango journey, she's not there yet. So I have to find another way. It's like if I knock on one door and I don't get through that door, I go around to another door. Eventually they'll open the door when they're ready.

**TM: Do you have ballroom friends who are curious about what you do in Argentine tango? And how you do you describe it to them?**

CL: When I was in Tuscon I did because I worked at a ballroom dance studio and most of my students were ballroom students and most of my friends were ballroom people. Here's a joke I used to get all the time: they'll say, 'You learn Argentine tango?' and I'll say, 'Yeah.' They'll say, 'Isn't that the dance

*Ballroom to Argentine, cont. on page 8*

## Sean Dockery on Argentine tango

Sean has been dancing and studying Argentine tango daily for the past five years. He first started exploring the dance in order to help him better understand tango music, which he had begun playing on the guitar. After a few months, the dancing became his main source of drive and inspiration.

**TM: What did you do before teaching and dancing tango full time?**

SD: I was an eco-beaurocrat lacky (read: environmental intern to a division within the Department of General Services) for California. Then I quit my job and moved to Argentina until the money ran out.

**TM: What goes through your head or what are you thinking about when you're dancing with someone?**

SD: Ideally, nothing at all, maybe noticing things: the music, the feel of the embrace; all movements becoming patterns only in the past tense. Of course, this is ideally. Often I have a hard time getting out of my head, so I try to focus primarily on the music or how my partner's embrace feels.



**Ballroom to Argentine**, cont. from page 7

where you stick your butts out?’ I would say, ‘You dance ballroom right?’ and they’ll say, ‘Yeah.’ And I’ll say, ‘Oh, isn’t that the dance where you bend over backwards?’ And they’ll look at me and go: ‘OK, point taken.’

There are a lot of people who get really, really drawn to Argentine tango from ballroom because of the lack of structure. In ballroom, they get the structure and they want to mess with it. If you’re dancing American ballroom, you can mess with it to a point, but with international it’s pretty strict. With Argentine tango, you can mess with right away. So they look at tango like this toy they can play with. ‘You mean I can step on any beat that I want?’ It’s exciting for them. But then I have the opposite reaction—where Argentine tango has way too much freedom. The lack of structure is far too intimidating for some and they can’t move. They’re like, ‘I can go anywhere?’ and they just freeze up.

**TM: Do you have a tip for tango dancers or people learning the dance?**

CL: Remember that the most important thing is to have a good time—and not only for you to have a good time but also for your partner to have a good time. A lot of times we get stuck in this idea of wanting to have this amazing dance, but the person you’re dancing with is not Captain Amazing so you’re just going to move through the dance. I think if we feed each other more, then it’s more fun for everybody. I have a lot of fun dancing with a beginner and making him feel like he’s the best dancer in the whole wide

**Ballroom to Argentine**, cont. on page 10


**Secret life**, cont. from page 3

at the beginning of the weekend, which includes admission to all events. The host city holds extra events like a pancake breakfast at someone’s house with dance videos, maybe a picnic in the park with music and a portable dance floor, as well as evening dances. Dancers open their homes to accept dancers from other cities as house guests. The dance host system allows dancers who wouldn’t be able to attend the exchange if they had to pay for a hotel or motel.

A Lindy exchange may include one beginner refresher course at the beginning of the weekend, but otherwise it does not include lessons. It is entirely social dancing.

- Lindy competitions: There are regional competitions. The biggest event of the year is held here in Minnesota; it’s called the Ultimate Lindy Hop Showdown. Instructors and dancers come from around the world.
- Lindy dance festivals: weekend festivals with national instructors are very similar to tango festivals.

The Twin Cities is known for dance. As we try to keep our tango community thriving, let’s keep an eye out for fresh ideas from other local dance communities. If you see an idea here that you like or if you come up with one of your own, talk about it. Start to get other people excited with you. Bring it to the attention of TSoM, and volunteer to make it happen. ■



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## Blog from BA: On my way to Fernández Fierro

This past spring, TSOM member Brad Hokanson discovered Fernández Fierro, a rock-spirited *orquesta típica* (a typical tango orchestra: four bandoneons, three violins, alto, violoncello, double bass, and piano). The band, which has six albums, “was stunning,” he says. “They do a weekly performance that packs them in at 10 pesos, with some dancing every week.” From Brad’s Web log:

### Day 20

Tuesday? do you remember Tuesday? Well, not me, but here is what happened Wednesday night. We get picked up from the hotel by a taxi and the driver is given a map and address, out in *Once*. It’s dark of course, and we’ll be there, somewhere, in the neighborhoods, away from the bright lights. We get to the address, Bustamante 764, and it’s a metal garage grate, locked tight. The driver doesn’t want to let us out, believing the location is wrong, he argues.

This is for tango. Two other souls are waiting for the door to open as well.

Someone walks up and knocks on the main door and is admitted, and a voice says, “*Diez minutos.*” then leaves, locking the door.

The street is cobblestones and occasionally cars go by, slowing or stopping and letting off others. We’re in the right spot, but it’s not opening—now 45 minutes late.

The building across the street is bombed out; next to it, another has been strangely renovated—“modern” infill in a classical arch. A cat wanders past. A horse cart comes by on the cobblestone street, not stopping, but the five in the cart—a gypsy family of *cartoneros*—watch us as we watch them clip clop by. The cat also watches.

A truck goes past with other junk collectors, a group of eight in the back of a railed truck, like they are in a cage, watching us standing by the closed door.

The grate slowly opens, revealing dim red light from within. We walk through plastic ribbons and pay the entrance fee. Tables are spread over a covered, almost enclosed car park, and we’re shown to two conjoined tables in the middle. A bar opens at the side of the room and is mobbed by those already there. It sells food, wine, and beer. The cat wanders in the room, on top of tables, between feet.

Two skilled tango dancers are on the small, concrete dance floor, dancing to recorded music; they stop and begin a lesson. Most of the participants have little tango experience, some none. They quickly introduce all to basic steps. They finish, and music continues for a while, with a few couples doing tango. Then when the music changes to a salsa tune, everyone stops because this is about tango.

The cat is now walking on stage. Lights go down, the band comes out, four bandoneons in front, and start the cataract of driving tango, to continue for the night. The sound is rich and full, the crowd rapt—few dance on the small concrete floor. We all know that tango is alive and new, and here.

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Bob Barnes of Mandrágora went to BA in July for a musicians seminar; he describes Fernández Fierro as a group with “scruffy glory: T-shirts, dreadlocks, ripped pants, etc. Not your grandfather’s tango orchestra.” More on the band: [fernandezfierro.com](http://fernandezfierro.com). ■



**mumtaz anwar**, associate AIA, a Cornell University graduate, has extensive experience in architecture and interior design. Known for minimalist designs that are functional and aesthetically pleasing, he pays attention to play of light and shadow and free-flowing spaces. His careful attention to detail, lighting, color scheme, and decor is evident in fellow dancer Mark Jefferis’s loft, pictured at right. The furniture is designed and built by Mumtaz as well. Call Mumtaz for help with your design projects.



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## Miscellany

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**Somer Surgit and Agape Pappas** workshops, Dec. 7–9. They combine organic technique with artistic musicality to entice, excite, and connect body and soul to the music. Info soon at [florenciataccetti.com](http://florenciataccetti.com); questions, call 612-871-9651 or e-mail [tango@florenciataccetti.com](mailto:tango@florenciataccetti.com).

Social Dance Studio will host a New Year's milonga, **Golden Silver Milonga**, Dec. 29 (5th Saturday). Dress in gold and/or silver for a sparkling start to the new year!

9 p.m. to 1 a.m. at the studio, 2920 Bryant Ave. S., Minneapolis. \$7

**Mandrágora Tango Orchestra**, along with **Florencia Taccetti** (Buenos Aires/Minneapolis) and **Somer Surgit** (Turkey/Chicago) will present a concert with dance interludes at the Hopkins Center for the Arts on Jan. 12, 2008, 7:30–9:30 p.m. Call the box office at 952-979-1111 or see [www.hopkinsmn.com/\\_hca](http://www.hopkinsmn.com/_hca). Full-price tickets are \$24 (\$12 student); call for TSoM discount.

**Ernest Williams** from Chicago will teach *Canyengue* (old style of

tango) and *Candombe* (originally danced by descendants of black slaves) the third week of January. More info, call Lois at 612-822-8436.

**Estampas Porteñas tango show** at Northrop Auditorium on the U of M campus in Minneapolis, Jan. 31, 2008, at 7:30 p.m. TSoM has negotiated a block of discounted tickets, and limited seats remain in these special areas: \$29 main floor and \$24 balcony (add \$6 in total/applicable fees). Call 612-624-2345 for tickets.

Plans are under way for a **milonga at Intermedia Arts** 2822 Lyndale Ave. S., Feb. 1, 2008. **Sylvia Horwitz**, local dancer, will exhibit photos.

**Robin Thomas** is returning to Four Seasons Feb. 29–March 2. More info: e-mail [Aducane@aol.com](mailto:Aducane@aol.com).

**Heartland Tango Festival 2008** will be May 9–11. Confirmed teachers include Tomas Howlin, Alex Krebs, Florencia Taccetti, and Brigitta Winkler. More info to come at [heartlandtango.com](http://heartlandtango.com) ■

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**Ballroom to Argentine**, cont. from page 8 world. To see them when they walk of the floor with this huge grin on their face—that's great!

**TM: Isn't that wrong? Aren't you lying to him or her?**

CL: No, because tango is about sharing a moment with someone, so all you're doing is you're making the best out of that moment. You're making it a really good moment. When they walk off the floor with this great moment, they know that these great moments exist and then they will search for those moments—and they will keep getting better and better and better in search of that moment. That's really what we all are in search of: happy moments. ■

## In memorium

Photo by Sylvia Horwitz

TSoM has planted a rose bush in honor of Katie Doyle in Grand Marais near the county library, where the Grand Marais Garden Club maintains a memorial rose garden. Katie, daughter of Twin Cities tango dancer Mike Doyle was killed in an accident in Grand Marais—a place she loved—the summer of 2006. Katie's name and TSoM are listed in a special memorial book at the library.

"I am so thankful for the support that the tango community has given us...Tango is part of my grief therapy. Things are still quite hard to deal with, it sneaks up on me



unexpectedly at times. Every time I look at Katie's picture, I cannot believe she is gone." —Mike Doyle

**OK, which dance,** *cont. from page 1* found that ballroom dancing at least twice a week made people less likely to develop dementia while some people with Alzheimer's disease were able to recall forgotten memories when they danced to familiar music.

"From a mind-body perspective, anything you do successfully on the physical end will positively

affect your mental and emotional states," says Jenny Susser, a sports psychologist at the Hospital for Special Surgery, which specializes in orthopedics and rheumatology in New York. "Dancers have excellent posture, and just standing a little straighter can have a surprising transfer of power to your next board meeting or challenging conversation." ■

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### **2007 TSoM board**

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*Tango couple Ellie Field and Eric Li have been dancing together since they first met at the University of Minnesota Argentine tango club (U-tango) in 2004.*

### **TSoM hotline**

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

**763-576-3349**

### **Member spotlight**

**Names:** Eric Li (EL), mech. engineer, & Ellie Field (EF), student

#### ***How did you get into tango?***

EL: Through Steve Lee at the U of M ballroom club in 2003. I then took the U's tango course with Florencia and more lessons with Steve. EF: In summer 2004 at a U-tango meeting. Eric taught me for a few months before I took lessons with Steve Lee.

#### ***How often do you dance?***

EL: About 5 nights per week.  
EF: Typically 2–3 nights a week.

#### ***Describe an a-ha moment.***

EL: Locking any one or more of the joints in my body worsens the whole tango experience.  
EF: Learning not to take my body

for granted. It can do so much if I explore and stretch for something I've never done before.

#### ***Biggest challenge?***

EL: To sustain and improve my fundamentals by taking lessons and practicing. EF: Dancing on a very crowded dance floor and developing my own style.

#### ***What does tango mean to you?***

EL: Natural, comfortable, relaxing, intense, musical, smooth, unique, profound, challenging, and fun!! EF: Tango is a rich part of my life because it doesn't seem to end anywhere. It is something I can keep learning until I die.

#### ***Tango mantra?***

EL: Always change my basic for better, not worse. EF: Patience and teamwork.