

# TANGO AUSTRALIS

AN AUSTRALIAN TANGO JOURNAL

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## Relentless flooding rains follow hot summer festival

We inhabit a 'wilful, lavish land'. Dorothea Mackellar's poem 'My Country' evokes the spirit of Australian Tango, rooted firmly in the beauty and terror of a land of transformations, contrasts and unpredictability. Tango here is different to Tango elsewhere because our people are different, similar because Australia and Argentina are European settlements transplanted and adapted to terrifyingly unfamiliar environments.

Creative spirits converged in a joyful, intense celebration of Australian Tango on the Great Ocean Road at 'Buenos Aires at the Beach' festival. An exquisite hand-made wave-inspired backdrop set the scene for the *Tango Azul Show*, shimmering like water in the stage lighting one moment, the next transforming to elegant Renaissance scrolls. Hard-working, sweaty students of the days' workshops transformed to suave and glamorous creatures of the Tango night.

Efficient direction and organization from Adrienne & Andrew, with volunteer support made it all flow, allowing the sweetness, elegance and distinctive styles of our professional dancers to shine in performance. What class! Students had plentiful opportunity to learn effectively and dance freely. Fabulous décor transformed the main venue each night. Thoughtful themes, superb music performances, crazy circus entertainment, tasteful dressing and exuberant 'Wonderland' costuming were icing on the 'eat me' cake. It was a wonderful tango festival experience – the best ever, two regular attendees wrote.



(Photos: Circus 3230, Megan, Adrienne, Andrew & Maddy)



*(Photos: Tango in Wonderland Milonga: Fabian& Karina Conca, Tango Noir)*



*The Red Queen, Circus 3230*



*Social dancing at Tango in Wonderland Milonga.*

In recent years Australia has suffered drought and been ravaged by bush-fires, yet on the weekend before Christmas, Victoria was cold enough to burn a Yule log in the hearth - had it been possible to lawfully remove one from the roadside. Claiming that the tree spirit granted permission for you to take it probably wouldn't stand up as evidence in a court of law, should the DSE people turn nasty. The gastronomically inclined French transform their *'buche de noel'* into a luscious cake and eat it. This has something to do with earlier religious practices that propitiated unknown forces.

New Year's Eve arrived. By midday in Geelong, with the wind swinging round to blaze from the hot northwest, the temperature climbed 7 degrees to 37 within five minutes. The mercury soon registered close to 43 degrees. A crayfish would have cooked on your car's duco. Plants shrivelled; branches dropped. Melbourne sizzled too. *Tango Bajo's* Beggars' Banquet New Year's Eve barbeque (no irony intended) developed into a nice relaxed tango night after a slower, weather-induced start.

A cool change brought relief, but the weather heated up again. In Geelong, Thursday night was warm for Community Tango's pre-festival *Summer Milonga del Sur* – but not too hot for dancing. Christ Church is an old hall, not air-conditioned. A ramp provided a cooling off spot on the way to the outside country-style loos. Who needs Bikram yoga when you can have summer tango? Geelong welcomed over 60 people to their milonga, including some very good visiting dancers and special guests, festival Directors Adrienne & Andrew, who got members of their interstate community tango group and friends up and dancing with a mini-workshop.

Thanks to the gracious visitors who helped make the night. Nice dance experiences help new dancers develop confidence and skills. An experienced Tanguera (an interstater) thought the numbers were perfect and advocated a 'lock-out' policy to prevent overcrowding on milonga floors. Geelong can boast that rare tango phenomenon: extra leaders.

After the milonga, dancers drifted off for drinks at a local club, or the respite of sleep in preparation for the festival weekend ahead. (Grandma Tango adjourned to the laundry to wash the church's tablecloths).

Next day dancers were on the road to the festival, driving to the 'far horizons' and 'jewel sea' of the Surf Coast. Travellers called in for the beautiful Moongate Galleries art experience on the way. It stayed hot for Friday night's excellent 'Tango Azul Show' at the Memorial Hall Theatre, A refreshing cool change blew through on Saturday, keeping things pleasant for classes and the *Tango in Wonderland* Gala Milonga, until the festival's end, late on Sunday night, after the closing party at the Anglesea pub.

The fear with this festival in its fragile, vulnerable environment has always been that bushfires might strike. This year, however, came torrential flooding rains – the effect of *La Niña* - to the south coast and across Victoria. With much of southern Queensland already devastated by floodwater, hundreds of roads across Victoria were also closed, leaving holiday travellers and some dancers stranded and rural communities isolated.

## Lessons for Tango from the festive season

Inherited traditions can balance commercialism. We can create new traditions in a fluid changing society and in our tango circles. All we need is the will and imagination to grow.

Australian Tango schools celebrated the year's end with parties and milongas. Dancers dressed in the red & green of holly leaves and berries, and indulged in Pagan mistletoe lore. Santa Claus tango-ed in to Community Tango in Geelong's party and seemed overly interested in questioning pretty Tangueras about whether they'd been good girls or not, as he distributed Kris Kringle presents.

European families enjoy their festive meal on Christmas Eve, but do you know that people in Argentina take a table laden with food and drink into the street to celebrate with neighbours and friends the midnight birth of the Holy Child. When a friend told me that she did this, on her first Christmas in Melbourne, and found only an empty street, I felt her pain. What a lovely tradition for Australians to adopt on a warm summer night: midnight neighbourhood street parties with candles, carols, food and joyous dancing in the street.

'Carols by Candlelight' concerts point to society's divergent paths, and remind us that many community events are about the experience of watching, not doing. In Tango we do both. Sydney's Domain concert juxtaposed 'stars' from stage and screen with Salvation Army and hot gospel choirs. A big name New Yorker wished everyone a Merry Christmas and a Happy Hanukkah and sang secular songs from his albums. The star of 'Gulliver's Travels', hammed it up with a vaguely Christmas jingle that was a promo for the film's Boxing Day release. The Wiggles wiggled, little Shirley Temples pranced, a grungy crew of dancers tapped a lively Jingle Bells, and two good-looking announcers featured more prominently than angelic singers.

Dennis Walters' Carols Concert at Eastern Beach was a free event, and families and oldies came to picnic on the grassy slopes overlooking the sea baths and Corio Bay. You could buy candles, neon bits, and programs with the words. A couple of food vans were on the foreshore, yachts from the club sailed past with illuminated decorations, and a fireworks display lit the heavens. People sang their hearts out. The Christmas spirit was alive, in spite of the depressingly neutral (and criticized) decorations that limply festooned the dead heart of the city centre.

We should ask what factors contribute to a shared community spirit? Did you 'have yourself a merry little Christmas' or did you spread 'joy to the world'? When you danced did you have yourself a merry little Tango or did you share the joy with your partners?

## Looking good for Tango

It is important to dress the part. People notice what you wear and how you wear it. Even before you dance, judgements will have been passed and decisions made as to whether someone will dance with you or not.

Tango experienced teaches us to appreciate beauty in the unexpected, to discern what is real and authentic. A dance floor at a milonga is a work of moving sculpture, with interchanging positive and negative spaces and colour.

Blanket conformity is not part of Tango. Some events, such as the exciting themed milongas at 'Buenos Aires at the Beach' and New Year's Eve functions, were developed to allow people freedom to find inexpensive creative solutions to the problem of what to wear, and to encourage them to relax as they enjoy the sometimes outrageous solutions that others find.

People should wear clothes that work for them. The latest designer fashion, such as silly shoes, hemlines that flap around the floor, trousers that drag in your wake or pencil-thin tight skirts, might not be practical for Tango. Nothing is more constricting than having your partner's foot anchor you (via your trailing fabric) to the floor, and little (except for standing on your own shoe) is more embarrassing than treading on your own hem and mucking up a step.

Some dancers like to dress playfully, or take inspiration from the past. Tango ladies don't throw away favourite dancing dresses or shoes, regardless of what the fashion page gurus and bloggers write. Where else could a woman (or a bloke) socialise in some of the outfits we wear to Tango? When we enter the sanctuary of the milonga we are, safe amongst other non-conformists.

Once they wouldn't let a woman in to a traditional milonga if her shoes weren't up to scratch. With the development of nightclub-type tango venues around the world, we may not be too far away from a scenario where a bouncer looks females up and down before deciding if they have the right 'look' for entry.

Perhaps Tango is approaching a parting of the ways, dress-wise, where some venues will encourage a certain elegance of attire for man and woman, and others will go with the backwards baseball cap, baggy pants and joggers, or whatever else might be a current look.

F. Scott Fitzgerald, author of 'The Great Gatsby' wrote it is always 'better to wear a becoming dress three times straight than to alternate it with two frights', and Virginia Woolf in 'Orlando' says that 'Clothes have more important offices than merely to keep us warm; they change our view of the world and the world's view of us'.

## AUSTRALIAN TANGO LITERARY PRIZE SUPPLEMENT

### 2010 AUSTRALIAN TANGO POETRY COMPETITION PRIZE

Two fine poems by Julie Maclean [*'love live long'*] and Tamara Tallent [*'Hermaphrodites'*] were awarded Equal First Prize (of \$500 each) in the 2010 Australian Tango Poetry Competition. Generous sponsorship from the cultural support group, the Friends of Buenos Aires at the Beach Inc. provided the doubled prize money.

The following writers were short-listed from a strong field of entries submitted for the prize. These poems will be published in *Tango Australis* during the year, along with biographical details of the writers:

- ❖ Jillian Pattinson for '*Tango Begins*' (Highly Commended)
- ❖ Ignatius for '*The Pursuit of Tango*' (Highly Commended)
- ❖ Tamara Tallent for '*In memory of here I am*' (Highly Commended) and '*Piazzolla's gift to a poet*' (Commended)
- ❖ Georgina Lightowler for '*The Tango Lesson*' (Commended)
- ❖ Julie Maclean for '*river of tears, dance of sorrow*' (Commended)

Last year, Charles D'Anastasi's 2009 winning poem, '*The Emigrants*', was presented to the public with a moving dance performance and dedicated choreography by Adrienne & Andrew Gill in the opening show of the *Buenos Aires at the Beach Tango Festival*.

This year, with two winners sharing the honours, the poems were read between dance performances in the *Tango Azul Show* at the festival.

During 2011, the sponsors of the Australian Tango Poetry and Short Story Competitions, the Friends of Buenos Aires at the Beach Inc, will hold a Tango Literary Salon to present Julie Maclean and Tamara Tallent's prize-winning poems as fusion dance-poetry performance. Two couples will be invited to choreograph an original dance work inspired by the poems for the salon.

The event will raise money to safeguard the future of the Tango literary competitions and permit ongoing publication of new writing. The salon will be dedicated to Tango music and literature, framed in dance.

The salon will also include a reading from the winning short story, as well as poems commended and highly commended by the judges. It is hoped that tango writers, readers, musicians, dancers and lovers of Tango will participate in this elegant event.

Equal First Prize-winner, **Julie Maclean**, lives on the Surf Coast and has written for 15 years. Her poetry, fiction, memoir and non-fiction have been published in journals, anthologies and magazines. Several pieces of memoir were broadcast on ABC Radio National. She received an LA Times award, has had a poem selected for best Australian Poetry (UQP), and recently won first prize in Melbourne Shakespeare Society's soliloquy competition. A poetry manuscript was short listed for the Whitmore Press Poetry Competition.

**love live long**

by Julie Maclean

**on Monday nights pale grey men**

**hold me tight to demonstrate**

**the ins and outs of the**

**tango**

**on Tuesday I plant banksias**

**integrifolia to lure the trembling**

**spinebill to new nectar in the**

**neighbourhood.**

**(by the way) the snail has a brain and is a bit of a**

**Don Juan when it comes to love.**

**It sleeps through the cold; drought**

**Or flood. Could be your**

**teenage son.**

**Then Venus all eyes**

**sees lovers entwine super-**

**coiled in courtship before the love**

**dart shoots home**

**Then they smoke a**

**cigarette. Go for a pee.**

**Just a story. Random Spiral**

**unravelling in a soft shoe shuffle**

**hip hop freestyle**

**A slow        slow        quick quick slow.**

Equal First Prize-winner, **Tamara Tallent**, is a Melbourne contemporary artist working with diverse themes and media: oil paintings, works on paper, photography, objects, poetry and new media. She has always created art in some form or another, whether it is through dance, drawing or poetry. She studied for a Bachelor of Arts in Interior Design at RMIT, and worked in a design studio in Mexico, exhibiting at the Luis Baragan House and becoming interested in 'emotional architecture'. This year Tamara will undertake studies in 20<sup>th</sup> century Latin American literature and art history. Working in collaboration with Argentine musicians, she is producing poems that are being translated into Spanish lyrics. Her poems search for what lies between the beauty and the tragedy of the human condition

**Hermaphrodites**

by Tamara Tallent

**Gods and Goddesses welcome one another,  
then take carefully their chosen place,  
elegantly attired to compose  
fluid bodies to an orchestra.  
Small tastes of wine and regard divine,  
invitation to close the physical divided  
drawing visible ivory flesh  
to mould in motion,  
creating carved stone statues when halted.  
Symposiasts they could be,  
gathered to celebrate without debate,  
some superfluous speech perhaps  
during a musically danced dialogue.  
Then once in a while, if lucky enough to see  
appears a nymph with Hermaphroditus.  
Breasts nestled into ribbed frame  
swallowing her delicate steps in his  
gentle gliding to harmonica and violins.  
Crescendo, fused as one  
Until Zeus in the form of silence  
Severs the two with his cortina**



## 2010 AUSTRALIAN TANGO SHORT STORY COMPETITION PRIZE

### Short listed works:

- ❖ Craig Cormick, an award-winning Canberra author and science journalist, for his story *'Memories of the Buenos Aires missing left shoe incident'* (Highly Commended)
- ❖ Patricia Poppenbeek, short and long-listed for several awards, with stories published in the Romance Writers of Australia 'Little Gems', Tirra Lirra, Overland and currently working on a manuscript requested by a large publishing company, for her story *'Tango Lesson, Painted'* (Commended)
- ❖ Goldie Alexander, with 65 books published here and overseas and her best known children's book now in its 10<sup>th</sup> edition, for her story *'Tango Macabre'* (Commended)

The winner of First Prize of \$500 in the 2010 Australian Tango Short Story Competition is Scott Baldwin, a professional software engineer who lived for a year in Argentina. There, inspired by tango culture, he began creative writing. His writing displays good knowledge of Tango. His story addresses the addictive, terrifying and beautiful tango experience of Buenos Aires. Every dancer who has been to this famous suburban milonga will recognize it and identify with Scott's story 'Sunderland', published here for your enjoyment.

### Winner of the 2010 Australian Tango Short Story Competition

#### **SUNDERLAND** by Scott Baldwin

*"What am I doing here?* I ask myself as I watch the continuous merry-g-round of couples pass in front of me on the dance floor. Not a dance floor, a converted basketball court. Converted for the purpose of dancing ... not just any dance ... the dance ... Tango. *Why am I here?* I repeat as I watch couples so intimately entwined that watching could be almost called voyeurism. Here, South America, Argentina, Buenos Aires. The Sunderland Club in Villa Urquiza. *Why here?* I know there is a simple answer, but in this moment it completely eludes me.

It's then they catch my eye. In amongst all the other couples, one stands out. They move in unison, in touch with every nuance in the music, a simple elegance, yet with such intent. A couple completely connected to each other, the music, and to everyone else on the dance floor. They are in Nirvana: she with her eyes closed; he with a confident, knowing smile; gliding like angels. I'm entranced. I must dance with her. I will dance with her.

The waiter places my piping hot coffee *cortado* in front of me, jolting me from my vision. 'Seis', he mutters in the classic aloof tone the Argentine waiters have down to an art form. I reach into my pocket and hand him seven pesos. I mutter something in Spanish, which I think means 'keep the change'. It must be close enough; he leaves me alone with my coffee. The coffee has one purpose: to keep me awake, alert and dancing beyond 4.00am. Some of the trendier milongueros use cocaine for a similar end. I bring the coffee to my lips and drink deeply. The lights blur as I am enveloped in the warm blanket of a caffeine rush, and I close my eyes and feel my slender grip on reality yielding to my fatigue. My mind begins to wander, searching for an answer. *What am I doing here?*

I remember I was once normal. I had a normal, nine to five job, normal friends whom I could invite to my normal house for normal dinner parties. I had a normal local where I would normally go to get inebriated and have half-drunk conversations with half-drunk normal people about normal things. That was before tango. Before I was swallowed whole, seduced by the melancholic strains of the bandoneon into a world no normal person could ever envisage. Now my normal job is only a means to an end. It supplies the money needed for tango, and a convenient cue to stop dancing. My friends are now divided neatly into two groups: tango friends and non-tango friends. I still have dinner parties, but now they end in moving the table and chairs to one side, putting on a CD of tango music and dancing tango while the non-tango friends look on. I still drink, but only at tango bars and milongas, where I talk with other tango people, sometimes about normal things, but mostly about tango.

So tango is my simple answer? But no, that was my life back in Melbourne, before deciding to come here. For those who dance tango long enough, Buenos Aires becomes Mecca. So that's my answer. I'm a tango tourist on a pilgrimage to the holy land. But not even this satisfies me. Tango tourists come and go; they follow the big tango festivals like children following the Pied Piper. They stay for a few weeks, usually in hotels or special tango houses. I am here for a year; I avoid the festivals like the plague, and stay in whatever cheap, crappy accommodation I can afford. Why did I give up my normal job, come to a country where I barely speak the language, to live for a year? Why do I then catch two crowded *colectivos* to a place on the outskirts of the city, far out of my comfort zone, and sit, watching a crowded dance floor? With that burning question still frustratingly unanswered, I open my eyes and suddenly return to the moment.

I study the dance floor. The old milongueros hog the outside ring, while the younger ones experiment with new moves within the inner circles. Women with bad plastic surgery, covered in ridiculous amounts of makeup, float by in a procession of garments that range from the conservatively dull to the outrageously controversial. Men and women sit around eating, drinking, all of them watching the dance floor like hawks.

I glimpse the angelic couple again. There is something spiritual about the way they move, the way they connect to each other, to the music. I must experience this too. I lose them in amongst the other couples. The next time I see them is at the end of the *tanda*. I watch as he escorts her back to her seat. She is sitting alone, five tables from me, and roughly in my eye-line. Perfect. Next *tanda* I'll ask her for a dance.

The DJ starts to play another *tanda*, Biagi ... promising. Couples start to enter the dance floor. Not wanting to seem too keen I wait for a few seconds before looking at her. She is looking away from me. I stare at her, waiting for her to naturally turn her head as she does a sweep of the room, but instead I simply see her nod. DAMN! She has accepted a dance with another man. I watch as she is led onto the dance floor. I catch her eye and smile as she passes by my table. The moment is too fleeting to see her response. A flash of jealousy subsides quickly as I whisper 'next *tanda*' to myself.

I sulk for the first piece. By the second piece another woman catches my eye, and as a consolation I ask her to dance. I had seen her on the dance floor earlier that night, and although she hadn't made a great impression, I knew she was a competent dancer. She is from Germany, another tango tourist, only here for three weeks. I struggle a little with her during our first dance but soon pick up her little idiosyncrasies in the lead-follow interchange and by the final piece I'm really enjoying the dance, as she is, evident by her tender smile. We politely thank each other as I walk her back to her seat at the conclusion of the Biagi *tanda*.

Next *tanda* I am determined to get a dance with the woman who by now is driving me crazy. The music starts, late Pugliese ... perfect. I look towards her. She isn't looking at me. She is looking around the room in expectation, but not at me. *I'm not taking that*. I stand up and look directly at her. She still won't look at me. I manoeuvre into a position where I am directly in her line of sight. She looks across the other side of the room. *Is she avoiding me on purpose?* I'm not sure, but I'm on this course now, I may as well continue. I take two paces towards her table and stare directly at her. She turns her head towards me ... now's my chance. I hold her gaze and then gesture with my head towards the dance floor. I wait for the nod indicating acceptance ... nothing. She is staring straight through me. I try again ... still nothing ... then she turns away. I quickly look back at the dance floor and pretend that I'm not offended. The *cabaceo* hides the insult, but not the pain.

I return to my seat, my battered ego crumbling under the weight of self-doubt. *Hadn't she seen me dancing/ I know she's good, but ...* I sit out the first three pieces of the *tanda*, and eventually convince myself that it doesn't really matter why this snooty *porteña* didn't want to dance with me. As the final piece of the *tanda* starts, my ears prick up. '*Gallo ciego*', one of my favourites. I know I must dance this piece, not to show her, but to restore my own self-worth. I search the *milonga*, everyone I had seriously observed dancing is up already. I spy a woman sitting at a table with some friends. She is half

chatting, half looking around the room; the music is stirring something in her as well. She really wants to dance this tango. Serendipity sometimes pays off handsomely. I decide 'what the hell'. I stare at her until her gaze meets mine, then motion towards the dance floor, and wait ... a nod. I stand up and walk across to her table, then lead her towards the floor.

She's a beautiful woman. Long, dark flowing hair, matching her deep brown eyes and olive skin, a subtle inviting smile and a full curvaceous figure. '*Hola*' she whispers to me as we enter the dance floor between two old milonguero couples. I smile and move closer to her. I hold out my left hand, she takes it. I draw her in close to my body with my right. As her forehead touches my cheek, and her chest rests fully on mine, the embrace is complete. We stand there motionless for a few seconds. I take a deep breath, and sense her breathe with me. I wait for the music. A new phrase begins. I exhale as I lead us forward into a simple walk. As soon as we make our first step we both know that we have connected on a deep and powerful level. By the second step I can feel against my cheek, her eyes shut and her smile grow noticeably wider. I have seen that look so many times on the dance floor. It means she has gone to her special tango place. We had just walked five paces; no special moves, nothing fancy, just walking. It felt like heaven. A couple directly in front of us, I can't continue forward. I feel the music suggest an *ocho*, followed by a *sacada* and a *giro*. Each step totally in tune with the music, completely in synch with each other, perfectly balanced. I've met my tango soul mate. The dance continues as the music dictates, sometimes slow, sometimes fast, always intense. As the music beckons, I gradually increase the complexity of our steps. She is an amazing follower. I begin attempting steps I wouldn't normally try on the dance floor; we are so connected that it feels like she is pushing me further and further. Eventually we find our limit as I attempt a *barrida* out of a *giro*, we are both slightly off balance. We quickly recover and just begin to walk again. The dance continues intimately and passionately, the music calling us to a higher state, a surreal existence for a moment in time, until finally we sense Pugliese's final strains and lean into a subtle pose exactly as the music fades. We remain motionless for what seems like an eternity. The *cortina* starts playing and couples start moving off the dance floor, but we are still in our moment. I can feel her heart beating fast against my chest. We breathe in deeply together, and slowly release our embrace. We look at each other, not daring to speak. Our eyes say all that needs to be said: wow. She is still smiling as we very slowly walk towards her table.

'*Muchas gracias*' she finally says as she sits down. '*Un placer*' (a pleasure) I reply and then float back towards my table. I can barely hide the fact that I am trembling from the experience. As I sit down it dawns on me. This is my answer. This moment, this feeling, this is why I'm here, in this place, right now. I'm an addict."

## Recommendations for Melbourne & Geelong dancers suffering withdrawal symptoms after the festival, and needing a tango fix sooner rather than later ...

**La Mision Milonga** (St Albans Church, cnr Orrong & Wynnstay Rds, Prahran is back. On Sat Jan 23 it will be Musica Divertida. 8pm general class – 9 pm Milonga. \$15 entry includes class  
**Tango Bajo Workshop** Monday 31<sup>st</sup> January: Enrosques & Sacadas Atras Para Mujere (to challenge everyone). Basic exercises progress to complex variations. 8.15 – 10pm. \$30 pp - \$25pp if you book with a partner. Booking essential. [leighis@fastmail.fm](mailto:leighis@fastmail.fm)

**Australia Day Milonga, Sat 29 Jan** with Alberto & Natalia, 730pm – late, 154 Liardet St, Port Melbourne. Enjoy music, Natalia's empanadas, vino, sparkling, juice or mineral water  
[albertocortez@bigpond.com](mailto:albertocortez@bigpond.com) Ph 0411 665 454

**Sidewalk Tango Immersion Weekend Workshop** – learn to dance in a single weekend, 327 Swan St, Richmond, Sat 5 & Sunday 6 Feb. Register at [david@sidewalktango.com.au](mailto:david@sidewalktango.com.au)

**Community Tango in Geelong: Milonga & Close-hold embrace with Chris Corby**, Mon Feb 7, 7.30 – 9.30pm @ Christ Church, cnr Moorabool & McKillop Sts, Geelong. \$8. Class, social dancing, supper. Wednesday Feb 16, Supervised Practica 8 – 9.30pm. \$3

### Melbourne Tango

**Tango Bajo** (Bill Jarman – 0416 015 327 and Leigh Rogan – 0410 257 855) have events, milongas every Saturday (except the last of the month), practicas & classes @ St Albans Church, corner of Orrong & Wynnstay Rds, Prahran. Email [leighis@fastmail.fm](mailto:leighis@fastmail.fm) or get on the Monthly Calendar mailing list (or send event details) by emailing [jerry@highgatebeauty.com](mailto:jerry@highgatebeauty.com)

**Sidewalktango.** David Backler has classes, Wednesday practicas & fortnightly (1<sup>st</sup> & 3<sup>rd</sup>) Friday Tango Noir Milongas at 327 Swan St, Richmond. Classes & events recommence from Wed 9 February. Check **Melbourne Tango Club** at [www.sidewalktango.com.au/melbourne-tango-events](http://www.sidewalktango.com.au/melbourne-tango-events) Organisers can e-mail event details to [david@sidewalktango.com.au](mailto:david@sidewalktango.com.au).

La Practica (hosted by Francesco (Frank & Carolin) is held at **Sidewalktango** on the 2nd & 4th Sundays. 3 – 6pm. \$5

Christian Drogo of **Viva** has new class venues & a performance class. 03 9415 8166. Email [info@vivadance.com.au](mailto:info@vivadance.com.au) New Blogspot [www.melbournetangohotspot.wordpress.com](http://www.melbournetangohotspot.wordpress.com) Melbourne's original Tango Bar at Hit the Floor, Level 1, 245 Glenferrie Rd, Malvern (enter from Stanhope) on the last Sunday of the month. Doors open 7pm, class 8pm. \$15

**Melbourne Tango** hosts milongas @ Czech House, Queensberry St, North Melbourne on the second Sunday of each month – class @ 6.30, milonga from 7.30 pm.

**Project NFT (Neo Fusion Tango)** – a Tuesday summer Practilonga, 7pm Ideas, 7.30pm Dancing @ The Palace Hotel, 1<sup>st</sup> floor, up stairs & across main bar, 893 Burke Rd, Camberwell opp train station and tram stop 72. Rod & Belinda [rjh@keypoint.com.au](mailto:rjh@keypoint.com.au)

Another Melbourne tango calendar/events & unique information site is [www.verytango.com](http://www.verytango.com) To advertise a coming event go to the contact page on the website.

**Community Tango in Geelong - No experience needed.** All welcome, every time, @ Christ Church hall, corner of Moorabool & McKillop Streets in Geelong. Good wooden floor. Tango class & social night: 1<sup>st</sup> Monday of each month (\$3 with Pam & Richard). However on **Monday 7 February**, 7.30 – 9.30pm, guest teacher Chris Corby returns to advance his milonga & close hold workshop theme (\$8).  
**Wednesday 16 February** Supervised Practica: 3<sup>rd</sup> Wed. of each month, 8–9.30pm (\$3)  
Information: [richardandpam@mac.com](mailto:richardandpam@mac.com) or telephone 041 753 1619

### ADELAIDE TANGO:

**Tango Salon –Comme il Faut Milonga Sunday 20 February, 8pm – midnight** at Mt Osmond Golf Club. [www.tangosalonadelaide.blogspot.com](http://www.tangosalonadelaide.blogspot.com)

**Tango Adelaide Club – Tango in the Winery – Sunday 30 January, 4pm – 7pm**, Uleybury Wines near One Tree Hill. Free for members, \$7. **Club Milonga – Saturday 5 February 8pm – 12.30am** at the Chandelier Room, Druids Hall, 2 Cassie St, Collingswood. \$7/\$10. BYO Drinks & nibbles. **Tango Underground Milonga – Friday 11 February, 8pm – 12** at Don Pyatt Hall, cnr The Parade & George St, Norwood. \$7/\$10. [www.tangoadelaide.org](http://www.tangoadelaide.org)

**Siempre Tango – Coriole Winery Milonga – Saturday 22 January, 8pm – 12** at Coriole Winery, McLaren Vale. \$20. Limited tickets. **Dom Polski Milonga – Friday 25 February 8pm – 12** at Dom Polski Centre, 232 Angas St, Adelaide. \$10/8. [www.siempretango.net.au](http://www.siempretango.net.au)

**Southern Cross Tango – Tango by the Sea Milonga – Sunday 13 February 4-8pm** at the Henley Sailing Club, 1 Esplanade, West Beach. \$12/10. All welcome. You can bring a plate of supper to share, drinks available from the bar. [www.southerncrosstango.com.au](http://www.southerncrosstango.com.au)

### SOUTHERN CROSS TANGO - Summer 2011 Class Schedule

#### MONDAYS - Private Tuition & Choreography Courses

**Private Lessons** available by appointment @ Seacliff Studio, 50 Kauri Parade, SEACLIFF

#### TUESDAYS

##### Tuesday 25 January 2011

Free Introductory Workshop 7-8pm; Refresher Workshop 8-9pm (Intermediate)

##### New 8 Week Tango Course: Tuesday 1 February – 22 March 2011

Beginners 7-8pm; Intermediate 8-9pm @

Venue: Kensington Centre- school hall, Hill St, KENSINGTON

#### WEDNESDAYS

##### Wednesday 26 January 2011

Free Introductory Workshop 7-8pm; Refresher Workshop 8-9pm (Inter), 9-10pm (Adv)

##### New 6 Week Tango Course: Wednesday 2 February – 23 March 2011

*(no class 23 Feb or 2 March due to Fringe)*

Beginners 7-8pm; Intermediate 8-9pm; Advanced 9-10pm

Venue: Deaf Cando Hall, 262 South Tce, ADELAIDE

#### THURSDAYS – WEEKLY PRACTICAS

##### Thursday Practicas starting Thursday 27 January 2011

*(no practica 24 Feb or 3 March due to Fringe)*

Supervised Practica from 7-9pm @ Deaf Cando Hall, 262 South Tce, ADELAIDE.

#### FRIDAYS

Friday 28 January 2011: Free Introductory Workshop 7-8pm

##### New 7 Week Tango Course: Friday 4 February – 1 April 2011

*(no class Fri 18 Feb or Fri 18 March – instead, special Mt Barker Practicas will be on*

*Wednesday 16 Feb & Wednesday 16 March, 7-8pm.)*

Beginners 7-8pm @ Mt Barker Town Hall, 34 Gawler St, MT BARKER

#### SATURDAYS

##### New 4 Week Course: Saturday 5 – 26 February 2011

**Tango Training for Women:** 10am -11am. Open Level. Bookings essential.

**Small Group Private:** MILONGA TRASPIE (Inter) 4 Couples only. Bookings essential.

**Private Tuition:** (Saturdays & Weekdays) @ Seacliff Studio, 50 Kauri Pde, SEACLIFF

Bookings & Info: **Southern Cross Tango** ph: 0419 309 439 or E: [sctango@bigpond.com](mailto:sctango@bigpond.com)

Web: [www.southerncrosstango.com.au](http://www.southerncrosstango.com.au)