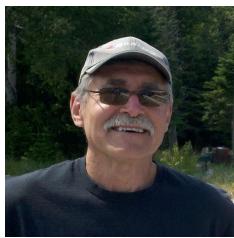
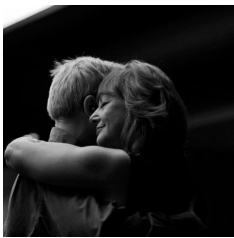


TANGO TANGO MOMENTS

TANGO SOCIETY OF MINNESOTA

DEDICATED TO FOSTERING AND SUPPORTING ARGENTINE TANGO IN MINNESOTA

A Publication of the Tango Society of Minnesota ([TSoM](#)) **WINTER 2017**



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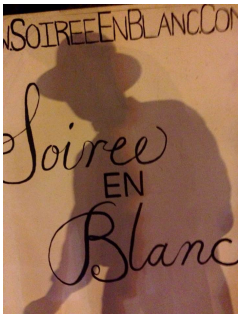


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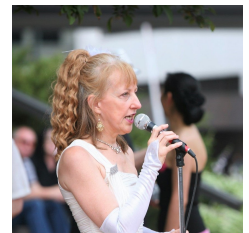
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WHY I LOVED BEING A TSoM BOARD MEMBER (AND YOU WILL TOO)

By Suzanne Doyle

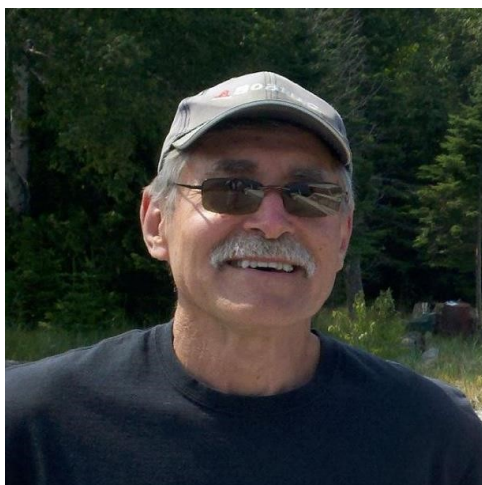
I began my 2-year term on the TSoM Board in January 2016 and my term ends at the end of 2017. I had held off being on the board for several years due to my job, which required quite a bit of travel and long hours. However, after retiring and accepting the nomination, I have thoroughly enjoyed being a part of this 12-member board.



FIRST, it gave me a chance to get to know people from the tango community that were previously only acquaintances. There is a lot of camaraderie at monthly board meetings, with board members being very generous in volunteering to help wherever and with whatever is needed. I felt a real team effort from everyone. We also had a great president/leader in Paul Lohman.

SECOND, most people who become board members say they want to give back to the tango community. The board meetings are where we discuss and provide sponsorships, sweat equity, and monetary gifts to help community tango events be successful.

THIRD, I am so happy and proud that this board worked together to thoroughly document all processes with step-by-step instructions on how to carry out the many tasks, such as: maintaining the TSoM membership and treasury databases, carrying out the monthly milongas, maintaining the TSoM calendar and website, and much more.



SERVING ON THE TANGO SOCIETY BOARD

By Ray Shudy

For me, being a board member was primarily an educational experience. While I have had significant experience being a board member on other associations and non-profit corporations, I was new to Tango and the Tango Society when elected to the board.

It was a good educational experience and a very positive one, especially after a rather controversial election, that had to be postponed because of some technicalities. This board has been, perhaps, the most harmonious in recent years (having heard the stories...) I believe the board is on a firm footing for the future of the Tango Society.

A NOTA FROM THE PRESIDENTE

By Paul Lohman

Greetings Tango Dancers,

We're coming to the close of another great year of tango in the Twin Cities!

Holiday Milonga

Our big Holiday Milonga will be on December 9th. This is an event you will not want to miss! Last year nearly 100 folks came out – in spite of the light snow! There will be live music by the Hiawatha Tango Orchestra, great food and the venue is simply stunning – The Columbia Manor. Complete details can be found on page 12 of this issue of TANGO MOMENTS, as well as on the TSoM [website](#) and [Facebook group](#).



Elections

Elections for the [TSoM Board](#) are coming up in January. My two-year term as president will end in January, and I want to personally and publicly thank all of the folks who have served on the board this past year (see the list of current members on page 19). It has been a privilege to work with them. These past two boards have accomplished SO much, and thanks to them the whole organization is on solid footing, is supporting tango events throughout the Twin Cities, and is poised to do even more.

Annual Report

Later in December I will send out an annual report summary of this past year. Look for that to come out via **TSoM Announce** (you do [subscribe](#), don't you?)

Wishing you Happy Holidays and a New Year full of great dancing.

Paul

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A NOTA FROM THE EDITORA

By Tessa (Gail) Wagner

We're not only coming to the end of the year, but also to a new beginning of tango leadership in Minnesota: some **TSoM board members** will conclude their governance service. Yes, you know what this means: you. Consider it. You only commit to a two-year term, and having served three terms myself over the years,

I can assure you that it is a good way to connect with tango, both as a dancer and as a lover of the music and the place (Buenos Aires). After all, tango's very roots are in the concepts of social interaction and community.

Speaking of Buenos Aires, **Jim Dunn** brought my thoughts and feelings to BA and Iguazu Falls all over again with his new installment of *Tango Noir* (page 5). I can't wait for the next episode! (And the movie!)

Also on page 5, a great example of our community involvement this Fall: you will enjoy **Barb Haselbeck's** report on *Open Street at PennFest*.

In this issue we offer some more Milonga insights. DJing is such a great way to get involved with tango at a new level, and we thank **Loisa Donnay** and **Paul Lohman** for their contributions to this topic (page 7). Very enjoyable reading even if one has no plans to DJ — their comments really help dancers appreciate each Milonga even more.

More inspiration starts on page 13 with **Donaldo Rowe's** impressions of two "new" dancers in our community: **Doug & Dorothy DuSold**. Do you remember your first days as a tango dancer? Either way, you'll enjoy their story.

As we continue our holiday season in earnest, I hope to see you at our Holiday Milonga at the lovely Columbia Manor. Check out the details on page 12.

Wishing you the loveliest of tandas this season and in 2018!

Tessa

Where's a tango class or party tonight?

Tomorrow morning? This weekend?

Check out the **TANGO CALENDAR**: www.mntango.org/calendar



TSoM IN THE COMMUNITY: OPEN STREETS AT PENNFEST

by Barb Haselbeck

At the invitation of organizers of PennFest, TSoM dancers enjoyed dancing in the street on a clear, crisp September day along a stretch of Penn Avenue. Dancers and friends came by to enjoy the sunshine and Tango music supplied by **Michael Kane** in an engineering feat involving **Desperadoes** equipment and an inverter (no source of electricity on the street). **Tamara DeMarco** generously brought her



Photo: Pauline Oo

floor and **Mark Jeffries** assisted in set up along with **Scott Chase** who brought literature and the TSoM sign.

We all danced and we mingled with the roaming folks, handing out TSoM cards and free milonga tickets as they ambled on foot, horseback and bicycles along the avenue. We delighted in meeting the large friendly dog who danced with Tamara (!) and the three policewomen on horseback who lingered a long while watching the dancers.

Support from the community included tango teacher **Loisa Donnay**, **Terri Davis**, **Jaffar Idrissi** and friend, **Pauline Oo** and her husband **David**. Many thanks to those who gave the time and effort to make the afternoon not just possible, but a lot of fun.



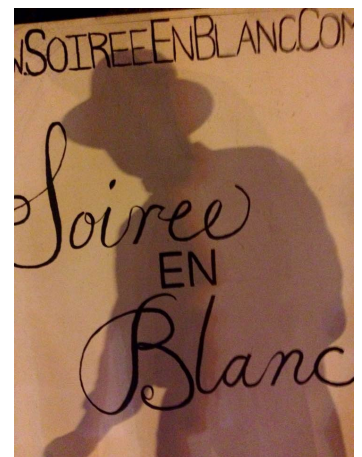
Photo: Michael Kane

TANGO NOIR — PART IV

By Jim Dunn

So, I'm at my hotel at Iguazu, hiding out. Antonio convinced me to leave town until things cooled off in BA. I'm wearing shades all the time and growing a beard.

The duel could have been worse. Antonio loaded his antique pistols with blanks. We did the turn and fire thing. Ten paces, then boom! Unhappy with "missing," the young Frenchman threw his pistol at me, hitting me in the right foot. Furious at foul play, I did the same, catching him in the forehead. He collapsed, blood leaking across his face as he screamed in French. Antonio spirited me away from the scene and I crashed at his place in Palermo.



In the morning, over croissants and coffee, this conversation:

“You must leave for a while. My aunt has a travel agency. We’ll get you out of town quietly. *Es muy fácil.*”

“Easy for you. I’ve got work to do. The paper, wire services. They expect articles.”

“Here’s what we’ll do. Fly you up to *las cataratas* at Iguazu. A friend works at the hotel. We’ll put you up under an alias and you can write about the falls. Lots to see and report on up there. I hear the Frenchman didn’t go to the hospital so the police will lose interest soon. *Tienen pescados más grandes que freír*, as you guys say. Bigger fish to fry.”

That afternoon I was on a flight to Iguazu and the hotel down river from the falls. There is a park here on the Argentine and Brazilian sides. Just to the west is the border with Paraguay and Ciudad Del Este. As part of my package, I got a tour of the area. Some people from my hotel and another one loaded ourselves on a bus, then we did a kind of semicircular navigation of the falls and surroundings.

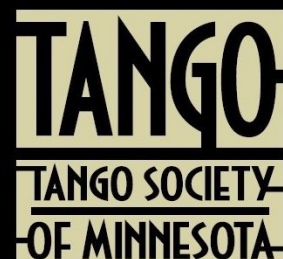
Las cataratas son una maravilla incomparable, like several Niagaras. Our guide spoke only Spanish and I got most of it but at one point they dropped us all off after giving instructions, then we trooped down to a spectacular view of the falls. I marched back the way we came. No bus. No passengers. Oops, I’m thinking. They must have meant walk through and up at the other end. So, the crazy *extranjero* runs back down and up to the loaded bus. My fellow *turistas* and guide graciously applaud as I enter red faced and puffing.

Next stop is Ciudad del Este, more or less at the intersection of Paraguay, Brazil and Argentina. There is duty free shopping here so we stop at a big open air market and my fellow riders get out and wander around looking for bargains. I grab a coffee, sit down and lie low, shades, beard and hat pulled down making me look like the *desperado* that I sort of am. Known as a nest of spies, thieves and smugglers, Ciudad del Este is also rumored to be the staging point for the 1992 attack on the Israeli embassy and the 1994 bombing of the Jewish community center, both in Buenos Aires.

(To be continued in the next issue)

Tango video of the month!

www.mntango.org/tsom-video-of-the-month



THANK YOUR MILONGA DJ – The Second Installment

More thoughts and insights from local DJs. (To read Part 1, see the [Fall 2017](#) issue of Tango Moments on the [TSoM website](#))

HOW DID YOU START DJING MILONGAS? DO YOU DJ OTHER TYPES OF MUSIC SUCH AS BALLROOM OR LATIN?

DJ LOISA DONNAY

I started DJ'ing when I started my first Milonga in 1999. Back then, we only had a couple dances a month in Minnesota, the Tango Society milonga on the 2nd Saturday, and Steve Lee's milonga on the 4th Friday. I started the Black Dog Milonga on the 3rd Saturday, at the Black Dog Cafe in St. Paul. I have to say I wasn't very good. There were not as many resources for tango DJ's as there are now. I also used to DJ my 5th Friday ballroom dance which was followed by a tango dance, and I DJ at West Coast Swing dances.



DJ PAUL LOHMAN

I started DJing tango after attending quite a number of festivals where the music that was played was generally, universally great for dancing. I wasn't experiencing that here in our local community – at least consistently - and wanted to explore why that was. Since I am a musician, my background knowledge helped to more quickly understand the music and the rituals involved in DJing. I found it to be a compelling challenge and lots of fun.

I started out creating a large number of tandas with songs that I felt worked well together. I would then arrange these tandas on the fly throughout a milonga as I felt necessary. After doing that for a number of years, I spent a year or two DJing completely on the fly – creating new tandas right during a milonga. More recently I use a combination of both approaches, but everything is “assembled” during the course of a milonga. The important thing though is that this is all about the dancers and making every tanda great for them – the right tanda and the right time. Whatever method a DJ uses to get there, I don't really care. I only care that the music is fun, interesting, has great variety, and, above all else, is excellent for dancing.

HOW DO YOU FEEL ABOUT THE "FORMAT TTVTTM (2 TANGO TANDAS, 1 VALS TANDA, 2 TANGO TANDAS, 1 MILONGA TANDA) AND REPEAT" THAT THE AUTHOR USES MOST OF THE TIME? DO YOU HAVE OTHER FORMATS THAT WORK WELL IN OUR COMMUNITY?

DJ LOISA DONNAY

I strongly support this formula, because dancers depend on it. Leaders want to know what's coming up so they know if they can lead well to that music, and who they might want to invite. If I deviate, maybe delay a milonga tanda, I'll certainly hear about it from someone who was looking forward to that set! However, I am always reading a room and watching for what a room is ready for. I really love to include a set of swing or salsa, as they do in Buenos Aires. I think it helps people who are joining our community from other dance communities, because they get a chance to do a dance they are comfortable with, and it is a nice break from tango, which has a tendency to be rather sad music.

DJ PAUL LOHMAN

I always adhere to the TTVTTM format, sometimes with 3-song tandas of tangoes and sometimes 4-song tandas. I believe that this formula has been found to create both variety in a milonga while also helping to set expectations. We dance to many different orchestras, from different periods and with different partners. Providing a consistent structure for all of that (TTVTTM) really helps make the whole milonga flow along and puts the dancers at ease.

ANY OTHER WAYS IN WHICH YOU CLASSIFY TYPES OF TANGOS? THE ARTICLE LISTS SOME, SUCH AS SLOW-MEDIUM-FAST TEMPO, RHYTHMIC VS LYRICAL, SINGER VS INSTRUMENTAL, TRADITIONAL VS ALTERNATIVE.

DJ LOISA DONNAY

Because I love Canyengue, I like to play at least a set. However, it is confusing to most dancers in the Twin Cities, and they don't know how to dance to it and just dance as if it is a regular tango. I'll also classify tango by the year they were recorded, because they often have a similar feel.

DJ PAUL LOHMAN

These are all aspects of tango songs that are essential to know, understand and work with. A DJ needs to have all of his/her music "tagged" with this information as well as with the precise performance date (essential!). It's the only way to actually have control over what they are doing.

Next Milonga?

Easy.

www.mntango.org/next-milonga



When creating a playlist, a DJ wants to hit the bullseye, not merely aim in some general direction. The dancers really do know, even if subconsciously, when things work.

Beyond this there is a hierarchy of orchestras. Though there are more than 25 different orchestras to choose from, some are more important than others. It is commonly felt that the “Big Four” are Di Sarli, D’Arienzo, Troilo and Pugliese. Some DJs add Canaro for a “Big Five.” Regardless, it is important to play these particular orchestras with intention. One of my mentors says that we need to play at least one tanda by each of these orchestras at every milonga, and another says that we need to hear music from one of these orchestras at least once during every hour of a milonga.

If those orchestras are the “A” group, a DJ needs to also understand which orchestras fall into the “B,” “C,” and even “D” groups and what percentage of music to play from these sub-groups.

WHAT'S YOUR TAKE AND PRACTICE ON CORTINAS? 30 TO 45 SECONDS? WHAT TYPE OF MUSIC DO YOU PLAY?

DJ LOISA DONNAY

The cortina needs to be long enough for people to leave the floor, which isn't long for most milongas in Minnesota.

Most of my cortinas are under 30 seconds.

Too long, and I feel you ruin the energy. I try to find music that is not danceable, because many in our community can dance to a variety of music, and can be disappointed to hear a great swing, foxtrot or salsa, but not be able to dance to it. I like to find music appropriate for the season, which is just fun. I used to change up cortinas, but it's easier for dancers when the cortina is the same throughout the night.

DJ PAUL LOHMAN

I have no set time for my cortinas, nor any rules that can't be broken. My cortinas are all full-length songs that I play until I feel it is right to start the next tanda. Sometimes that's only 15 seconds. Sometimes it can be over a minute or more. The purpose of the cortina is, of course, to signal the end of a tanda and allow dancers to clear the floor. If the milonga is small, this doesn't take much time, but again, the DJ's job is to control the flow of the whole evening. Sometimes I want a longer cortina to allow folks to relax for a moment and not feel they have to rush to find their next partner. Sometimes folks start dancing to the cortina (swing, salsa, etc.) and if the room seems to be enjoying that, I'll let it run longer. For me there is no rigid formula for this. It's just a matter of constantly paying attention to everything going with the dancers in the room.

Dance with Lois Donnay

Argentine Tango



lois@mndance.com

www.mndance.com

HOW OFTEN DO YOU DJ? WHAT DO YOU LIKE THE BEST ABOUT DJING? THE LEAST?

DJ LOISA DONNAY

I DJ every Tuesday at my Tuesday milonga. I can really zero in on keeping the energy and excitement up. I will often play blues, salsa, swing, or some other music to change up the feel. I also DJ at the TSoM dances, and other special events like the outdoor dances or the New Year's Eve milonga. I love to create an evening, keeping everyone on the dance floor and having an effect on people's emotions. A great DJ should look at the evening as if they were planning a really wonderful date night for someone very special. You start out fun, laughing, playing, then get a little serious, lighten up a little again, turn again to more passion, and when the night really heats up, you pull back a little, take a breath, do a little more talking and laughing, then get serious again - really serious. Ideally I would like people to leave the milonga having their emotions heightened.

What is not so fun is the long hours - the DJ needs to be there throughout the entire dance, and be vigilant to the mood all the time during the evening, and there are hours of prep work also.

ANY TIPS/ADVICE FOR PEOPLE WHO WOULD LIKE TO DJ A MILONGA?

DJ PAUL LOHMAN

Understand technology and use it properly. The quality of many tango recordings leaves a lot to be desired. A DJ needs to know how to use his/her equipment to get the best sound out of each recording throughout the course of the evening. This means paying attention to volume levels and working with equalizers. Thin, scratchy, piercing, shrill or even dull recordings can take a toll on the dancers. It can even make them leave the milonga early or go home feeling beat-up. All of this can be controlled and/or manipulated whether in real time or prior to the milonga.

DJ LOISA DONNAY

If you want to DJ a milonga, it is important to have a really good appreciation and knowledge of tango music. Tango music is beautiful, and does not get old. It has a unique phrasing that is important to understand. I see a lot of DJ's think that they need to find something new, that the regular tangos that are traditionally played are getting old and stale for us dancers. They are not. There is always something new to find in any piece, if you listen well, and there is always a different way to dance to it. I remember an Argentine gentleman saying "I've been dancing tango for 50 years now, and I think I am finally beginning to understand it." Also, it is important to listen to the entire song before you include it, and hopefully try to dance to it.

HOW MANY SONGS DO YOU HAVE THAT YOU CONSIDER MILONGA MATERIAL? HOW MANY DO YOU USE IN A TYPICAL MILONGA?

DJ LOISA DONNAY

I don't really know! I have a lot. I know I could DJ a dance that was at least 16 hours long! When I am in Buenos Aires and I hear something I'm not familiar with, I'll ask the DJ about it. The number of songs I play varies considerably with how long the milonga is. Our milongas here in Minnesota are typically quite short.

ON THE FIRST INSTALLMENT OF THANK YOUR DJ, IN THE FALL 2017 ISSUE OF TANGO MOMENTS, WE MENTIONED CLINT'S [article](#) ON DJING MILONGAS. ANY SPECIFIC COMMENT ON IT?

DJ PAUL LOHMAN

I read through the article and Clint is pretty much right on the money. He does give examples of what he calls the "larger flow" and provides an example of what he might do.

T - Medium Tempo - Rhythmic - Rodriguez

T - Fast Tempo - Rhythmic - D'Arienzo

V

T - Slow Tempo - Lyrical - Demare

T - Medium Tempo - Lyrical - Calo

M

This is not the way I think one should organize tandas because he is grouping rhythmic and lyric tandas together. If a person likes lyrical music, they might sit out the first rhythmic tanda (Donato) and then (again) sit out the next one (D'Arienzo) because it is the same style. And if you're a rhythmic dancer, you might be inclined to sit out both of the lyrical tandas. Dancers often want to sit out a tanda here and there, but the DJ should provide variety that inspires folks to get up and dance again. So, better not to play similar styles back to back like that. Play a lyrical tanda and then play a rhythmic tanda.



2017

Holiday Milonga
Details on next page

TANGO
TANGO SOCIETY
OF MINNESOTA

SPECIAL EVENTS

Luciana Valle

December 1-3, 2017 — Minneapolis

Sponsored by Michael Kane <http://bit.ly/mkLVmwst>

TSoM 2017 HOLIDAY MILONGA

December 9th, 7pm to midnight, at the beautiful COLUMBIA MANOR (within the Columbia Golf Club):

3300 Central Ave NE
Minneapolis, MN 55418

A lovely new location for our holiday celebration and milonga!

With live music by the HIAWATHA TANGO ORCHESTRA (special thanks to Desperados Practica for co-sponsoring the band!) and DJed music by Jennifer Wang. Plus catered food from Cossettas. Join us for these five hours of dancing and fun!

TSoM members pay only \$10.00
(non-members \$22.00)*

*Annual membership is only \$25.00.
(Students \$15.00)

Do the math: [Join TSoM today!](#)

Somer Surgit and Jessica Stserbakova

TBD: January 12-15 or 19-22, 2018 — Minneapolis

Sponsored by Pauline Oo

Pablo Fernández & Ludmila Srnková

February 23-25, 2018 — Rochester

Sponsored by Blue Moon Ballroom www.bluemoonballroom.com/pablo-ludmila-tango

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It Takes More Than Two to Tango

The story of Doug & Dorothy DuSold

By Donaldo Rowe

There appears from time to time in the Twin Cities tango scene an individual or a couple who demonstrate an obvious commitment to (or obsession for) all that is tango. You know it because they show up everywhere... practicas, milongas, workshops, and regularly scheduled classes.

And they smile a lot. They may stumble, but they cover it with a giggle. You may feel jealous seeing how much fun they're having climbing up their learning curve—oblivious to their Sisyphean task. When they get past their fumble, a sober determination returns; their faces show the serious nature of their mission.

And then, before you know it, they unexpectedly pop up in some far away tango festival. Or they start planning something even more beguiling: a tango hajj to Buenos Aires.



I've noticed a rush of new couples recently in our local tango scene, thanks largely, I believe, to local teachers promoting tango in crash courses, boot camps, and program intensives. This story could be about any one of them, really. But there is something special about Doug and Dorothy DuSold that I wanted to learn more about.

I'm endlessly curious about the story behind anyone's entry into the dancing life. There are usually common threads to these stories, but they never fail to surprise me with the unique nature each one possesses.

In that regard, Doug and Dorothy's story did not disappoint.

The Awakening

Their dance journey began two years ago during an "incredible night" while vacationing on the island of St. Thomas in the Virgin Islands. They were attending a wedding dance. You can imagine the night awash in romance. All the pieces were there: a beautiful dance hall on the edge of Megan's bay, live music piercing the tropical night air, the hopeful energy of a wedding crowd . . .



Great place for a tango moment, you're thinking.

Well, yes. But that's not what exactly happened. That came later, at our very own tierra-del-norte theater of romance: The Loring Pasta Bar.



But I'm getting ahead of my story. What happened that auspicious night on St. Thomas became a watershed moment in their already long relationship—one building careers, raising children, playing and writing music. What caught this otherwise musical couple by surprise was, of all things, the thrill of DANCING! Nothing special really; just the rush of feeling music-in-your-body kind of dancing. It was, after all, a wedding dance, something seasoned partner-dancers usually find disappointing.

The band was playing some familiar songs, music that triggered Dorothy's urge to get moving—just like she did as a young girl. Doug couldn't join in due to an injury, so Dorothy got out on the floor solo and caught a groove. Doug took note. It was clear that dancing gave Dorothy immeasurable joy.

I suppose this moment could have been lost on most couples. "Great! That was fun," they might say, "It's a wedding. Tomorrow we'll go to the beach." But these two were living fully in the moment. All senses were alert and present. Doug learned something new about his partner, and he was not about to throw away the significance of what this could mean.

Music has been a staple in their lives for a long time. Dorothy started dancing in her imagination as a young girl, choreographing her own performances. Both have written songs for the instruments they play (Dorothy on flute and piano; Doug on classical guitar and violin). But dancing was never a part of their musical repertoire. Dorothy's "dancing moment" opened not only a new direction in their musical life, it was about to send them on a trajectory that would subsume their musical experience and trigger a course-change to their future.

In the days that followed, they talked about music and what it meant to them. Doug learned for the first time about Dorothy's youthful, if imaginative, dancing dreams. Before they left St. Thomas, they "made a pact to learn how to dance and make it a part of [their] lives" from then on.



T-A-N-G-O

They spent the next couple of months back home exploring the dance scene. As many of us do, they experimented with different ballroom styles, testing those first awkward steps in the foxtrot and the waltz, trying to hit the right place for the back-step in a swing dance, and finding the T-A-N-G-O rhythm in American tango. It wasn't long before they

learned of a restaurant in Minneapolis that featured tango music and dancing in a dinner setting: the Loring Pasta Bar.

They wasted no time making a reservation. Uncertain about what they would experience, and still newbies in the dance world, Doug and Dorothy laid out a strategy to furtively enjoy the restaurant experience on its own merits; that would be a nice dinner while immersing themselves in the ambiance. If a friendly opportunity presented itself, they allowed the possibility to try out a little dancing themselves.

The dinner exceeded all expectations. The coterie of dancers—covering a diversity of age and skill level—looked like a group they could fit into. They watched the dancers float around the floor in a ritualized ronda. The whole scene “was like something out of an F. Scott Fitzgerald novel,” they thought; it was Dazzling! The tango they witnessed, however, was unfamiliar. It looked too scary to enter into the ronda themselves. There was a lot to learn, it seemed, before they would gain the confidence to become characters in this Fitzgerald scene.

Anxious to unlock the secrets of the Pasta Bar dancers, they soon landed at the door of the “Tango and I” studio. From there they launched a journey they never want to see end.



Pausing For a “Wow! Moment”

It’s not surprising, really, that Doug and Dorothy were open to the pleasures and challenges dancing might offer them. With children grown and careers receding into the past, they were already looking around for new ways to “continue building [their] life together.”

I have to pause . . . I’m feeling a “WOW! moment” coming on . . .

With retirement looming, most people load up with “I-am-going-to” statements: “I’m going to improve my golf game. I’m going to learn Chinese. I’m finally going to relax. I’m going to take up wood carving [tennis] [shuffleboard].

Not Doug and Dorothy! They see this new life phase as a way to **strengthen** their relationship, not just maintain it. Partner dancing can challenge the cohesion of any committed relationship. For these two, it’s a way to cement it.

Are you feel’n the WOW on that one? I did!



Journey Without End

(because “it’s an art form no one can master”)

Doug is philosophical about tango and their place within it. It’s “a destination and journey onto itself,” he says. Doug believes he and Dorothy have latched onto something that threads together all the other elements they expected of a life in its encore phase. Tango is the golden thread. Dancing centers their life now, as it does for many of us. Dancing gives structure to weekly routines. It shapes their social life. It influences eating, sleeping, and fitness choices. It becomes the focus of travel; destinations are now chosen for dancing opportunities, not just tourist banality. And on and on.

But Doug and Dorothy have taken this three steps further.

“Learning tango not only means learning the dance, but also learning about yourself and, by extension, our relationship to each other.” The non-verbal communication expressed between partners makes the old adage—“it takes two to tango”—inadequate, Doug says. It re-

quires “patience, trust, tolerance, respect, and subtle communications at the least.”

There is so much to learn, they exclaim. They are humbled by the challenges presented to them learning this “art form.” After months of lessons, “we realized we are just beginners dancing toward a goal,” a goal that is fuzzy at best. Tango is an art form Doug believes one can never master.

For optimists, that may be a dour prognosis. But Doug and Dorothy remain undaunted... and actually, I think, just a little more than optimistic.

“If you intend to get better (or even have a good dance),” Doug says, “you had better consider your partner’s perspective.” Whether you think your partner is right or wrong, he admonishes, knowledge is gained by respectful listening. And with that, trust grows and confidence rises.

“It is so cool that after so many years together our relationship continues to grow,” Doug crows.

That makes this writer feel fuzzy all over.

I suppose we all need a little luck in life. But these two are so full of determination, luck will have little to do with their success.

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