

# TANGO AUSTRALIS

## AN AUSTRALIAN TANGO JOURNAL

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## The French Connection with Tango

What connection do Lola Montez, Freshwater Creek, a dairy farmer's pretty daughter and France have with Tango? With a Parisian-born great grandfather whose mother was a ballerina, it's understandable that a dad might name his daughter after Martine Carroll, French star of *'Lola Montez'*. The Australian Martine grew up to have a passion for things French and for dancing, most recently tango. Like another glamorous Tanguera, Yvonne, (also bearer of a French name) Martine loved local dances. She still has her 'Miss Freshwater Creek' sash.

At Martine's invitation tango dancers will join Alliance Francaise de Geelong members to celebrate the anniversary of the 1798 storming of the Bastille, symbolic birth of the modern nation. A tango presentation, *The French Connection'* will be part of the night's entertainment.

There's more than a grain of truth in the saying: *'portenos are Italians who speak Spanish, think they are British and wish they were French'*. Buenos Aires' wide boulevards, botanic gardens, parks and elegant buildings are evidence of a French connection. The Alvear Palace Hotel was transformed in 1932 into *'a model of the highest expression of refinement'* to accommodate visiting Europeans. Project blue prints came from Paris. The lobby, public areas, salons and suites are reminiscent of the Louis XV and Louis XVI styles, with crystal chandeliers, gold leaf and works of art. Guests take breakfast in the *Orangerie*. (Photo: The Alvear Palace)



Between 1840 & 1940, 4 million European immigrants settled in BsAs, remaking the national culture. After Rosa's xenophobic rule ended in 1852, until the mid 20<sup>th</sup> century, Argentina was second only to the USA as a destination for French immigrants. Today, around 6.8 million Argentines (17%) have partial French ancestry.

In 1890, an illegitimate boy was born in Toulouse. Christened Charles Romuald Gardés, he migrated to Argentina with his mother, lived near Mercado de Abasto, became a singer, created the tango cancion, became the screen idol, Carlos Gardel, and died prematurely.

Tango travelled to Paris early and French expressions were adopted into tango lyrics and lunfardo – words such as *bulin* (digs, from *boulin* meaning hole in the wall of a dovecote), *buyón* (food, from *bouillon*), *dragonear* (to flirt, from *dragner*), *fané* (worn out, from *fané*, withered), and words associated with activities of the brothels, like *franelear* (to caress, from *faire flanelle*) and *macro* (pimp, from *maquereau*).

Early 20<sup>th</sup> century Paris was the cultural centre of the western world and a springboard for Tango's international triumph. Diagheliv's sensual Ballet Russes created a craving for things rare and exotic. Syncopated jazz rhythms were coming from the US. Tango was danced in a 1908 Parisian theatrical review, and by a cabaret star in 1910. But it took a handsome Argentine playboy poet, Ricardo Güiraldes (1887 – 1927) taking the 'Grand Tour', to really make an impact. In 1912 he danced a spirited tango at a fashionable salon with a French guest. She was unfamiliar with the music and the dance, but he led her expertly into complicated steps to *El enterriano*, and stunned the audience to amazed silence.

Tangomania spread like wildfire, but Tango was not universally loved. Argentines in Paris disowned it as *'a hybrid of mixed blood, born in the slums'*. It was banned from the Argentine Embassy because it was *'never danced in the best salons or by people of distinction.'*

H.G. Wells called 1913 'the year of the tango'. The tango was picturesque enough to cover up a bad dancer's faults, dramatic enough to show off a good one. Fashions accommodated the new dance – daring women wore culottes, gathered at the ankles, often with a knee length overskirt or tunic. What a sensation! Tango was everywhere: Tango teas were between 4-7 pm. There were also champagne-tangos, surprise tangos, charity tangos, dinner-tangos, tangos in nightclubs, tangos on ice, and a tango train travelled between Paris and Deauville in the season. From Paris the craze swept to other European capitals and beyond. A tango show and petticoat parade was in a theatre in Grote Street in Adelaide, and in January 1914 the New York Times reported, 'ALL NEW YORK NOW MADLY WHIRRING IN THE TANGO'.

The Tango was scandalous... *'Is one supposed to dance it standing up?' a French countess sneered. Argentine men 'loved dancing with the ruined French nobility'. The Primate of France condemned it as 'by its nature wanton and offensive to morals'. But, Queen Mary found it 'charming'. Kaiser Willhelm's son, the Crown Prince, was a well-known enthusiast. Tsar Nicholas II decided he liked it. Vernon Castles (who would found American ballroom dancing) taught the Grand Duchess Anastasia to tango, and Rudolph Valentino, then Rodolfo Guglielmi, learned the tango in Paris before moving on to the USA & Hollywood fame.*

Argentine & Uruguayan tango orchestras were popular, and Tango's French triumph resulted in *'the reptile of the brothels'* being embraced in fashionable circles back home in Argentina.

The French connection does not end here. Martine has an associate who evocatively recalled his Parisian student days. Fabrice is Lecturer-in-Charge of the French Department Defence Forces School of Languages at RAAF Base Williams in Laverton, not far from Geelong.

... *'Not that long ago, but last century, I used to go to this tango bar in Paris, **Les Trottoirs de Buenos Aires**. It was relaxing and (the) music was good, never danced it though. It's a good subject for photos (I used to be a press photographer) and painting...'* He *'was not that involved in Tango. I just liked world music and danse, at the time ... we were a bunch of Sorbonne students discovering the music of latino America, mainly Brasil. Les Trottoirs de Buenos Aires was a new joint that opened in the 80s in Paris – we went there and had a good time. It was in the Chatelet area, not far from the new (then) forum des Halles, at the time it was an exciting place to be.'*

Fabrice *'was more into Bossa Nova (Venicius de Moraes, Toquino), used to often go with friends to this small bar in Paris called Jazz o' Brasil, very small, very smoky, small stage, great musicians. Met many of them, we used to drive them back to their place at the end of their gigs...discovered the music of the Sertao, a poor region of Brasil.'*

He remembers a *'bunch of good friends, alcohol, finishing early morning, in the street of Paris in summer or spring, just after a short rain shower. I think I went home alone that morning – I do remember though having a café and a cigarette on Boulevard St Michel at 6am watching people going to work, sun rising, beautiful day ...'*

Young intellectuals in Buenos Aires hung out in cafés too, where tango was not the most popular music. Fabrice's link with *Les Trottoirs de Buenos Aires* gives new insight into an event that would kick-start tango's worldwide revival in the 1980s.

Readers may have seen *Tango Pasion* production years ago at a Melbourne Festival, with a fantastic ensemble of old musicians: *Sexteto Mayor*. *Sexteto Mayor* has a strong connection with Les Trottoirs and Paris. A gorgeous young dancer in that show was Alejandra Mantinan (who returned to Australia for Southern Cross Tango's 2010 Buenos Aires at the Beach Tango Festival).



(Photo: Alejandra Mantinan & Andrew Gill)

In 1972 Tango's survival in Argentina was threatened. Of the 600 – 700 tango ensembles playing in BsAs during the 1940s, only a handful remained. Through the 1970s clubs and dance halls in Buenos Aires closed, one after another, leaving musicians unemployed. The rot has been blamed on the fact that, in the 1960s, the Junta handed the record, TV & radio industry to multi-national media companies. They promoted rock and modern rhythms, to the detriment of Tango and local music idioms. But, the music scene was changing worldwide, driven by youth and the new sound that had emerged from a working class neighbourhood, on the banks of another river, the Mersey, on the other side of the world

The six most famous solo tango instrumentalists in Bs As took part in a festival in Río Gallegos, 2000 km south of the capita, playing together as '*Sexteto Mayor*'. They had no intention of forming a permanent group.

In 1973 they were persuaded to come together again. In the audience on this night was Roberto Giménez, a journalist, who worked as MC and artistic director of the Tango Club Casa de Carlos Gardel. The group's music so inspired him that he decided to become their unofficial agent. He introduced the musicians to the club's owner, Virgilio Machado Ramos, who immediately offered them a regular engagement under the name of *Sexteto Mayor*.

It was tough at first with competition from bigger orchestras. The press and other tango artists did not take the new group seriously. A breakthrough came in 1981, when *Sexteto Mayor* was invited to Paris to play for the opening of a new tango club - *Les Trottoirs de Buenos Aires*.

The club was still 'a ruin' when the band arrived three days before the scheduled opening – but it opened on time, and was packed every night thereafter. It was a Parisian triumph like the one seventy years before. All the fashionable A-listers went to the club: Picasso's daughter, Yves Montand & other actors, foreign dignatories. Tango was back in Paris.

In 1982, choreographer Héctor Zaraspe and Mel Howard became aware of *Sexteto Mayor*. They were putting together a show, '*Tango Argentino*' and booking the best dancers for the Autumn Festival at the Chatelet Theatre. Bandoneonists, José Libertella and Luis Stazo helped select the music and wrote the arrangements. Dancers for that first '*Tango Argentino*' production were Virulazo & Elvira, los Dinzel, Mayoral & Elsa María, Copes & Nieves, los Rivarolas, Gloria & Eduardo, and Nélica & Nelson. It was another triumph for Tango.

Sally Potter's movie *The Tango Lesson* is set in Paris and Buenos Aires. Her leading man, tango dancer extraordinaire, Pablo Veron was based in Lyon at the time, where he had more freedom to develop his unique tango style. After this, he went to Montreal. He's now back in BsAs. France continues to be a centre for exciting tango. In the summer months of July and August, the city council organises evening dance classes on the banks of the River Seine. The Gotan Project created a new fusion of traditional music mixed with new wave electronic tango music with French and Argentine musicians. Their CD conquered the world's coffee shops. Argentine musicians, like bandoneonist Cesar Stroscio are based in France.

Viva Tango and the French connection!

## Seeding new Argentine Tango on an Australian jarrah floor

More city milongas appear as Australia's tango scene develops. Don't be lulled into a false sense of security about tango's future. Most people who set out wanting to become tango dancers fall by the wayside. For Tango to be sustainable – indeed, to survive – it must grow, with new people coming into the circle, continually. Tango groups & schools cannot rest on their laurels, communicating solely with mailing lists of converts. All dancers can help. Don't keep the good news to yourself. Tell friends - let others know that tango offers an affordable introduction to an international pastime & passion of improvised dance and music, an invitation to social events with a fraternity of open-minded people, all over the world. Facebook might suit some, but if you want to connect with compatible people, social tango dancing leaves computer communicating for dead. After one dance, you know if a relationship has potential. You can tango almost anywhere. CDs & iPods give access to a century of fabulous music. You

can walk into a milonga and dance with strangers, explore common ground and communicate in the universal human language of tango. What a joy – what a gift! All that is needed is a hall, patio, park, or wooden floor, like the neighbourhood places where newly arrived immigrants & portenos came together to dance to the music of itinerant musicians, in the early days in BsAs.

Anthropologists believe dance rituals played an important role for humans and other animal species, in finding a suitable mate. When it comes to tango, the mate you seek (depending on your other relationships) might only be required for one, wonderful *tanda* (bracket of tangos) – then you say 'thank you' and return to your respective seats.

Nurturing, competent teachers lay the foundations for tango success. Good tango marries constraint, control, & mastery of techniques of beautiful walking & balance. With these things, almost anything is achievable

Southern Cross Tango's founder, Adrienne Gill, was South Australia's pioneer tango teacher. When she bravely left her home to establish a business and share an art that she loved, setting up her tango school 13 years ago, first in the Willunga-McLaren Vale district and soon after in Adelaide itself, there was no tango in S.A. Adelaide's flourishing tango scene has grown from seeds planted and nurtured by one inspirational young lady. And she is still planting those seeds and nurturing those seedlings...

Adrienne will teach a new Beginners Tango Course in a cute & unexpectedly historic venue with a beautiful jarrah floor - the Morphett Vale Community Centre, William St, Morphett Vale, starting with a **free introductory workshop on Friday 8 July, 7pm - 8pm.**

Spread the news & encourage others to taste the delights of a world with tango. The more dancers, the merrier the milongas!

Bookings: Adrienne Gill 0419 309 439 [sctango@bigpond.com](mailto:sctango@bigpond.com)

### Feedback from an Argentine reader to last month's story

The lead article In the June *Tango Australis*, 'The emigrant-immigrant experience and Tango', referred to Argentine artist Benito Quinquela Martín and the colourfully decorated coffin in which he was buried. Eduardo J Perez, one of our readers in Australia, contacted us to let us know that he was resident in Argentina at the time that (the still living) Quinquela Martín presented his painted coffin to the public, with these words... 'I painted on my coffin because when I die all the worms eat my body, and all of them are colourful'.

Thank you, Eduardo – it is good to receive inside knowledge, especially as a result of this article. Australia's own emigrant-immigrant experience continues to enrich our lives.

- \*\* Hot news for winter tango, a special event in South Australia

### Seasonal Milonga in South Australia

#### *An Informal Fireside Winter Milonga*

'Our Place at Willunga Hill' - Saturday 27 August 2011, 7pm to midnight.



The Clappis family lives on a rural property in Willunga, close to the famous McLaren Vale wine and tourism region. Their farm is the location for SCT's biennial gourmet feast of tango arts and regional produce, 'Tango on the Hill', to be held next in Spring 2012.

In the interim, Ady & Andrew and the Clappis family have organised a less formal, but still gorgeously enjoyable winter night of tango dancing and lovingly prepared Italian-style food. You will be able to stargaze, then warm your body beside the fire inside, buy drinks from the bar, dance the night away in the most wonderful surroundings, and tuck into a delicious Italian-style supper (Andy Clappis and his dad are renowned chefs – and the women of the family are great cooks too). \$40 pp. Bookings are now open – call Ady on 040 979 1031 – as always with this lovely venue, numbers will be limited. Interstate visitors – get organised!



### \*\*And in Victoria

#### A fund-raiser to support the Tango Arts

**A Rustic Rural Winter Banquet in Geelong** (at a surprising new venue) is being given by Pam & Richard Jarvis, as a fund-raiser to support Tango Arts literature & dance projects & sponsorships offered by the Friends of Buenos Aires at the Beach to promote the beauty and benefits of Tango widely in the community. It will be a (very) long lunch, prepared from regional game, organic meats and produce, artisan breads and local wines. Pam ('meals on heels') is cooking. Sunday, 31 July, 1pm. Donation (all to the cause): \$60 pp. For an invitation, email [richardandpam@mac.com](mailto:richardandpam@mac.com) or phone 041 753 1619. Numbers limited – venue address will be provided to guests before the event.

## **Eternal Traveller - Tanguera's Art in the Barossa**

Our beautiful Tanguera, Lucyna Opala (Igora Designs) creates spiritual, nature-inspired Textile Art, and is fast achieving international recognition with a New York exhibition coming up.



*'Much of the inspiration behind Igora is steeped in Lucyna's own experiences, thoughts and relationship with nature. Using wool, silk and other natural fibres as a foundation for all her pieces, not only allows for the extraction of the material's own story, embedded in its color, texture and form, but also for the interpretative qualities each has when transformed through the process of felting. The result is a perfect partnership of nature and artist, Lucyna's design and craftsmanship manipulating organic materials into tangible expressions of art' (Igora's Artists statement).*

*(Image left: 'Berry Night'; Image right: 'Waterfall' by Igora Lucyna Opala – Igora Designs)*

See Lucyna's latest exhibition 'Eternal Traveller' at the *Turkey Flat Vineyards*, as No.1 stop of the Degustation Barossa Art & Wine Trail on Friday 5 August, 11 am - 4 pm.

5-course degustation menu, wines to match. \$60. Bookings essential: Call Peter Lehmann Wines 08 8565 9555. Exhibition runs from 5-28 August. <http://igoradesign.com.au>



## **Speaking in Tongues & a tango connection State Theatre Company of SA**

*'A woman alone in a phone box on a back road, a guilt ridden cop, a man alone on the beach staring out to sea, a high heeled shoe being hurled into the bushes....'*

From 2 – 24 July, the State Theatre Company of South Australia is presenting '**Speaking in Tongues**', Andrew Bovell's intriguing play that inspired the motion picture *Lantana*. Described as a '*mystery for grown ups, laden with love, infidelity and mistrust*' Speaking in Tongues is highly dramatic & wickedly funny, exploring the complexities of communication between men & women. Directed by Geordie Brookman and starring Terence Crawford, Lizzy Falkland, Chris Pitman, Leeanna Walsman, & choreography by Andrew & Adrienne Gill, Southern Cross Tango. Tickets from \$29 (Under 30), \$42 (Concession), \$49 (Adults) available through BASS 131 246 or [www.bass.net.au](http://www.bass.net.au)

## **Training a new generation of dance performers & audiences at Kardinia, a historic education site**

Mr Yoshimaro Katsumata purchased the buildings, facilities and resources of Geelong's Morongo Girls' College in 1995, and established Kardinia International Secondary College. '*Kardinia*' is a Tasmanian Aboriginal word meaning 'sunrise' or 'new beginning'. The school started with 31 secondary students and 42 kindergarten children. Next year, 450 students were enrolled. Today there are 1800 students, and big demand for extra places.

This visionary school was where Community Tango in Geelong's Pam & Richard taught a short tango unit to two groups of Year 9 dance student. Recently the teachers were invited

back for the end-of-semester dance festival, a morning showcasing Years 8 – 12 student work. Contemporary dance teacher Rachel Sheehan had continued to develop the tango elements Pam & Richard introduced to the students, and had created delightful contemporary tango choreographies for the two groups, incorporating a stylised arm-embrace position as a recurrent solo motif. One performance began with a striking arrangement of four girls, seated on four chairs, tracing delicate twirling *enrosques* with their feet, and striking elegant tango poses to the music of 'El Tango de Roxanne'.

Other dance styles were showcased too – from disco to hip-hop and contemporary, with solo work, duos and group dance – all showing evidence of good training in technique and cross-disciplinary attention to line and detail. Expect to see some of these young dancers in companies (hopefully Australian) in the future.

Panels in the entrance foyer explained that one of the purposes of establishing this school was to foster links between Asia and Australia. This was particularly evident in a beautiful Chinese dance presented by a traditionally costumed girl, who will soon travel to China to present this work in a national competition. Immediately after her Chinese performance, the girl reappeared on stage with senior classmates to dance a contemporary piece taught and choreographed by one Melbourne's Chunky Move dancers.

Almost as impressive as the high standard of dance, the staging, and enthusiasm of the young dancers, was the fact that a big audience of well-behaved kids from primary to secondary level watched and enjoyed the performances in their Katsumata Auditorium. This is the other side of the Arts necessary for an Australian cultural renaissance – the training of young people to be knowledgeable and appreciative audience members. This is what a richer cultural future can be built on.

## A plea to hand over the keys to our performance venues

Australia's social and cultural conditions seem not to be conducive to sustaining viable levels of attendance for local theatre productions and lower profile Arts. Arts support is not just a matter of attending the latest Andrew Lloyd Weber extravaganza, or blockbuster exhibitions like the current Viennese show at the NGV, or 'Tutankhamun' at the Museum. These shows are great, and well worth seeing, but they are imports. Must their success be at the expense of local Arts? A culturally mature society can enjoy, and should support, both.

A small city like Ghent in Belgium, or a town in France, sustain cultural institutions that produce exciting theatre companies that we bring to Australia to perform at our Arts Festivals. Such groups are supported at local government and community level at home, because their worth is acknowledged. Their artistic leaders do not have to continually go 'cap-in-hand' to bureaucrats for a trickle of Arts funding, or waste valuable creative effort in writing submissions and funding applications to corporate sponsors.

Recent Victorian newspaper articles inform that corporate funding is not keeping up with the retraction of government support for the Arts. How can it? Australian communities are recovering from floods & bushfires, flow-on effects of the GFC are biting, businesses are downsizing or closing, and further economic trials will come with the collapse of national economies in Europe & Asia. In the past, local Arts and sports groups could apply for funding from State Health Promotion Funds, distributing cigarette and alcohol tax revenue. Where does that money go today? - Into the bucket with gambling revenue and petrol taxes? GST?

It is crazy that, when funding is forthcoming, it must be spent on advertising, marketing, PR consultants, and expensive venue hire, not on the Arts. Arts funding should help local artists & groups compete with commercial imports (with big budgets), by supporting the development of works in progress & fine-tuning & staging them in theatres for new audiences.

Common sense is needed. A practical step would be to make under-utilised venues available. As one Aboriginal Arts practitioner said, *'we've got venues all over this country. All we need is people with the keys to unlock the doors so that we can afford to perform there'* – and audiences can afford to go and see the performances. Think of facilities that should have been freed up by council amalgamations for local community performance spaces - old town hall facilities ... Vacant churches, halls, empty retail and office spaces, tax-payer funded state theatres on the nights they are not operating. Under-utilised spaces are all around us.

Free media Arts listings are dying up – and the process of selecting what gets publicised is not transparent. Newspapers are losing market share to on-line publications, but I'd pay a supplementary fee for a printed newspaper that publishes, in usable format, a comprehensive weekly listing (not just a sticky-carpet gig guide for the young) of social dance events (a diary of where to go to dance different styles), and places to see performances of contemporary and other dance genres. Want to make a city more culturally interesting? Want to give people activities beyond football, boozing, overeating or gambling? We can also take steps to let people know what is happening up the staircases and behind the closed doors of our less fashionable dance venues. With audiences these activities will become viable.

### **Calling innovative dancers – tango and otherwise**

The Friends of Buenos Aires at the Beach Inc, Australia's not-for-profit Tango Arts support group, wants to support the new generation of tango dancers (or dancers of other genres interested in the phenomenon of Tango) by offering a (paid) commission to develop an original work inspired by an edgy award-winning poem.

Expressions of interest have been received from interstate and Melbourne-based performers. Applicants for this commission can be amateur tango dancers or professionals, or exponents of different styles of dance.

A public performance will be on November 19, 2011. The performance will be filmed for posterity and posted on the Friends new website to promote Australian talent here and overseas.

This commission offers considerable flexibility and is offered to encourage innovative expressions of the Tango spirit in dance – (Nuevo or another style or fusion – it need not be 'tango dance', as such). Dancers choose their own music (around 3 minutes) and are encouraged to choreograph creatively to express the spirit of the poem in dance of some form. The poem and further details will be sent on application Telephone 041 753 1619 or email: [richardandpam@mac.com](mailto:richardandpam@mac.com)

### **Looking for an interesting (affordable) venue**

Currently, the 'Friends' Tango Arts support group is in the process of looking for a not-necessarily- flash, but interesting Melbourne venue, in which to stage 'Tango Poetica' (a fusion of music, poetry & dance performance, with social dancing & afternoon tea) on November 19. One prospective venue came in with a price tag of \$8,000 for a weekend afternoon. Rest assured, 'Tango Poetica' will not be staged there! Readers with contacts or ideas for a suitable Melbourne venue for this event can contact Pam at [richardandpam@mac.com](mailto:richardandpam@mac.com).

**Read on to enjoy this month's two new tango poems. The poems were entries in the last Australian Tango Poetry Competition**

## **The Tango Trinity**

### **The Box**

Passion dances  
on wings that caress  
a barbed freedom  
echoing in empty vessels  
in search of voices  
within distilled notes.

Unlived moments  
flutter against glass panes  
tracing gilded promises  
on the pages  
of unformed worlds.

An iris pierces the flesh  
to find within it  
the fire of a heartbeat  
and the blood of my vision  
draws the borders of a distant sky

### **The Walk**

Through familiar paths my legs carry me  
on a journey to destinations  
that repose on absent horizons  
within a darkness that I probe  
with constellations of choice.

My foot drives into the ground  
in search of a bridge over the abyss  
and my limbs awaken  
within a pillar of resistance  
upon a glittering tightrope.

My body leans forward  
in its quest for contours  
and my feet follow to find  
a mind that moves  
with steadfast purpose.

### **The Cross**

I neither feel nor see  
what does not emerge  
within the embrace  
of the other

I tilt my body  
on an axis  
that rotates within  
a silent understanding.  
And I pause  
with open arms  
to receive  
the light of a mere possibility

Anonymous

## For One Night Only

Look into my eyes.  
See my heart is there.

Clasp my hands  
Feel the throb  
of flightless birds  
captured in my heated palms.

Follow my feet  
as they lead you to my arms.

I'm caught in the fabric  
of your crimson dress,  
the deep velvet of your  
black, black hair  
each tress spelling desire  
your flashing eyes ablaze with fire.

Close, then closer as one  
barque we glide into  
the slipstream of the forbidden  
under the spell of our love.  
For one night let this happen.

I am your knight wearing your favour.  
I am your knight without armour.  
Shield me with your kisses  
as the last mournful notes fade  
until we know we have no choice  
but to break the music's spell.

By Avril Bradley

## **Sponsorship announced for new Australian Tango Arts Project**

### **More information about the Dance-Poetry Fusion Choreographic Opportunity**

The *Friends of Buenos Aires at the Beach Incorporated* is sponsoring an exciting new tango fusion project as a companion project to the Australian Poetry Competition. The intention is to marry Australian dance artistry with tango literature and take this to new audiences, here and overseas. The project will foster a different experience of tango, spotlighting the talents of award-winning tango poets, choreographer-dancers, and a photographer. Choreographers and dancers will take inspiration from a tango poem and present the results at a public performance on November 19 2011.

Australasian amateur or professional tango dancers, or dancers of other genres, who feel capable of taking on the challenge of choreographing and performing an original new or 'Nuevo' dance work inspired by an edgy poem with a thoroughly contemporary voice are invited to express their interest.

The completed work will fuse – in a creative way - poetry with dance. This may be by incorporating spoken lines with the dance, or having a recitation of the poem at the beginning or during the dance, or by other visual means of presenting the poetry during the dance performance. The public premiere performance will be filmed for posterity, and displayed on the Friends new dedicated website to showcase the talent of Australian tango writers, choreographers and dancers to the world.

The intention is to support original, modern Australian expressions of Tango. If it excites you, please email your expression of interest to the Special Projects Committee, Friends of Buenos Aires at the Beach Inc., c/- [richardandpam@mac.com](mailto:richardandpam@mac.com) or post to 'Friends' Convenor, PO Box 3024, Bareena, Newtown, Vic, 3220.

Professional dancer-choreographers should include CV information; amateur dancers should include words about their tango experience and passion. Organisers will then forward a copy of the poem from which to take inspiration in the development of choreographic ideas.

The final decision on the awarding of this commission will be made after viewing a 30-second video sample (at work-in-progress stage) of the proposed work, that applicants will submit, accompanied by written support material. The winner of the commission will then be notified, and materials submitted by unsuccessful candidates will be returned to them. A fee will be paid to the winner of the commission, to cover the choreography of a new work and its November public performance. Organisers will have the right to put film of that performance onto the Friends of Buenos Aires at the Beach Inc. website. Subsequent live performances would be negotiated by arrangement with the poets who retain copyright in their work, and the choreographer-dancers. Profiles of poets, dancers and choreographers will be on the website.

### **A further opportunity - for a video photographer**

Expressions of interest are also invited from photographers to be part of the above project. The task will be to film the performance of two new works for the purpose of posting them onto the Friends website, a site designed to showcase Australian artists and Tango, and promote their work. A profile of the photographer who has filmed this new work will also be included on the website.

If you are interested in being considered for this commission (for which a fee will be paid) please forward your CV and samples of your work to the Special Projects Committee, Friends of Buenos Aires at the Beach Inc, c/- [richardandpam@mac.com](mailto:richardandpam@mac.com) or post to 'Friends Convenor', PO Box 3024, Bareena, Newtown, Vic, 3220. Your samples will not be used for any purpose other than in the selection process for the commission.

#### **Melbourne Tango**

**Sidewalk Tango.** David Backler has classes, Wednesday practicas & fortnightly 1<sup>st</sup> & 3<sup>rd</sup> Friday Tango Noir Milonga at 327 Swan Street, Richmond. The Tiki Bar is open on Friday, Saturday & Sunday nights – a very cool place for a drink. Check **Melbourne Tango Club** at [www.sidewalktango.com.au/melbourne-tango-events](http://www.sidewalktango.com.au/melbourne-tango-events) Organisers can email 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.

**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](mailto:albertocortez@bigpond.com) Ph: 0411 665 454

**Tango Bajo.** Bill 0416 015 327 & Leigh 0410 257 855 - events, milongas every Saturday (except the last of the month), practicas & classes @ St Albans Church, crn 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)

**Tango Tambien.** New classes: Thursdays (Beg – Improvers 7pm, Intermediate + 8.15pm) @ St Catherine's Church, 406 Kooyong Rd, Caulfield Sth; Fridays 6 pm – general level at Unitedstyles Dance Studio, cnr Chapel St & Brighton Rd, East St Kilda. Ph: Leigh 0410 257 855 or [www.tangotambien.com.au](http://www.tangotambien.com.au) or Tango Tambien on Facebook

### Melbourne Tango continued

**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](mailto:info@vivadance.com.au) [www.melbournetangohotspot.wordpress.com](http://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)** – Practilongas – 1st Sunday of the months of July, August and September, 6.30 - 10pm, \$10. 1st Floor, Palace Hotel Camberwell, 893 Burke Rd, Camberwell, Opposite Camberwell train station and tram 72 stop. [rijh@keypoint.com.au](mailto:rijh@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 - Enjoy the beauty of simple tango social dancing - no experience or partner needed.** All welcome, always @ Christ Church hall, corner Moorabool & McKillop Streets in Geelong. Good wooden floor. Tango class & social night with supper: 1<sup>st</sup> Monday of the month, 7.30 - 9.30pm. Supervised Practica 3<sup>rd</sup> Wednesday, 8 – 9.30pm (Regular nights \$3 with Pam & Richard). Information: [richardandpam@mac.com](mailto:richardandpam@mac.com) or telephone 041 753 1619.

**Rustic Rural Winter Banquet in Geelong, Sunday 31 July, 1pm** (a very long lunch at an exciting new venue) Regional foods, game, organic meats & farm produce, local wines. \$60 donation, direct to tango arts support group 'Friends of Buenos Aires at the Beach Incorporated' for sponsorships & awards. Numbers limited. Bookings essential: 041 753 1619

### ADELAIDE TANGO:

**Tango Salon** – Classes & Milongas. **Comme il Faut Milonga – Sunday 17 July 4pm – 8pm** at Mt Osmond Golf Club. \$10. [www.tangosalonadelaide.blogspot.com](http://www.tangosalonadelaide.blogspot.com)

**Tango Adelaide Club** – Milongas & Practicas. **Club Milonga – Saturday 2 July, 8pm – late**, Druid Hall. 2 Cassie St Collingswood. \$10/\$7. **Tango Musicality Workshop Program with Joaquin Amenabar, 28 – 31 July; Milonga with live performance by Joaquin, Saturday 30 July, 8pm – late** at Norwood Town Hall. \$10/\$8. [www.tangoadelaide.org](http://www.tangoadelaide.org)

**Tango Tierra** – Classes, Practicas & Milongas. <http://tangotierra.com.au>

**Siempre Tango** – Classes, Practicas & Milongas. **La Casa Elektra Milonga – Friday 8 July 9pm – 1am** at Elektra House, 131 King William St, Adelaide. Performances & prizes & new & old tango music for social dancing. \$10/\$8. **Dom Polski Milonga – Friday 22 July, 8pm – 12** at Dom Polski Centre, 232 Angas St, Adelaide. \$10/8. [www.siempretango.net.au](http://www.siempretango.net.au)

Irene Tredrea & Yacek Jazz Agency are presenting the **'Top Hat Club' on Saturday 30 July** at Burnside Ballroom, featuring cabaret style floorshows, supper, & general dance sets to the music of 17 piece Mike Stewart Big Band (playing the part of the Benny Goodman Big Band). There will also be a Tango dance set. Black tie, evening gown. Downstairs booth \$95 (+booking fee), mezzanine \$85 (+booking fee) from Venuetix. [www.tophatclubadelaide.info](http://www.tophatclubadelaide.info)

**Southern Cross Tango** – Classes, Practicas & Milongas.

**Free introductory Tango Workshop – Friday 8 July, 7-8pm**, Morphett Vale Community Centre, William St, Morphett Vale. **Tango by the Sea Milonga – Sunday 10 July, 4-8pm, romantic tango** at the Henley Sailing Club, 1 Esplanade, West Beach. \$12/10. Children (under 16 free). All welcome. You can bring a plate of afternoon tea or supper to share, drinks available from the bar. [www.southerncrestango.com.au](http://www.southerncrestango.com.au)

**Saturday 27 August, 7pm - midnight, Fireside Winter Milonga @ Our Place at Willunga Hill**, cnr Range Rd & Meadows Rd, top of Willunga Hill. 45 minutes drive from Adelaide. Warm Italian hospitality & delicious supper prepared by this family of chefs. \$40. Drinks to be purchased from the bar. Bookings open (numbers limited) 0419 309 439 [www.southerncrestango.com.au](http://www.southerncrestango.com.au)

## SOUTHERN CROSS TANGO - South Australian Schedule:

### MONDAY - SATURDAYS

**Private Tuition** by appointment. (4 Wk Course \$240 or Casual \$80)  
@ Seacliff Studio, 50 Kauri Parade. **SEACLIFF**

### TUESDAYS

**NEW 7 Wk Tango Course: Tuesday 5 July, then 19 July – 23 August 2011**

*\*Please note no class 12 July due to floor resurfacing in venue.*

Beginners 7-8pm; Intermediate 8-9pm (Course \$95pp, Casual \$16.50/\$13)

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

### WEDNESDAYS

**NEW 8 Wk Tango Course: Wednesday 6 July – 24 August 2011**

(Course \$110pp, Casual \$16.50/\$13)

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

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

### THURSDAYS – WEEKLY PRACTICAS

**Supervised Practica** every Thursday from 7-9pm (\$7pp)

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

### FRIDAYS

**NEW VENUE: Free Introductory Worksop – Friday 8 July, 7-8pm (FREE)**

**7 Wk Beginner Tango Course: Friday 15 July – 26 August 2011**

Beginners 7-8pm (Course: \$95pp, Casual \$16.50 / \$13)

@ Morphett Vale Community Centre, William St **MORPHETT VALE**.

### SATURDAYS

#### **Tango Training for Women**

**4 Wk Course: Saturday 9-30 July 2011, 10-11am.**

(Course \$55pp. Casual \$15. Bookings now open)

#### **NEW PRACTICA Y for Leaders**

**4 Wk Course: Saturday 9 – 30 July: 10am – 11am**

(Course \$55pp. Bookings now open)

#### **NEW VOLCADAS & CLOSE EMBRACE**

**Semi Private 4 Wk Course: Saturday 9 – 30 July: 11am – 12 noon.**

Intermediate Level. Max 5 couples only. (Course \$110 per couple. Bookings now open)

**Private Tuition** (Saturdays & Weekdays)

@ Seacliff Studio, 50 Kauri Pde, **SEACLIFF**



### Victorian Schedule:

#### COMMUNITY TANGO IN GEELONG

##### First Monday of the month:

Tango Group Class & Social with supper, 7.30-9.30pm

##### Third Wednesday of the month:

Supervised Practica, 7.30-9.30pm

@ Christ Church Hall, cnr Moorabool & McKillop St, Geelong

Ph: 0417 531 619 [richardandpam@mac.com](mailto:richardandpam@mac.com)

### SOUTHERN CROSS TANGO

Ph: 0419 309 439

[sctango@bigpond.com](mailto:sctango@bigpond.com)

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