

TANGO AUSTRALIS

AN AUSTRALIAN TANGO JOURNAL

February - March 2011

Published by SOUTHERN CROSS TANGO - 50 Kauri Parade, Seacliff, South Australia 5049
Email: sctango@bigpond.com Website: <http://www.southerncrosstango.com.au>

The Earth's fatal dance in Christchurch

Our thoughts and prayers are with the people of New Zealand's beautiful city of churches as they go about grieving, search and rescue, and, in time, recovery. To paraphrase our PM, New Zealand people please tell the Australian tango community, what you need and how we can help. New Zealanders are resilient, and tango is danced widely and passionately. Perhaps tango can help heal psychological damage that will be a result of this latest dreadful earthquake and series of after-shocks.

Australian dancers benefit from New Zealand's tango labours and teacher expertise. Bill Jarman trained and worked in ballet and dance education there. Aussie David Backler established Sidewalk Tango there. Leigh Rogan began her tango career there assisting Graciela Heredia. Chris Corby is a recent arrival. Amongst the million Australian tourists who go to New Zealand every year are dancers who travel for tango festivals and visit the cities' milongas.

To raise money for earthquake victims, Melbourne's Tango Bajo (Bill & Leigh) is making *La Mision* Milonga a fundraiser on Saturday 5 March @ 8pm, cnr of Wynnstay & Orrong Roads, Prahran. \$20 includes nibbles & drink. You can BYO.

New Zealand is beautiful, but life in paradise is tempered with fatalism. Auckland's sports fields are in volcanic craters. People in other vulnerable New Zealand regions, close to fault lines and earth's subterranean clashing plates, will be feeling anxiety, even as they aid their brothers and sisters in Canterbury.



A visit to the Andes, in far northwest Argentina, highlighted the effects on the human psyche of living with constant fear of natural catastrophe. Might Buenos Aires have been constructed as a comforting European citadel to ward off of a strange unpredictable land's terrifying power? Is this connected with tango's fatalism? Might tango have been created, not just to fill the void of loneliness and distance, but to ward off un-named fear?

The earth rumbles and moves often every day in the Andes, in constant reminder of what lies beneath. There, you understand why native people, connected with the earth, established religious practices and rituals to appease angry gods. Chosen children were taken from families, and their heads were tightly bound to develop a conical shape, like the mountains that housed those capricious gods. Large drums mimic the gods' voices, and stamping feet echo the drumbeats in dance, even today.

Embracing Tango for the first time, or returning

... Expectations, limitations, and dreams

People often say they can't dance, or fear taking up tango because of health or injury issues. Nervousness can relate to past experience, confidence, self-esteem, weight or body image. A good teacher will listen, take on board students' concerns, and seek effective and safe ways to address the issues.

Here's one tango story of one tango couple that might inspire you...

Before tango, life was different. What did we do at night? We dined out, or cooked and ate in, dabbling with different cuisines. We went to movies, plays, music and ballet recitals, and concerts. There were research projects, blissful nights of reading, and not so engaging hours of TV. But there were lonely nights when, exhausted from a day at work on top of an ever-increasing exercise regime with his personal trainer, my partner crashed into bed, dying until the alarm rang and it was time to drag himself up for another early morning swim, cycling excursion, or run.

Things changed! We discovered tango and began to get plenty of exercise, together. The overloading trainer lost a client; the first of many tango teachers gained two. The training regime had been undertaken to get fit, without realising that the fitter you get, the harder you have to train to improve. The rewards of travelling extra lonely miles and maintaining an increasingly intense relationship with gym equipment were thin, and wasn't great for family and social life or creativity. Tango takes hard work too – to learn it, and then to consolidate and improve. But tango rewards are palpable. As you improve, the enjoyment you receive and can give to others in the dance increases.

We loved the activity. Our new, shared exercise gave time out from everyday cares, and developed fit and strong bodies able to move well. Tango introduced us to another world of culture and history. It took us to new travel destinations, within Australia and all over the world, and opened up a different, ever-expanding circle of friends, acquaintances and social contacts.

Without the glue of career building and childrearing, couples we knew drifted apart. But we had big new challenges to work through together, new skills to learn, including how to better communicate, how to forgive mistakes and accept responsibility, and the benefits of exerting influence to achieve what is desired, rather than trying to manipulate or control.

Tango is addictive - more like a romantic relationship than a chemical dependence. You don't want to live without it. You fall in love with the idea of tango, then into lust, when you can't get enough and your critical faculties get skewed. You grow beyond lust. You remove the rose-coloured glasses and discover your teacher is mortal. You learn that people once deemed desirable as partners have feet of clay. You learn to



solve problems for yourself, and come to understand that becoming a good tango dancer involves becoming a more sensitive, responsive person, not just taking more lessons.

But what do you do when something unexpected happens and you can't dance tango at all, or for a time, or as well as you once did?

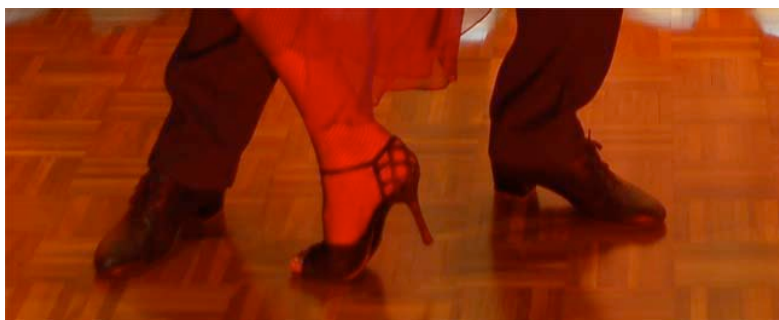
A serious back injury put my partner out of action. Even now, he cannot dance with his past ease. But we adjusted our style and modified our moves. During his recovery period I broke a load-bearing bone in my foot. We shared the misery of enforced inactivity. My bone healed and a physiotherapist, specialising in rehabilitating dancers' injured feet, had my tootsies working better than they did before.

Another health crisis, out of the blue, put me out of action again. Towards the end of lengthy treatment, *Solo Tango's* Albert & Natalia Cortez invited us to a special event. A friend took me shopping for a lacy top that camouflaged my different shape. My partner and I danced one slow tango that night, and, later, I slept exhausted and happy.

We moved house – out of the city, a distance from tango haunts and friends. I rehabilitated the garden and we set about putting down new roots. We thought about ways to contribute to our new community. Tango was something we could share. We set up a community group, applying our experience of coping with our own setbacks to helping others learn to dance tango. We work with what is possible, and try to inspire people to work through problems to achieve what seems difficult. We support dancers in working within their limitations, whilst encouraging them to achieve to the best of their ability. We believe, passionately, that everybody can dance.

And we continue to dance ourselves, always learning and discovering more. Some medical conditions respond well to tango, lymphoedema is one. Perhaps this is because the arms are comfortably elevated and supported in the dance, because tango is danced at a steady breathing, heart-beat rate, or because the concentration required to dance tango leaves no headspace for stress. Whatever – it works. In our rewarding growing circle of tango without borders in a rural city we are reminded constantly of the need to adapt and cater for individual differences and appreciate life's beautiful diversity.

The all-important ladies' tango shoe



With new students coming in to classes it is time to revisit the tango shoe. Those worn by elegant Tangueras might seem little more than wisps of leather attached to a sole perched on a delicate heel, but true tango shoes are well-engineered, functional,

steel-reinforced objects. You discover this when you buy something that might look like a tango shoe, but is, in reality, not.

Tango shoes are not ballroom dancing shoes. Transference of weight and foot movements are different for tango. A tango woman has to be able to balance on the balls of the feet and one leg. Toes work the floor within the shoes. Shoes must not slip off; ankles need support but not restriction. The foot must balance on that delicate looking elevated tango heel. The heel can be any height, so long as it is not too high to spoil line or prevent foot articulation. The female tango dancer walks backwards a lot. Peep toes allow ventilation. Multiple straps across the toes may not be practical, as little pinkies can creep out – and this is definitely not a good tango look.

It is a painful fact of a dancer's life that most of us have bunions. If you do too, the shoe upper should be cut to accommodate the swelling, not slice across it. Otherwise pain will cut short your tango nights. One smart shoe manufacturer in Buenos Aires uses a crossover detail with softer leather for the bit that covers the bunion. Clever! Why don't sandal manufacturers try this sensible approach? The less material used in a shoe, the more important its design.

Most of my tango shoe wardrobe comes from Buenos Aires. I own a few pairs of North American designed *Taras*, and one pair that dances well is not a tango shoe, but a French Yves St Laurent gladiator sandal with killer heels and platform soles. Adjustable lacing makes for surprising comfort and support on the dance floor.

Carlos Farroni, a shoemaker who creates wondrous shoes for famous dancers, like Milena Plebs, hand-made two precious pairs for me. One pair is crafted from pale turquoise silk, lined with leather. I have been told that Carlos only makes fabric shoes for special clients. I feel very privileged and save these shoes for extra-special occasions. When last I enquired, Carlos was not in Buenos Aires. I fear some conniving visiting tango woman might have lured him overseas.

But there is good news for Australia's tango ladies.

COMME IL FAUT Shoes (because that's the way it has to be...)

The highest profile exclusive Buenos Aires tango shoe company is *Comme il Faut*, named after a famous early tango composed by Eduardo Arolas (1890 – 1924), a musician of *La Guardia Vieja* era. If you see a 'shoe to die for' on a Tanguera anywhere in the world, it's a fair bet that it's a *Comme il Faut*. *Comme il Faut* shoes are gorgeous, fashionable and different. My favourite pair, made of multi-coloured brightly printed silk, with co-ordinating dangly bits on the heel strap, inspired the purchase of a new matching dress.

On a visit to the Rue des Artisans in Buenos Aires around 2003, we went looking for a recently established tango shoe business a professional dance friend had spoken of. We couldn't find the shop, but inspired and hungry for shoes with edgy style and function, we persevered. Finally, we found the designated number, a stairway, and a discrete closed door.

Comme il Faut cleverly retains exclusivity and discourages copying. Not even in their shop is the range of shoes displayed. Measurements are taken, the salesperson

disappears and returns with several boxes, presenting the contents to the client who tries them on and chooses from what is offered. This has not always been a satisfactory experience for me, as the real choice lies with the salesperson and not the customer.

But now you don't have to travel to Buenos Aires to buy gorgeous *Comme il Faut* shoes!!!

A primarily online business based in Brisbane and run by Spikey has begun importing and selling *Comme il Faut* shoes. A pair costs \$198, regardless of style, and shipping is \$15 within Australia.

In accordance with *Comme il Faut* guidelines, whole images of the shoes cannot be made publicly available, but, once registered, prospective buyers can see the range in their size. www.austere.com.au/shop/user/register

The website is easy to negotiate, even for a computer dummy like me. I ordered an elegant design and the shoes were shipped to my home in regional Victoria less than 48 hours after I placed the order.

Have I neglected to mention that these shoes inspire lust, are the subject of dreams, and desire for them can become an addiction? Spikey knows from personal experience the pitfalls of ordering shoes online. One pair of shoes ordered was sent to Austria instead of Australia, and Royal Mail lost five pairs for two months. Spikey has put into place reliable ordering and delivery systems that work, including the means to track your own order – and my lovely new brown and gold shoes, hanging on my bedroom door handle in their silky purple bag, are proof.

Massimo returns with a Melbourne tribute and tango at the Italian Cultural Institute

Virtuoso Italian guitarist and our guest international performance artist at the 2010 Buenos Aires at the Beach Tango Festival, is back for a concert series. Rural Australia inspired the Murray River Suite (the soundtrack for a TV series with colourful chef Stefano de Pieri). For his latest work Massimo Scattolin has turned to the urban environment. Like blind Argentine writer, Jorge Luis Borges, and tango musicians and composers, Massimo listens with artist's ear and transforms the rhythms and sounds of various neighbourhoods.

The world premiere of The Melbourne Suite was played in the Melbourne Recital Centre on 23 February 2011. The Yarra River, the city heart, and the suburbs of Southbank, Carlton, Brunswick, Abbotsford, Parkville, Fitzroy, St Kilda and Toorak all feature in the Suite. Age newspaper reviewer, Clive O'Connell (*Uncommon combination of charm*) wrote that The Melbourne Suite '*collection has charm and shows a fine ear for effective sonorities*'.

It was a privilege to be at the concert. However, whilst not questioning the acoustics of the Salon of the grand Recital Centre, I wished that I had heard the music of The Melbourne Suite for the first time elsewhere – a venue with a sense of the life of trees, river, gardens, bluestone, boulevards and sky, coffee and conversation, or passing trams. Sitting in the darkened vault-like Salon, for a claustrophobic music lover, there is a strong sense of masonry collapsing from above. Any enlivening

lighting effects were lost in the arrangement of space, with chairs lined up one behind another in rows that effectively made it impossible for most of the audience to see Massimo or the violinist, Jo Beaumont, who joined him to play Paganini and Piazzolla.



Tango's Astor Piazzolla composed concertos for Massimo, and, for this concert, it was in the performance of Piazzolla's *Café* and *Nightclub* and the encore of *Libertango* that Massimo's brilliant guitar technique and Jo Beaumont's expressive violin came most effectively together. The guitar etched out the endless tango night peopled with distracted humanity, and the violin sang melodies with the distinctive, melancholic voice of tango.

(Photo: Massimo Scattolin performing in Adelaide 2010)

The following night, Massimo was to play a program of tango music with Jo at the Italian Cultural Institute. *Sidewalk Tango's* David and Dianne were to dance.

Massimo will perform at the Castlemaine Festival on 2 April, and has another concert, with Jo Beaumont (violin) Josie Vains (cello), Simon Oswell (viola), Roger Jonsson (violin) as Massimo Scattolin and Friends at the Melbourne Recital Centre on April 11 at 6pm. Tickets \$35/25: 9699 3333. Grab the chance to hear this fantastic visiting musician, described by critics as one of the best guitarists of our times.

Tango hooks from the animal kingdom

Please note that we're not talking here of *ganchos*, those leg-entwining tango hooks that get some enthusiastic Tangueros excited on the dance floor. What we are referring to are things in everyday life that remind us of tango, or send us off on daydreaming tango reverie. Often the unexpected unrelated things overheard, read, or observed in human interaction, foibles and mannerisms can prove effective hooks.

Animal kingdom 'hooks' abound. A man, who walks like a crab or prances like a pony, might carry that style into his dancing. Dancers at a good milonga stream like shoals of fish. A proud peacock strutting is not far removed from Senor Tango at the milonga, wearing hand-crafted tango shoes and matching shirt.

A potential feather duster is immortalised in tango as *Gallo ciego*. The related imagery of the blind cockerel might be cynical, but the music is beautiful, and the elegant choreography danced by the incomparable Milena Plebs and Miguel Angel Zotto sets an Argentine tango performance benchmark that may never be bettered.

A recent newspaper article advised against leaving dirty socks on the floor. Some spiders are attracted to human odours and seek out suitable human-smelling hidey-holes. Dancers should be wary of where they leave their tango shoes to deodorise after a big night on the boards. Never put on shoes that have been sitting outside, without upending them and giving them a good whack to dislodge uninvited occupants.

But back to airing tango shoes... If the weather is suitable you can hang them by their straps on the clothesline to refresh in the sun for an hour so. I then stuff mine

with lavender stalks. My bloke's shoes hang from their tied laces. Shoe deodorising sprays and blocks are available – or you can make your own. These are useful when you travel.

Another spidery hook came close to home. A 'daddy long legs' scurried up the sleeve of my partner's dressing gown, left lying on the bathroom floor whilst he showered. He's a spider sook, so this was a bit nightmarish for him.

I quite like some spiders. Huntsmen spiders housekeep, cleaning up less friendly spiders and insects. These hairy-legged arachnids remind me of dance partners, who look big and scary on the outside but are easily tamed and sensitive, with tango hearts of gold.

'Black widow' spiders bother me, scary female creatures that mate with the male of their species and then devour him. Try as I might to control a hyperactive imagination, some predatory Tangueras at the milongas and in class get classified as black widows.

Beautiful blue waves of immigrants

After summer's floods and storms, different butterflies are fluttering in our gardens, attracted to different coloured flowers. Carl Zimmer's article in the Sunday Age (New York Times) wrote of the author of *Lolita* Vladimir Nabokov's interest in butterflies.

The Australian Ballet's *Madam Butterfly* is being acclaimed, Raimondo Cortese's play *The Dream Life of Butterflies* will open soon in Melbourne, and one of this month's poems in *Tango Australis*, 'The Pursuit of Tango' speaks of butterflies. Migratory *Wanderers* travel across the globe, like dancers winging their way to Bs As on tango pilgrimages. *La mariposa* is a tango about a faithless woman flitting from man to man like a butterfly. Many of the world's tango dancers love dancing to *La mariposa*, nevertheless. *La Mariposita* (the little butterfly) is the name of Carolina Bonaventura's tango establishment in a restored historic building in San Telmo, Buenos Aires.

In the 1940s when Di Sarli's music was popular, Vladimir Nabokov was studying and classifying confusing group of species, *Polyommatus blues* butterflies, according to differences in genitalia. Speculating that the butterflies originated in Asia, crossed the Bering Strait and headed south to Chile, he imagined a time when only Asian forms of the butterfly existed, and projected five waves of them arriving in the New World.

Lepidopterists discredited the writer's theory in the 1950s. They considered him a dutiful but undistinguished researcher, who described details well but did not produce scientifically important ideas. Recent research and DNA sequencing techniques have been applied to Nabokov's work. It seems that five waves of butterflies did indeed come from Asia to the New World.

Now here's a thought. Wouldn't those beautiful winged immigrants be inspiration for a choreographer for a stunning, new tango production? – A project for the creative, original and artistic Andrew and Adrienne Gill, perhaps?

Healthy Tango

If you didn't balance out seasonal indulgences with exercise, you might now resemble a plump pudding. Don't worry. Put on your dancing shoes. Tango has health benefits. Dancing tango seems to give some benefits of sleep as the world is turned off, and stress, duty and responsibility slip away from conscious thought. Dancing is good low-impact cardio-vascular exercise, and tango develops flexibility and builds core strength

Psychological benefits flow from involvement in a caring community. 1.7 million more Australians will be living alone in 20 years time. The rise is driven by ageing baby boomers who are also getting widowed, separated and divorced. Dancing Tango in a supportive group is a good activity for singles.

Tango celebrates humanity. Tango is not to be taken for granted. It is not convenient, but a gift – Argentina's gift to the world - a gift to be passed on. Dance like there's no tomorrow. Do not assume that what is offered today will be there tomorrow. Don't be nervous or fearful. Be in the moment and open. Be prepared to be surprised. Your dream dance might be about to happen with the most unlikely partner.

What other activity permits adults to play safely, find a soul mate, and share a lifetime of experiences in three minutes? What other activity offers this with no strings attached, and gives you the freedom to graciously move on, richer and wiser for the experience?

Want to support an Australian Tango Writers Project?

Read on...

Tango creeps up on you, takes you to unvisited places, and awakens new emotional states. It strips away veneers. It can be comforting or confronting, a supportive community or a lonely place.

Since its inception '*Tango Australis*' has charted the phenomenon of evolving local tango, educated Australians about the rich Argentine and international legacy of tango, establishing a sense of community for those who love tango. Our editor researches and works long unpaid hours to prepare original material to engage tango readers, and provide helpful information, support and inspiration to those undertaking their own tango voyages of discovery. The journal '*Tango Australis*' is distributed free-of-charge and has no revenue.

The establishment of the *Friends of Buenos Aires at the Beach Inc* was a big step for Australian tango. This not-for-profit cultural organization raises funds to support tango, promote the psycho/social and cultural benefits of Tango in the community and support the Tango Arts - not just music and dance, but painting, the plastic arts, literature and philosophy.

The *Friend's* Executive Committee considered projects that would benefit tango. Australia, with growing numbers of dancers and lovers of tango music, had no literary genre of tango writing in English, and little archive material. Feedback from '*Tango*

Australis' had shown that people like to read material dedicated to tango. And whilst the Internet is awash with writing about tango – so much you could (and some do) drown in it – it seemed that there was a niche for original Australian creative writing that challenged and fed the imagination.

To encourage established writers to address a new subject and dancers to write about tango, two new awards, the annual Australian Tango Poetry Competition and the biennial Australian Tango Short Story Competition, were set up, with prize money. More important than the prize money, is the fact that new works are being published and broadcast Australia-wide and internationally, in a journal that taps directly into a niche readership – a new market for original writing.

Each competition poem and short story we publish in *Tango Australis* earns a \$50 fee for the writer, a modest reward for endeavour. Last year the *Friends of Buenos Aires at the Beach Inc* and a private donor sponsored publication. This year other individuals are also sponsoring the publication of new writing. With more support, more original works can be published, more writers can be brought to public attention – and more readers can enjoy passionate, heartfelt, entertaining writing about tango.

You can be part of this ongoing Arts project. Donations of any amount will be applied to the \$50 writers' fee and can be forwarded to the President, *Friends of Buenos Aires at the Beach Inc.*, PO Box 3024 BAREENA, Newtown, Victoria, 3220. Receipts will be sent and donations can be acknowledged with the published work in 'Tango Australis', or be anonymous if preferred.

TANGO LITERATURE PROJECTS

With support, the Friends will raise funds to continue the creative writing workshop program conducted last year in Victoria and South Australia, aimed at bridging gaps: between the real-life experience of Tango and the imagined one, and between those professionally trained in the literary craft and amateur wordsmiths.

The Australian Tango Poetry Competition, with \$500 first prize, will be held again in 2011. Entry closing date is October 30, and conditions of entry forms can be obtained by telephoning 041 753 1619 or emailing richardandpam@mac.com Put 'Tango Poetry Comp' in the email header.

Works selected by the judges for their short list for the last tango literary competitions (announced at the Buenos Aires at the Beach Tango Festival in January 2011), included entries submitted by emerging and new writers, as well as award-winning professionals.

How encouraging to those who embrace tango with such passion, to think that when they write about their experience they can speak with universal voices, and be well received. So, keep writing, tango people and established writers. Transform the pleasure and pain into crafted words. Be inspired by this strange creature of Tango that so captivates the world.

This month highly commended poems, *Tango Begins* by Jillian Pattinson and *The Pursuit of Tango* by Ignatius, are published with financial support from the Jarvis family. We hope readers enjoy these poems. Next edition we will publish an entertaining new tango short story and another evocative poem.

Ignatius thanks the Friends of Buenos Aires at the Beach without whom his poem would not have come into existence. His poem was inspired by the experiences of trying to learn tango over the past two and a half years. His previous literary achievements start and end at the age of ten with winning a case of fanta for writing an essay about a school excursion to the coke factory. Sadly this work has been lost. Having come to tango at the age of 44 with no previous dance experience it has been a challenging journey so far. Tango suggests metaphors for many aspects of life, as well as standing exquisitely simple as itself. Ignatius hopes the reader will find something that resonates. In any case, he advises, just keep dancing!

THE PURSUIT OF TANGO

There were days, I recall, with no dancing at all.
That's all I need to say about that.

In a flourish of butterflies, tango unfurled,
autumn and spring all at once, in a swirl.
I found myself trying to dance,
and wanting so to dance well;
the work of a lifetime.
How naïve.

I came to know I would never dance properly,
and fell almost into despair,
but not
quite.

The music held me in warm embrace.

I thought the dance would teach me how to live.
What a grand project that was!
Then I was simply learning to hug,
then learning to say goodbye.
Now I don't know what I dance – or why,
only that I
dare not
stop.

By Ignatius

Jillian Pattinson is a Melbourne based Australian writer. Her poems have appeared in Australian and US journals and anthologies, including *Motherlode: Australian Women's Poetry 1986 – 2008* and *The Best Australian Poems 2007*. In 2010, Jillian's poem *The Still Point* won the inaugural UTAS Place and Experience Poetry Prize, with other poems shortlisted for the ABR, Josephine Ulrick & Rosemary Dobson Poetry Prize. Jillian is completing her first poetry collection, assisted by an Australia Council's Emerging Writers' Initiative grant, managed by the Australian Society of Authors, and an ASA mentorship. An excerpt from the collection, *The Infinite Library*, won the 2010 Alec Bolton Prize for an unpublished manuscript.

Tango Begins

when a young dock worker
walks into a bordello
amid the dockside sprawl
of Buenos Aires. Begins
with a girl – just old enough
to work, still young enough
to notice the fluid motion
of his hips. Begins as he catches
the fire in her eyes with a look
that raises her eyebrow and chin.
Begins when he takes her hand,
leading her to a worn board floor.
Begins with a madam's nod.
Begins with the cracking
knuckles of gnarled hands
coaxing melancholy
from a bandoneon. Begins
as gaze meets gaze then turns
away, eyes fixed on a dream
horizon. Begins with a ravelling
of legs, a quickening of pace.
Begins as her spine presses
back into his palm. Begins
with his work-hardened arm
encircling her waist. Begins
with her spinning to and away.
Begins in a most common
but extraordinary convergence
to an eight-beat bar, four per heart.
Begins in a quarter where life
is hard not long, then stalks erect
and full of fire from bordello
to dock and across the equator,
eyes fixed on a dream horizon

By Jillian Pattinson

Apologies to our prize-winning poet

A mistake was made in reprinting Julie Maclean's *'Love live long'* poem last month. Knowing how important every word, space and punctuation mark is in a finely crafted poem, we apologise sincerely to Julie and recommend readers take pen to their hard copy editions of January's 'Tango Australis' and return Tuesday's planting to the singular 'banksia integrifolia'. The opening stanzas ***Love live long*** should have read

**on Monday nights pale grey men
hold me tight to demonstrate
the ins and outs of the
tango
on Tuesday I plant banksia
integrifolia to lure the trembling
spinebill to new nectar in the
neighbourhood.**

Blokes, significant others, and Tango in Geelong

Last year's successful Geelong's Blokes Day Out is on again: Sunday 3rd April in Johnstone Park. Community Tango will be there with an information table and is sponsoring an exciting performance and public chacarera workshop with Alberto & Natalia Cortez and Eddy (Solo Tango). Bill Featherston has promised to dance too.

With Peter Kelly at the helm, the event will have a strong focus on men's health issues. The Blokes Day Out week of activities put on by nearly 50 community groups will be launched with a community breakfast at Christ Church on Friday 25 March. Contact Peterkelly@barwonhealth.org.au for the full program.

On Monday 4 April, the doors @ Christ Church, cnr Moorabool & McKillop Streets, are opened wide for a 'Bloke Friendly Tango Social Night', 7.30 – 9.30pm. The local group will appreciate the support of regular & visiting dancers (blokes & ladies). Come along, wave the flag for tango, and show people how great it is.

Best laid plans

It was planned to get Andrew Gill to Geelong for the 2011 Blokes Day Out. His unique pioneering tango program for men would have been just the thing, but the weekend clashes with a tango wedding and an engagement celebration in South Australia. Best wishes to Damian and Wendy for a gorgeous day and a wonderful life together, and to Aaron and Megan for a great party. The romance of tango!

Victorian blokes (and ladies and tango visitors) will not miss out. Adrienne & Andrew will take an overdue holiday around Easter, and have been booked to conduct a special night for Community Tango in Geelong on Monday 2 May. For once, the balance of the sexes and leaders and followers won't matter. Men will work with Andrew, exploring and developing energies of effective leading and dance physicality for Tango. Women will gain insight into the stand-out elegance of Adrienne's technique, as she guides them in exploring ways to increase balance, create elegant lines, articulate expressive feet, and align the body for tango movements. The dual workshop flows on from the highly successful 'Practica Y' (for men) and 'Inner

Secrets to Tango Elegance Practica' (for women) that the couple taught at the 2011 Buenos Aires at the Beach tango festival.

Turkey Tango

Not a feathered bird or a plucked stuffed one on the table, but the acclaimed *Istanbul Tango* runs from 2– 6 March and offers music from Sexteto Milonguero, a galaxy of 'maestros' and artists, DJs, stage show, milongas at beautiful places and on the Bosphorus. www.tangoistanbul.com

And in Italy, the Firenze Tango Festival 2011 is on from 28th April – 1st May, with all the usual offerings plus 2 orchestras and 2 dance floors ('traditional' and 'alternative') and an afternoon milonga. www.tangoclub.it

Melbourne Tango

Sidewalk Tango. David Backler has classes, Wednesday practicas & fortnightly 1st & 3rd Friday Tango Noir Milonga at 327 Swan Street, Richmond. Check **Melbourne Tango Club** at www.sidewalktango.com.au/melbourne-tango-events Organisers can email event details to david@sidewalktango.com.au

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

Solo Tango. Alberto & Natalia host a milonga on the last Saturday of each month at 154 Liardet St, Port Melbourne. For class details albertocortez@bigpond.com Ph: 0411 665 454

Tango Bajo. (Bill Jarman – 0416 015 327 & 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. Chris Corby & Alessio teaching too. Email leighis@fastmail.fm or get on the Monthly Calendar mailing list (or send event details) by emailing jerry@highgatebeauty.com

Viva. Christian Drogo and Melbourne's original Tango Bar now at Hit the Floor, Level 1, 245 Glenferrie Rd, Malvern (enter from Stanhope) last Sunday of month. Doors open 7pm, class 8pm. \$15. info@vivadance.com.au www.melbournetangohotspot.wordpress.com 03 9415 8166.

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) – Practilonga, 7pm Ideas, 7.30 – 10.30pm Dancing @ The Palace Hotel, 1st floor, up stairs & across main bar, 893 Burke Rd, Camberwell opp train station and tram stop 72. \$10. Rod & Belinda rjh@keypoint.com.au

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

Community Tango in Geelong - No experience or partner needed. All welcome, always @ Christ Church hall, corner of Moorabool & McKillop Streets in Geelong. Good wooden floor. Tango class & social night: 1st Monday of each month, 7.30 - 9.30pm; Supervised Practica 3rd Wednesday, 8 – 9.30pm (\$3 with Pam & Richard). Bloke-friendly Tango Night on Monday 4 April. Exciting open level workshop night with Adrienne & Andrew Gill on Monday 2 May. Information: richardandpam@mac.com or telephone 041 753 1619

ADELAIDE TANGO:

Tango Salon – Classes & Milongas. **Comme il Faut Milonga – Sunday 20 February, 4pm – 8pm** at Mt Osmond Golf Club. **Next Comme il Faut – Sunday 20 March.**

www.tangosalonadelaide.blogspot.com

Tango Adelaide Club – Milongas & Practicas. **Club Milonga – Saturday 5 February, 8pm – 12.30am** at the Chandelier Room, Druids Hall, 2 Cassie St, Collingswood. \$7/\$10. BYO Drinks & nibbles. **Practica with Leisure - Sunday 27 February, 2-5pm** at Norwood Town Hall. \$8/5. **Next Club Milonga - Saturday 5 March.** www.tangoadelaide.org

Siempre Tango – Classes, Practicas & Milongas. **Dom Polski Milonga – Friday 25 February, 8pm – 12** at Dom Polski Centre, 232 Angas St, Adelaide. \$10/8. Coming up: Pedro & Sophia Alvarez (Patio de Tango, Sydney) workshops in Adelaide, 9-10 April.

www.siempretango.net.au

Tango Tierra – Classes & Practicas. Coming up: Anibal Montenegro (Bs As) workshops in Adelaide May 13-19. www.websa.com.au/imogen/main.htm

Southern Cross Tango – Classes, Practicas & Milongas. **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 afternoon tea or supper to share, drinks available from the bar. Celebrate our last Spring Milonga in this beautiful seaside venue. **Next Tango by the Sea – Sunday 13 March.**

www.southerncrosstango.com.au

[For your diary: Southern Cross Tango Events Coming up](#)

MT BARKER MILONGA

Friday 1 April, (Beg Class 7-8pm) Social Dancing 8pm – 10pm at Mt Barker Town Hall, 34 Gawler St Mt Barker. Enjoy an evening of tango grooves with our Mt Barker tango crew & friends. Cost: \$5pp (free for Mt Barker students). All welcome. BYO Drinks/Nibbles.

FLASH TANGO WORKSHOP with Andrew & Adrienne Gill
Saturday 16 April, 10am – 12 at Deaf Cando Hall, 262 South Tce, Adelaide. Inter/Adv Level. Cost: \$25pp or \$45 per couple. Bookings 0419 309 439 sctango@bigpond.com

SEASONAL MILONGAS

Southern Cross Tango is presenting special seasonal Milongas, starting with Autumn event: **LUSCIOUS TANGO on Thursday 21 April, 7pm – 11pm** at Deaf Cando Hall, 262 South Tce, Adelaide. Join us for an evening of gorgeous social dancing, with an elegant floorshow performance by Andrew & Adrienne Gill. Tickets: \$15pp. BYO Drinks. Bring along your favourite luscious dessert to share for the Luscious Supper. All welcome. Bookings 04109 309 439 sctango@bigpond.com

PRACTICA Y for leaders – Andrew Gill's innovative Practica Y program is returning. If you're interested in participating email sctango@bigpond.com

TANGO CHOREOGRAPHY COURSE – May 2011

Learn an original group choreography created by Andrew & Adrienne Gill. Explore performance tango skills, challenge yourself & take your dancing to the next level! Limited no. of couples. Inter/Adv level. Couple bookings only. May Course dates to be confirmed soon. To express your interest in participating, chat to Andrew or Adrienne at class, or sctango@bigpond.com



SOUTHERN CROSS TANGO Class Schedule

TUESDAYS

Current 8 Wk Tango Course: Tuesday 1 February – 22 March 2011

Next 4 Wk Tango Course: Tuesday 29 March – 19 April 2011

Beginners 7-8pm; Intermediate 8-9pm

@ Kensington Centre, Hill St, **KENSINGTON**

WEDNESDAYS

Current 6 Wk Tango Course: Wednesday 2 February – 23 March 2011

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

Next 4 Wk Tango Course: Wednesday 30 March – 20 April 2011

Beg 7-8pm; Inter 8-9pm; Adv 9-10pm

@ Deaf Cando Hall, 262 South Tce, **ADELAIDE**

THURSDAYS – WEEKLY PRACTICAS

(no practica 24 Feb or 3 March due to Fringe, or 28 April due to term break)

Instead of normal practica on Thurs 21 April there will be the Luscious Milonga from 7-11pm.

Supervised Practica from 7-9pm

@ Deaf Cando Hall, 262 South Tce, **ADELAIDE**.

FRIDAYS

Current 7 Wk Tango Course: Friday 4 February – 1 April 2011

(no class Fri 18 Feb or Fri 18 March)

Mt Barker Practicas: Wednesday 16 February & Wednesday 16 March, 7-8pm.

Next 4 Wk Tango Course: Friday 8– 29 April 2011

Beginners 7-8pm

@ Mt Barker Town Hall, 34 Gawler St, **MT BARKER**

SATURDAYS

New 4 Week Course: Saturday 5 – 26 March 2011

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

Small Group Private: COLGADAS & VOLEOS (Inter/Adv) 5 x Couples. Bookings essential.

Private Tuition

(Saturdays & Weekdays)

Variable times available @ Seacliff Studio, 50 Kauri Pde, **SEACLIFF**

Easter Term Break: Friday 22 April – Tuesday 3 May 2011.



Bookings & Information:

Southern Cross Tango

It's all about style...

ph: 0419 309 439 or E: sctango@bigpond.com

Web: www.southerncrosstango.com.au