

TANGO AUSTRALIS

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MILONGA 100 Fitzroy Town Hall (Melbourne)
201 Napier Street
Saturday August 17, 2013, 8pm – 1am
A gorgeous tango celebration of a century of social dancing



This special event will celebrate the 100th anniversary of the opening of the Palais de Danse and the arrival of tango in Australia. **MILONGA 100** will be at the historic Fitzroy Town Hall on **Saturday August 17** 2013. Tango band **TANGALO**, from Canberra, will play, and a light supper will be served. A display of items, images and archival material relating to the century of social dancing in Australia is being prepared for the night by 'The Historians', an independent team of volunteers.

Tickets: \$35/30. Book early! apttango@gmail.com

Can you help with the History of Social Dance Project?

The Historians are doing interviews, collecting and cataloguing archival material about social dance activities in Victoria from 1913 - 1960s. Photographs and documents can be forwarded to P Jarvis, PO Box 3024 Bareena, Newtown, Victoria, 3220. Due care will be taken of all items. Photographs & documents will be scanned and the originals returned to the owners.

A century of dance: Paris to the world

'Any particular entertainment only ever succeeds because it corresponds with a particular moment in time' – Orson Welles

In 1913 Paris was the cultural capital of art, music, dance, literature, poetry and philosophy. Around the western world, *Tangomania* raged. In Paris Modernism was in the air, and Surrealism was stirring. At the Theatre des Champs-Élysées, American-born Arts patron and friend to Pablo Picasso, Gertrude Stein, sat in the audience for the première of a new work from Russian impresario Serge Diaghilev's *Ballets Russes*.



The company, based in Paris since 1909, had excited Western European interest in Russian culture and ignited a new interest in ballet and expressive dance. In 1910 the exotic sensuality of *Schéhérazade* and *The Fire Bird*, sumptuously costumed and staged, had dazzled theatregoers. **For the first time dance, was presented in an equal relationship with movement, music and visual design.** Diaghilev's brilliance lay in bringing together choreographers, composers, designers, and authors of scenarios – and allowing each one to exert a creative influence on the other.

Diaghilev supported emerging artists, such as Igor Stravinsky, Poulenc, Serge Prokofiev, Jean Cocteau, Giorgio de Chirico, Spanish artist Pablo Picasso and his Catalan friend, Joan Miró – as well as leading Russian painters, Léon Bakst, Benoir, Nicholas Roerich and others – and great Russian dancers, including Vaslav Nijinsky, Michel Fokine, Adolph Bolm, Tamara Karsavina and Anna Pavolova.

In 1911 the *Ballets Russes* staged *Le Spectre de la Rose* and *Narcisse*. In 1912 they did four new Fokine ballets. And on May 29, 1913, the crème de Parisian society was there to see the ballet's newest work, Igor Stravinsky's *The Rite of Spring*. It began with a seductive phrase from a solo bassoon, but 40 minutes later the audience was rioting. Stravinsky's jagged music wasn't the only problem. Outlandish costumes and Nicholas Roerich's pagan painted backdrops didn't help. But it was Nijinsky's choreography – with stamping, shaking and sexual quivering – that really shocked the crowd. That performance transformed Western music. It was described as '*the most dissonant and discordant composition yet written*', but in less than a year it would triumph. Stravinsky's music was primitive at heart, with harmonic clusters and propulsive rhythms, with a new fragmented structure and atonality that would later influence Piazzolla. Like all new expressions of art, what shocks on first encounter, in time gains public acceptance.

In Australia, artist Norman Lindsay and fellow bohemians were pushing boundaries, dabbling in paganism and naked dancing. Meanwhile, conservative elements in many countries watched horrified as the tango threw down other challenges to traditional social mores. Oh, the outrage when '*respectable women danced the tango sometimes with their valets or hairdressers*'. Tango was a mirror to a world, rushing headlong into chaos.

Whilst Parisian society enthusiastically embraced the tango, middle & upper class Argentines, resident in Paris & Buenos Aires, sneered at '*the reptile of the brothels*,' and the primitive tango's early music. Racist allusions of the time, to '*tainted*' and '*black blood*', dancers cavorting like '*monkeys from the Andes*' or '*Arabs under the influence of opium*'¹ would not be acceptable today.

Australia's new capital Canberra was being built, and our young nation was set to tango. An entrepreneur announced that the tango would be introduced to Melbourne at the opening of his new Palais de Danse in St Kilda. The Argus newspaper warned that '*the tango was a prelude to sexual license and depravity*'. Reverend McNab told an overflow meeting of 1000, that '*two human bodies, moving in harmony over a polished floor could only lead to chambering and wantonness*'.

¹ Quoted in Claude Fleouter, *Le Tango de Buenos Aires*, Paris 1960, p 46

Curious crowds flocked to the new Palais. Scandal is a great attraction.

In 1913 free tango lessons were being given, daily at noon, to 3-dozen eager men & women at the new Tivoli Theatre (later Her Majesty's) in Grote Street, Adelaide. Englishman, Fred Knowles saw a business opportunity to capitalize on the current craze in New York, and produced rather odd Tango Teas, employing agreeable Australian girls as models and dancers, for Sydney, Melbourne, Adelaide and Perth.²

The owner of the Tivoli venue, Hugh D McIntosh, invited a handpicked audience of members of the establishment to Adelaide's first Tango Tea (1914), where he presented a risqué 'x-ray underwear fashion show'. Eight models pirouetted across the stage and over a raised platform to exhibit intimate articles of apparel seldom seen by adult males.

In addition to 'dainty' afternoon tea and the underwear parade, the Tivoli Tango Teas served up a rather strange smorgasbord that included 'Tango Tit-Bits', 'Montmartre Tango', 'The Mexican Maxixe', Tango Burlesque from 'The Two Bobs', a fur parade, an exhibition of Tango and Turkey Trot, and 'The Honolulu Tango'.³

'Miss Vivien Talleur danced with Fred Reade, she dressed in a 'charming confection of shimmering silver tissue, showing an underskirt of white silk net, slit up and caught at the left side with a pink rose, and tunic drapes of soft yellow silk bonded with black fur'.

Another costume was described as *'an exquisite harem frock of crêpe-de-soie in the new shade of tango red – a kind of cross between dull brick and tomato, alluringly suggestive of the roses of vice. With the skirt was worn the new fur anklet.'*⁴

After the First World War and through the 1920s and 1930s fine European hotels held popular afternoon Tango Teas. Some still do.

TANGO TEAS for today's generation of dancers

In June Community Tango in Geelong held a successful tango tea for Christ Church, a parish celebrating its 170th anniversary. Around 90 attendees were treated to a superb afternoon tea and excellent performances from Adrienne & Andrew and David & Dianne, a customarily cheeky one from Pam & Richard, and nice social dancing. All performers donated their services. \$1600 was raised to support the important services that Christ Church provides to those in need in the Geelong region. The church extends grateful thanks to all the tango community - A similar event has been requested and is being planned for next year.

Siempre Asi Milonga offers a Lazy Sunday afternoon milonga with 'fatal tango & cake' on the **last Sunday of every month, 3 - 6pm** at Dance Be In It Studios, 73 - 75 Union St, Armadale. Organized by Tango Tambien - info@tangotambien.com

Tango Tea Dance Milonga in a 1920s St Kilda dance hall (early evening), **Sunday 7 July**. DJ Nadim. Optional 1920s or 30s dress - \$20 or \$15 members. Licensed bar - bring a plate. Bookings <http://www.trybookings/Dauy> or david@sidewalktango.com.au

² Theatre, 1 March 1914

³ Tivoli, Frank Straten, Thomas C Lothian Pty Ltd, 2003, page 41

⁴ Theatre, 1 March 1914

Tango afternoons in Adelaide, a breath of fresh air ...

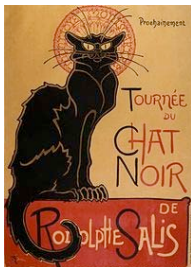


Nice as it is to have tango activities inspired by past glories, it is refreshing to go to events that reflect this age, our people, and an easy-going contemporary style. Not every tango scene aspires to replicate Buenos Aires. We have had great tango experiences in Scandinavia, Ireland, Vienna, parts of Australia, particularly Adelaide, and out-of-the-way USA, memorable because the tango was fun.

On the 2nd Sunday of each month, 4 – 8pm, there's a beautiful event in Adelaide called **Tango By The Sea Milonga** on the upper floor of the Henley Sailing Club, 1 Esplanade, West Beach. Visiting interstate and overseas dancers usually find their way there too! In addition to good music & a roomy dance floor, the welcome is warm and the layout makes it possible, when not dancing, to enjoy watching, sitting and chatting at tables, or standing around the bar getting to know the 'old salts', who serve the drinks, and local dancers. People bring and share afternoon tea, and there is a big balcony to take in sunset over the sea and beautiful expanses of sand. Winter or summer, fair weather or storm, it's a delightful location for tango – and the best sunsets! It is family-friendly too.

The next **Tango By The Sea Milonga** is on **Sunday 14 July, 4 – 8pm. \$12/10**
Information sctango@bigpond.com or 0419 309 439.

Life is a cabaret ... Come hear the music play



Mention the word 'cabaret' and what probably flashes to mind is an image from the iconic movie, '*Cabaret*' (1972), based on a Kander & Ebb musical, with Liza Minnelli in the role of Sally Bowles, an American who performed at the Kit Kat Club in Berlin in 1931. Or you might recall the much copied dance numbers that Bob Fosse also choreographed for the stage in '*Chicago*' (1975), another Kander & Ebb stage musical based on a journalist's play of 1926 about real-life criminals.

However, the entertainment style depicted in those movies is just one kind of cabaret.

The world's first cabaret opened in Montmartre, France, in 1881, and became known as *Le Chat Noir* (*The Black Cat*). Germany, America, Poland and Britain developed their own distinctive styles of cabaret. Some cabarets are performed in theatres, others in venues with a stage and dance floor, with patrons seated at tables.

Melbourne tango dancers David Backler & Dianne Heywood Smith have developed cabaret shows for festivals, the corporate arena, and international tours. It is likely that old tangueros in Buenos Aires still talk about seeing them dance to *'Mission Impossible'*. During the time that the Weimar Room operated in Adelaide's 'colourful' Hindley Street, Adrienne & Andrew Gill produced and directed a new tango cabaret show every month.

The cabarets of old Buenos Aires were styled on those popular in fashionable Paris. Some had the same names. *Chantecler* opened in Buenos Aires in 1924. Patrons were wealthy, and famous musicians and tango and jazz ensembles played. It was customary to launch new compositions and arrangements on the cabaret stages in the 45 minutes before social dancing began.

Cabaret entertainment is again ascendant in Australia. The Melbourne Cabaret Festival and the 2013 Adelaide Cabaret Festival, the largest festival of its kind in the world, have just ended. In the Adelaide Festival, *'My Latin Heart'*, a new concert-show with impeccable Latin and tango credentials, drew rapturous audience response. The show added heart and soul to the festival, with its elegant easy-flowing sensuality, splendid singing, and a synergy of exciting Latin sound and movement. The Festival Director loved the show so much he went to all 3 performances. We went to two.

José Carbó's CD, *'My Latin Heart'*, released on the ABC Classic label, shot straight to no. 1 on Limelight Classics Music Charts, and was nominated for the ARIA Awards Classical Record of the Year. José made his debut with Opera Australia in 2002. He has sung in opera companies in Italy and Spain, and done concert recitals on the stages of the world.



MY LATIN HEART

Melbourne Recital Centre, September 7, 7.30pm

'My Latin Heart', the concert show – with baritone José Carbó, virtuosi guitarists Slava & Leonard Grigoryan, and tango dancers Adrienne & Andrew Gill - is coming to the Melbourne Recital Centre. There will be only one performance in the Elisabeth Murdoch Hall, on Saturday 7 September at 7.30pm – Don't miss it! Bookings:

<http://www.melbournerecital.com.au>

A satisfying & beautiful show: 'My Latin Heart'

The night was a celebration of Latin music and the authentic tango, so loved by Argentines, with not an inflated ego or tango cliché in sight. *'My Latin Heart'* dished up a satisfying union of the powerful voice of charismatic baritone José Carbó, singing intelligently chosen tangos and other songs, the virtuosic guitar playing and original arrangements of brilliant Slava & Leonard Grigoryan, and elegant dancing, performed with assured musicality and skillful stagecraft, by Adrienne and Andrew Gill. Through dance, romance was given form, and music gained visible dimension.

It is surprisingly rare in the hierarchy of tango to see a singer, musicians, and dancers equitably sharing the stage in a show. This classy affair could only have come together, as it did, in Australia. Chance and serendipity helped bring together artists, who deeply respect tango's origins and traditions, but are not tied to an imagined past, or restricted by politics or constraints of a society fearful of change.

Argentine-born José Carbó and Russian-born (Kazakhstan), Slava and younger brother, Leonard, Grigoryan, are new sons of Australia. This is as it was for tango in its formative years, when musicians forged new lives with other migrants in a New World country, enriching the culture of their adopted homeland. The dancers, Adrienne and Andrew, are multi-generational Australians, with English and European ancestry, and tango souls.

'*My Latin Heart*' dished up beautiful music, enhanced by elegant dance, exquisite costumes highlighted by great lighting effects, for intelligent theatregoers and tango aficionados. José Carbó sang with assurance and integrity. He knows tango, and connected the audience to its essence: love (not blatant sex), inevitable loss, melancholy, joy, remembrance, regret, playfulness and irony. Irony is a distinctive quality of tango, but rarely crosses the cultural divide to a predominantly Anglo-audience. The Adelaide venue, the Dunstan Playhouse, was named after a much-loved former Premier, who put S.A. Arts onto the international stage. All 590 seats gave a good view of the stage and performers, and the simple set, just a raised platform and chairs, in front of a curtained backdrop. Singer and guitarists made a modest entry, and sat down.



Slava and Leonard cradled their instruments, music trickled from the strings for a few bars, in a melodic introduction to 'Uno', and then José's rich voice sang '*Uno busca lleno de esperanzas/ el camino que los Suenos / prometieron a sus ansias ...*' (*One searches, full of hope for the pathway that his dreams promised to his longings*'). It was an excellent beginning.

The secret of tango, like so much of Argentine culture, lies beneath the surface. It does not translate to 'tango for export' shows and 'spectaculars' designed for tourists. In beginning the show with 'Uno', Carbó cut straight to the 'heart', to the pessimism that infects Argentine society, and the melancholy that lies at the core of much tango. A guy sings it's all about 'me' and what he has lost. And, somehow, it sounds amazing and not self-pitying, because it is tango, and José Carbó understands how to sing Discepolo's lyrics, and Leonard Grigoryan knows how to arrange Mariano Mores (1943) composition for two guitars, so that it sounds both fresh and historically appropriate.

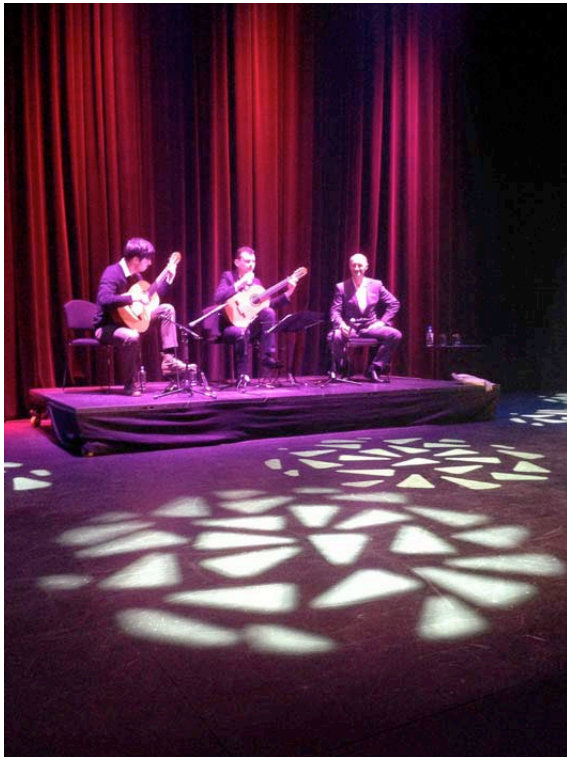
Argentina's famous tango poet, Enrique Santos Discepolo is known for his critical social commentary. Yet his legacy as a great tango lyricist stems more from the way he fused words and music into satisfying tangos that make melodic and rhythmic sense and progress dramatically from beginning to end, like a good story. This is just how José Carbó sang 'Uno', 'El choclo', and other tangos.

The sheet music for the tangos in the show had been a gift to José from his beloved grandfather, Donato, before he left Australia for the last time. Little did 26-year-old José dream that, 20 years later in Australia, he would be recording and performing the very tangos that his grandfather had played for him on his bandoneón, in Argentina during his childhood.

The love song, '*Mi Buenos Aires' querido*', Carlos Gardel's anthem to the city that gave birth to tango, anchored the show in familiar territory. A man remembers a girl standing in the dim light of a street lamp, '*shining like the sun*'. – And onto the dimly lit stage a girl appeared, dressed in layered black with sheer panels that shone under the stage lighting. There was an audible collective intake of breath, as this female spirit of tango glided like an apparition to stand in front of the singer, with her back to the audience. Then Andrew joined Adrienne, and the dance of tango began.

'*Caminito*' is a poem set to Juan de Dios Filiberto's music, linking rural Argentina & an urban tango becoming sophisticated with a generation of trained musicians. Young lovers walked along the '*little path*', but the girl left, never to return, & he lived on in sadness. Time erased her tracks, & thistles covered the path, where clover & flowering reeds once bloomed. Carbó's rendition was dramatic – operatic - and the dancers' intricate steps reflected the drama, without denying the sadness.

'*El choclo*', the tango that gave birth to the tango has 3 sets of lyrics: Villoldo's (1903), Marambio Catan's (1930) & Discepolo's (1946). '*El choclo* is an ode to Argentine slang', ripe with *lunfardo* words incomprehensible to many *porteños*, José Carbó's easy-flowing delivery made sense of the lyrics' meaning.



Black & white dancers' outfits conveyed a timeless, edgy originality, and snappy syncopated steps and rhythmic accents, evoked the playful energy of the music whilst recalling the contrast of '*the shaking of the tiles of a dance party*' set against '*rage, pain, faith and absence*'. Early tango might seem simple, but it was never mono-dimensional.

'*My Latin Heart*' paid respect to the important influence of Astor Piazzolla, with familiar and unfamiliar Piazzolla works, including Tango Suites I & II played by the brilliant Slava and Leonard. An unexpected inclusion was Piazzolla's '*Ave Maria*', one of the most beautiful versions that José Carbó has sung in his operatic career.

Carbó rendition of Piazzolla's '*Los pajaros perdidos*' (*The Lost Birds*) began and ended with sweet regret, supported by

delicate guitar work, with dramatic contrast delivered in a passage that accepts the finality of 'a goodbye is a goodbye'. Mores' '*En esta tarde gris*' (On this grey afternoon) had a pleasing, lilting melodic introduction, with the guitar returning to strongly accompany the singer. '*El día que me quieras*', (Gardel's composition, arranged by Slava Grigoryen) was the tango dream '*caressed by the soft murmur of your sighs*', delivered as a love song to melt the most cynical heart.

Piazzolla's meditative '*Oblivion*' took on new dimensions with French lyrics, and the dancers sensual evocation of the weight of velvet blankets and embracing arms, memories of other times, and, ultimately, immersion in forgetfulness. Just beautiful!

'*Granada*' was a stirring finale. A guitar introduction took us to the Alhambra in early misty morning, '*a pearl set in emeralds*', with palace gardens, nightingales and running water. Then José Carbó's magnificent voice evoked the last bastion of the Moorish empire in el Andalus, and the history of the *Reconquista* and exiled *conversos*.

Singer, musicians and dancers returned for a relaxed encore to '*Adios*', and then, sadly for the audience, it was time to go home. We'd have liked more.

Buenos Aires, a book lovers' paradise

If you love books, you will find plenty to interest you in Buenos Aires. The bookshops along Corrientes put tables outside, tempt bibliophiles with inexpensive volumes. The main city library stays open all night (or it did last time we were there), and you can have dinner and see a nice little tango show in the old library, where Jorge Luis Borges once worked as chief librarian. Books still line the shelves, but few locals read books in Buenos Aires, these days. The building is a kind of museum. And I was told that the basement of the new library is full of boxes of old books that nobody reads, mildewed and decomposing.

There is, however, an exciting place for booklovers to visit, at 1860 *Avenida Santa Fe*. The building is quite grand, but the entrance is unimpressive. Nevertheless, enter *El Ateneo*. Around a million visitors a year do so.

In 1919 the building was the *Teatro Grand Splendid* – and it still is splendid. In its time it has been a radio station (*Radio Splendid*) and a cinema, where tango singers performed. By 2000 the building was under threat of demolition. Then *El Ateneo* publishing house stepped in and bought it and turned it into a bookshop, a splendid one, of course. There is a café, baroque-style boxes with easy chairs, a cupolo with the original frescoed ceiling painted by Nazareno Orlandi. Most of the books are in Spanish, but there is a small English section, and upstairs CDs are sold

Tango Festival in Paris

Festival Paris Banlieues Tango is an idea we could take on board for our cities with burgeoning tango scenes. It is tango in 'the suburbs' – 6 weeks when Paris and its outskirts celebrate tango across 20 venues. October 10 – November 30
See festival-Paris-banlieues-tango.fr

Celebrate Bastille Day with tango in Melbourne

On 14 July, two of Melbourne's tango groups will be dancing at **Czech House**, 497 Queensberry Street, North Melbourne. **MPG** (Melbourne Practica Group) holds its AGM at 1.30 – 2.30pm, followed from **2.30 - 5.30pm** by their **Open Practica**, with a red, white and blue theme for Bastille Day. Dancers can take a break for a quick meal before the tango continues with the regular **Melbourne Tango Milonga**, with class 6.30 – 7.30pm, and milonga until midnight.

Choreography

Typography is language made visible. It's not the black ink that's important – it's the white spaces in between. When print is set up in a letterpress, the white space is built with blocks of metal, before the typeface is inserted.

And so it is in the design of good dance – choreography for stage performance or improvisational design for the social floor. Continual movement is as dulling to the senses as an ongoing barrage or 'white wall' of sound. As rests mark breaks in music notation, so stillness and pauses punctuate and put focus on elements of the dance. The stillness in tango dance is like white spaces in typography, and negative space in sculpture. Positions of the dancers' bodies frame and define space, and the shapes and passage of movement create two & three-dimensional visual components.

Australian Culture

Do we have a culture? A former Prime Minister was reported to have said that Australia is 'the a***-end of the world'. The quoted PM was not the newly departed Julia, who may now be wondering if that earlier PM was right.

A former English cricketer joked that Australia is a country that has no culture, but of course we know better – even if the rest of the world does not. North Americans have been heard to ask if Australia is near Switzerland and Germany – One international paper reported this week on the ditching of the PM of Austria.

Australia is an ancient country, and a young one, evolving continually. Some things take more time than others. We welcome people from other places (eventually) and absorb and adapt elements of their culture. Those who stay must come to terms with this land and our fragile environment. Our cities are citadels, like Buenos Aires, attempts to protect newcomers from the unknowable elements that have formed this land. Australia has a strange beauty and power, and a rich artistic legacy that is growing stronger.

We will have a productive future if we work to develop greater cultural understanding, and embrace differences. From challenges, we can forge new traditions and shared ideals. Together, and sometimes painfully, we work towards consensus, working out what things are important, and how we can respect and show common decency to one another. Occasionally, we forget this and we, and our social fabric, suffer. At heart, ordinary Australians believe in a sense of fair play, and in the dignity of their fellow man.

Australia mourns a great Australian, lead singer of the Aboriginal band, *Yothu Yindi*. It is customary, culturally, not to use the name of the recently departed. Sadly, this fine man died, too young, from kidney disease, too common a health issue for his people. *Yothu Yindi's* landmark song, '*Treaty*', was an appeal to honour a commitment to establish a treaty with indigenous Australia. The treaty did not happen, but the song entrenched itself in the psyche of our nation.

In 'Saturday Reflection, *Australia has no culture? You've got to be joking*', (The Saturday Age, June 8 2013), Martin Flanagan writes that he believes that the reason for the popularity of the song *Treaty* lies in the *djatpangarri* – the Aboriginal traditional dance song, embedded with a rock tempo in the middle of the track, the pulsating *didgeridoo*, followed by the electric dance footage. It belonged to every Australian.

This is a line from the song: '*Nhe djatpayatpa nhima gaya' dhe marrtjimi yakarray*

It translates as: '*You're dancing, you improvise, you keep going, wow!*'

NARCISSUS



In 1911, the *Ballets Russes* staged their version of the Greek myth about the vain young Narcissus, who broke the nymph Echo's heart, and then fell in love with his own reflection, forgot to eat, died, and was turned into a flower. Daffodils and jonquils belong to the *narcissus* species, also polyanthus.

Narcissus, the man not the flower, got a sideways mention in the extract of Adam Smolka's story, '*The Hotel Fakir*', published last month. Adam wrote that Narcissus doesn't dance tango. We're not sure that he doesn't, but we suggest that he shouldn't dance tango. Narcissus is not the kind of partner a dancer wants.

The formal definition of a narcissistic personality disorder is a person who has 5 or more of the characteristics listed below.

(*Becoming Us, Loving, Learning & Growing Together*, Elly Taylor, The Age, May 13, 2013).

1. A grandiose sense of self importance
2. Is preoccupied with fantasies of unlimited success or power
3. Believes they are special or unique and should associate only with other special people
4. Requires excessive admiration
5. Has a sense of entitlement
6. Is exploitative of others
7. Lacks empathy
8. Is envious or jealous of others, or believes others are of them
9. Acts arrogantly or haughtily

Back pain and other disorders

If we still walked on four legs, back pain wouldn't be an issue, but one of our ancestors stood upright (to get a better view) and ever since, we've been suffering the inevitable consequences of the downward pressure of gravity on our spines. We're all shorter at night, after a day of being upright, than we are in the morning, after resting horizontally all night in bed.

Men of 'a certain age', with vertebrae suffering degenerative wear and tear, are vulnerable to what is commonly called 'slipped discs', when the intervertebral discs 'slip' and cause pressure on nerves as they exit the spinal cord.

Treatment is usually a combination of rest (first), stretching and physiotherapy (later). Sometimes surgery is recommended: removal of the ruptured disc, or fusion of unstable vertebrae. Sometimes symptoms persist after surgery, and the patient is left with chronic back pain.

A microbiologist at Birmingham's Queen Elizabeth Hospital thinks a hidden infectious organism causing a low-grade infection might be the culprit. Australian experts, specializing in the field of back injury, chronic pain and rehabilitation, remain skeptical about this.

Thirty years ago an Australian researcher, Barry Marshall, won a Nobel Prize for discovering that stomach ulcers are caused by the bacterium *Helicobacter pylori* (and not faulty diet or stress and anxiety).

Scientists, in laboratories across the world, are working to find answers (or clues) to the causes of diseases that blight modern societies - cancer, diabetes, Parkinson's disease, cardiac disease, multiple sclerosis, and rheumatoid arthritis – and courageous patients are volunteering for research program.

Thanks to Canadian research with elderly people, we have proof that dancing tango regularly helps improve balance, posture, & motor coordination, as well as multi-tasking. And a recent ANU study revealed that dancing tango had a positive effect on mood disorders, with reduced feelings of depression and insomnia that lasted for months after the tango trial study had concluded.

New Australian Tango Writing

Sponsored by Tango Friends Australia Inc
A not-for-profit Tango Arts association

THE FIRST

By Paul Mabarrack

The first DVD he received in the mail aroused his curiosity so instantly, he slid it into his laptop and carefully angled the screen away from the sight line of his office door.

The music came first. Tango. Damn the tango. That music his wife played, the only music she now played. The picture flickered into life, and he froze. It was her, dressed as he has seen her dress, when she heads out to dance. Only more so. More make-up, more shimmer, and more heel.

The camera aimed at her, and captured her intent focus across the room. Her eyes seemed to hit upon a source moving toward her. A stranger's frame filled the vision, and she sprang to her feet, stretched out her hand into his, stepped onto the dance floor, and then, confidently, and naturally, into his arms.

Then the disc ended. He clicked it out, and threw it into his desk drawer. He looked again for the note...where was the note? - The note from a friend, a warning note, perhaps a demand for money in exchange for betraying a man's wife. Exposing her secret.

Puzzled, pre-occupied, he twisted his mind back to his work. Then drifted back to that scene three years ago. The friends' wedding, where his wife first saw tango. He recalled that look on her face... her first taste, the awakening, the beginning of what he now sees as her compulsion.

She begged him to join her, to come, with her, to those lessons. He begged off. She said she was going without him, that nothing would stop her. And she did, and nothing did, or could.

Two weeks after the first, the second disc arrived. He tore open the small neat package... again, certain this time that there would be a message. A demand. Again, there was nothing.

He wasted no more time, he clicked the disc on, and his eyes scanned the vision, looking for her. Yes! There she was, among the crowded dance floor. This time with another man. Her eyes seemed dilated, unseeing, trance-like. Her movements in response to his, a submission to his will. Yet she also seemed alive, and poised, and equal. My wife, this is my wife. I barely recognize her, I have never seen her transported, so eager to be.

Yet there was an evening, once, where she was more eager than he had ever remembered. That was the night two years after she commenced her lessons, when she announced that she was going to a milonga.

Yes, he was invited. No, he declined.

She would go; he would not. She left for the milonga, and to him it seemed, for a while, that she had also left him.

The third DVD arrived in the same plain paper as the first and second. He held this one over... he knew she was at lessons that night. After dinner, she left. He went through the motions of a half-hearted search for the note that should have been there, and that he had come not to expect. He placed the disc in the player in the living room, and sat back as the room filled with the music, and the screen filled with dancers, some of whom he was now beginning to recognize.

This time his wife stayed front and centre. Just her, with her partner, all other eyes on them alone. The man held her like a treasure, like a lover. She closed her eyes, and gave herself up to the music. Then he saw something he had not seen in the previous discs, another male dancer tapped her partner's shoulder, and took up with her.

Again, she closed her eyes, and gave herself over.

Then, another, and another.

With every man, she yielded in the same way. And at last her husband saw it.

It was the music she adored, it was the music that cradled her heart. It was the tango that re-created her, into the woman he saw on those recordings.

The music ended, and the crowd around her clapped, and sang to her birthday, and raced to hold her, and be with her.

The camera stilled, she turned to it, and spoke, to him, with eyes so bright, so full of yearning:

"My darling husband. This is where I wish you to be. With me, in this music, holding our hearts as one. On this, my 50th birthday, I invite you to dance into my heart, to dance the tango with me. Come. Please, say you will." The picture faded.

He covered his face with his hands and slumped forward. He had been given another chance, and the weight of it bore down on him, and crushed his pride, and filled him with something new.

A new light, a miracle, the possibility of a new beginning.

About the author

PAUL MABARRACK has been published in professional journals in Australia and the US, and he turned to writing about tango in response to the initiative of Tango Friends Australia. His poems have earned Judges' Commendations in past Australian Tango Poetry Competitions. This year Paul entered two works in the Australian Tango Short Story Competition. One received a Commendation, and 'The First', the story of an intimate experience of tango, won Third Prize.

Paul lives in an 1870's cottage in the city of Adelaide with partner Jill. He grew up in Adelaide, and then worked in Papua New Guinea, Sydney, and Brisbane, before returning to live in Adelaide. His day jobs have encompassed organizational psychology, senior corporate roles, and his own businesses. Currently he runs an online retail business.

Paul was drawn to Tango after witnessing a friends' rehearsed wedding dance. He then saw Adrienne and Andrew at the same friend's 40th birthday, and was smitten.

He says, "To dance tango, to dance it well, is a gift we dancers alone may share, but then to express that in poetry or story writing, is to pay homage once more, to deepen our intuitions, and our knowledge of tango's place within us."

Paul also dances with Amber, a 20-year-old quarter horse, most Sunday mornings.

"She knows all the moves, and follows with grace and poise."

Good tango events to attend

MPG Christmas in July Milonga at Oakleigh Town Hall, 142 – 144 Drummond Street, Oakleigh, **28 July**, 7.30 -11.30pm (Info – jerry.nairn@yahoo.com.au)

Milonga 100 at the Fitzroy Town Hall, celebrating a century of social dancing and tango, & organized by teachers of the Melbourne studios working together, **17 August**, \$35/30 apptango@gmail.com



Maria de Buenos Aires at Melbourne Recital Centre, 21 – 24 August - Astor Piazzolla's surreal little operetta, critically acclaimed, stunning production from Victorian Opera & Leigh Warren & Dancers, with the extraordinary Cherie Boogaart starring as the tragic Maria, & Andrew Gill as the Tango Man. www.victorianopera.com.au/what-s-on/maria

TangoConca Dance Tour to Argentina, 29 Aug – 8 Sept. www.tangoconca.com

My Latin Heart concert show with Argentine-born baritone José Carbó, guitarists Slava & Leonard Grigoryan, & tango dancers Adrienne & Andrew Gill, at Elisabeth Murdoch Hall at the **Melbourne Recital Centre**. One performance only - **Saturday 7 September, 7.30pm**
<http://www.melbournerecital.com.au>



Festival City Tango in Adelaide, **6 – 8 September** – The program has no classes, just social dancing, and a chance to experience tango in Australia's foremost festival city with like-minded dancers. The event includes, one Practica, Asado, & three Milongas with different organizers and DJs, in different parts of the city. Some billeted accommodation is available. Bookings are open. www.festivalcitytango.org

Tango in Shepparton, 14 – 15 September. City and regional dancers are invited to a fun weekend, to help Bruno Giorgio (ex SA dancer & Goulburn Valley Health's new specialist medico) launch a community tango group for Central Victoria. A Saturday Dinner Dance will introduce tango to the locals, with social dancing, performances, introductory workshop & tango talk. An open-level 90-minute workshop on Sunday with Rina Joy Koseki is included in the dinner dance cost. Shepparton is the main town in the Goulburn Valley fruit-growing region, and is home to a flourishing multi-cultural community. The Shepparton Gallery houses a fine collection of Australian pottery. A range of accommodation is available. Information and Dinner Dance Bookings: brunogiorgio@internode.on.net

Tango Encuentro in Hobart, October 25-27 www.tangoencuentro.com.au or phone 0438 300 753. This is a celebratory weekend of workshops, milongas & performances. All events are around the historic waterfront area, with the main milonga in the exquisite old Hobart Town Hall, the perfect night to really dress for the occasion. Mantra Apartments (next door to one venue) offer tango people a 10% discount on accommodation www.mantra.com.au Check for cheap flights.

Tango around Australia:

HOBART TANGO

Jenny & Vince Merlo (0438 300 753 & 0427 479 217) **Tango Milongueros**. Classes, milongas & practicas, performances & events. Email: tangomtas@gmail.com. www.tangomilonguerotasmania.com or Facebook

Tasmanian Club de Tango: tasmaniantangoclub@hotmail.com & www.tastangoclub.wordpress.com

DARWIN TANGO

Northern Tango: Kelly (0448 664 593), Belinda (0402 244 483) or Carol (0435 531 995) northerntango@gmail.com or <http://sites.google.com/site/northerntango>

MELBOURNE TANGO

Sidewalk Tango, David Backler @ 327 Swan Street, Richmond. **Tango Noir Milonga: First Friday of month, 9pm – 1am, \$15. Classes: Monday (3 levels) & Wednesday (basic & inter) then practica 9 – midnight.** david@sidewalktango.com.au or www.sidewalktango.com.au/melbourne-tango-events

Solo Tango. Alberto & Natalia's milonga, last Saturday of month, 154 Liardet St, Port Melbourne. For class details albertocortez@bigpond.com Ph: 0411 665 454

Tango Bajo. Bill 0416 015 327. La Mision Milonga every Saturday: Class, 8.30pm, dancing 9pm till late (usual price \$15) Wed classes, Beginners; Inter & Advanced @ 73-75 Union St, Armadale. General enquiries 0419 826 061

Tango Tambien. Thu, @ St Catherine's Church, 406 Kooyong Rd, Caulfield South. Sunday workshops 9,16 & 23 June, 3.3-5pm (\$60) & Siempre Asi Milonga last Sunday of month 3-6pm, \$15, Dance be In It Studios, 73 -75 Union St, Armadale. \$15. New 8-week course Clifton Hill, Friday 7 June-25 July, 8-9pm, or Saturday 8 June – 26 July, 3-4pm, Community Church of St Mark, 100 Hodgkinson St, Clifton Hill Leigh 0410 257 855 www.tangotambien.com Email leighis@fastmail.fm

Chris Corby – Ph: 0423 388 799. Mondays, 7-8pm, Essendon Danse Academy, 305 Buckley St, \$15. Chris_corby@hotmail.com

Tango Butterfly. Dana Parker 0403 192 867 –info@tangobutterfly.com.au. Classes, practicas & Monday La Milonga de las Mariposas, 1543 High St, Glen Iris. www.tangobutterfly.com.au Contact dana@tangobutterfly.com.au

Viva. Christian Drogo's **Tango Bar Milonga** on last Fri of month. 1/241 Smith St, Fitzroy. Doors open 7.30, open class from 8pm, then social dancing till late. Private Lessons, Group Classes & practice on different nights

Melbourne Tango hosts milongas @ Czech House, 497 Queensberry St, North Melbourne on the second Sun of each month – class @ 6.30, milonga from 7.30 pm.

Project NFT (Neo Fusion Tango). rjh@keypoint.com.au 1st & 3rd Sunday of month, from 7pm. 1st floor, Palace Hotel, Camberwell, 893 Burke Road, opposite railway station and on tram route 72, stop 64

TangoMelbourne – reneefleck84@gmail.com or info@tangomelbourne.com.au

Classes, practicas, pop-up milongas

Melbourne Practica Group Inc is a non-aligned community organization running open & structured Sunday practicas, 3-6pm, and other events to promote social tango at Centrestage Performing Arts School, 15 Albert Street, Brunswick East www.melbournepractica.org

Well-researched tango site www.verytango.com Go to website to advertise a coming event.

COMMUNITY TANGO IN GEELONG: Elegant tango for social dancing. No previous experience or partner needed.

Normal Schedule: First Monday of month 7.30 pm Group Class, 8.30 -10.30pm **Milonga del Sur + supper. \$5.** Third Wednesday of month 8 – 9.30pm Group Class & Practice. \$3. Newcomers & visitors always welcome.

**** Wednesday 19 July, Special workshop night (open level) with Rina Joy Koseki & Nadim + supper, 7.30pm, \$15** @ Christ Church hall, corner Moorabool & McKillop Streets.

Private lessons available by arrangement. Contact: richardandpam@mac.com Phone 041 753 1619.

Go to www.southerncrosstango.com.au for links with other Australian & overseas tango groups.

ADELAIDE TANGO

TANGO ADELAIDE CLUB – Milongas & Practicas

Club Milonga (1st Saturday of the month)- Saturday 6 July, 8pm – late at Druid Hall, 2 Cassie St, Collingswood. \$10/7. *Café Tango* – Sunday 28 July, 4-7.30pm at St Matthews Community Hall, 67 Bridge St, Kensington. \$10

www.tangoadelaide.org

TANGO SALON – Classes & Milongas

Comme il Faut Milonga (3rd Sunday each month) – Sunday 21 July, 4pm – 8pm at Mt Osmond Golf Club, \$10.

www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO – Classes, Practicas & Milongas

Dom Polski Milonga (2nd Saturday each month) - Saturday 13 July 8pm – 12, 232 Angas St, Adelaide. \$10. Workshops with Sebastien Arrua & Karina Colmerio, 24-28 July. *10th Anniversary Milonga* – Saturday 27 July, 8pm – 12, at Unley Town Hall. \$20. www.siempretango.net.au

SOUTHERN CROSS TANGO – Classes, Practicas & Milongas

Tango By the Sea Milonga (2nd Sunday of the month) – Sunday 14 July, 4-8pm at Henley Sailing Club, 1 Esplanade, West Beach. \$12/10. *Tango Luz Practica – Thursday 25 July, 7-10pm* at Thebarton Community Centre, cnr South Rd & Ashwin Pde, Torrensville. \$10. *Tango Luz Milonga – Saturday 31 August, 8-11pm* at Restless Dance Theatre, 234a Sturt St, Adelaide (enter via Arthur St). \$12 www.southerncrosstango.com.au

SOUTHERN CROSS TANGO

MONDAYS

Current Course: Monday 3 June - 22 July 2013; Next 8 Wk Course starts 29 July 2013

Beginner 7pm; Intermediate/Open 8pm @ The Hungarian Club, 82 Osmond Tce, **NORWOOD**

TUESDAYS

Current Course: Tuesday 4 June - 23 July 2013; Next Course dates tbc

Beginner II 7.30pm @ The Aldgate Memorial Hall, Kingsland Rd, **ALDGATE**

WEDNESDAYS

Current Course: Wednesday 12 June - 31 July 2013; Next 8 Wk Course starts 7 August 2013

Beginner 7pm; Intermediate 8pm; Advanced 9pm

@ Thebarton Community Centre, cnr South Rd & Ashwin Pde, **TORRENSVILLE**

THURSDAY - PRACTICA

Weekly Thursday Practicas, 7-9pm @ Thebarton Community Centre, South Rd, TORRENSVILLE

SATURDAYS - Technique Training, Special Courses & Private Tuition

Tango Technique Training for Women with Adrienne Gill

Saturday 6- 27 July 2013, 9am - 10am (Open Level)

MONDAY - SATURDAYS - Private Tuition

Various times available @ Southern Cross Tango Studio, **SEACLIFF**

COMMUNITY TANGO IN GEELONG (Victoria)

First Monday of the month: Tango Group Class 7.30pm, Milonga del Sur 8.30-10.30pm

Third Wednesday of the month: Group class & supervised Practica, 8.00-9.30pm

Vic Teachers: Pamela & Richard Jarvis - Ph: 0417 531 619 richardandpam@mac.com

@ Christ Church Hall, cnr Moorabool & McKillop St, **GEELONG**

Southern Cross Tango - Andrew & Adrienne Gill -

Ph: 0419 309 439 sctango@bigpond.com

www.southerncrosstango.com.au

