

TANGO AUSTRALIS

AN AUSTRALIAN TANGO JOURNAL

September 2011

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

Critical discourse ...

Perth's Mace Francis' Big Band appeared at the atmospheric, Qdos Gallery, in the bush behind Lorne, Victoria, on an Australian tour *en route* to the Tasmanian jazz festival. A talented line-up of jazz musicians presented a dense tapestry of music that hit the groove. It was a generous program of original, loud, complex and interesting numbers. Be prepared for jazzy music in a cortina in DJ Richard's play-list at a future Geelong tango event. It will be a track from the band's Chinese Whispers CD (an ongoing improvisational collaborative project).



Photograph by Frank Stomski, 'Jazz Musician' sculpture by Geo Francis
'Peacock' by textile artist (& tango dancer) Igora, draped across a Venetian glass bust

Reviews are part of a cultural landscape. Artists create; others pass comment and evaluate. Australian laws influence what can be said publicly, not in itself a bad thing, for an unfair review can kill a show, exhibition, or enterprise. Lawyers vet newspaper articles before going to print, politicians and public figures use law courts to silence criticism, and teachers carefully choose words for student reports.

American writer, poet and satirist, Dorothy Parker left a legacy of witty observation of 20th century arts and foibles. *'This is not a novel to be taken lightly'*, she wrote. *'It should be thrown with great force'*. She observed that *'Katharine Hepburn delivered a striking performance that ran the gamut of emotions from A to B'*. Would that be published today? It's often quoted. Whether Parker's reviews were justified or not, you can't help but acknowledge the lasting power of that lacerative wit.

Australian art critic Robert Nelson can go for the jugular in his reviews, albeit in an erudite, academic way that obscures the blade. His convoluted turn-of-phrase can confuse readers. He was lukewarm, recently, about an exhibition of contemporary Chinese art.

Here's an extract from an Age review of a companion concert to the Viennese blockbuster exhibition by critic Clive O'Connell: *'While you could admire the musicians' ambition and persistence, their improvisation proved to be cut from an unchanging cloth and one with dour colours, pretty much at odds with the swirling drama suggested by... (the artworks)'*.

Brave is the artist who puts himself and his creative work out there, yet the print medium is a playground compared to uncensored Facebook & Twitter commentary. Here anything can be written, and it has created a new environment for un-moderated criticism with little regard for conventions of decency, fairness or truth.

A positive view of the critical-review process, from the artist's side of the fence, was offered when British photographer Rankin discussed his latest book *Open* with Zara Wong (*Harpers Bazaar Australia* August 2011). Rankin said, *'There's a gestation with all exhibitions and books you do ... but actually doing interviews about them and seeing the work hanging in a gallery helps you understand it a lot more than actually putting it together'*.

Art requires – even demands – artists and audiences look at things in a different way. There is an element of discomfort in things that are new. *'It's important to create imagery that makes you question and reconsider your value system'*, said Rankin. Not just visual imagery but other creative expressions, like music, dance and literature should fire the imagination and challenge. That is why we support Australian tango artists, photographers and writers, and publish thoughtful and thought-provoking new tango stories and poetry when we can.

Should tango be enshrined and embalmed as a cultural icon? Should it be predictable, or comfortable like an old shoe? High-profile cobbler to the world's fashionistas, Christian Louboutin (of glossy red sole fame), rejects the concept of comfort. *'You're abandoning a lot of ideas when you are too in to comfort.'*

Arts discourse should inspire us to think critically in our own appreciation of tango. Do we want originality and new expressions of imagination, or comfort and safety? Is predictability good for tango? Why do dancers repeat the same moves, over and over again, onstage or in a *tanda* at a milonga, regardless of the music? When there is little relationship between dance and music, or emotional content, is it because too many elements are cut from that *'unchanging cloth of one (if not dour) colour'*?



A rich palette of components will not bore. Audiences might be confounded, but they will also be interested and challenged. That, surely, is a role of Art. The surprise experienced with different partners is a pleasure of the milonga. The Art of Tango is ever changing. Tango goes where it has to, regardless of the wishes of those who want to stop its evolutionary progress, at home or abroad. Tango's delight is that good dancers reinvent the dance, making each experience fresh and vibrant. The desire to hold too tightly to the past, to want things to remain always the same, leads, eventually to entropy, decay, and ultimately loss. A tango mantra could be: *Attract and embrace me; nurture me; engage and*

interest me for one tango, and I will remember this dance for life.

(Image: Tango inspired painting by Jan Francis, photograph by Frank Stomski)

Book Review: 'Heart of Tango' by Spanish writer Elia Barceló, published in Britain in English translation by Maclehose Press, 2010

Another good bookseller, Readers' Feast (Melbourne), is down for the count, but two hardcover treasures were garnered at the closing sale. The first was a cookbook, *Terre a Terre*, named after a UK vegetarian restaurant we'd never heard of, but will go out of our way to visit one day because photographs of fanciful dishes invented by their chefs are gorgeously tempting and amusing, and the recipes work. The second find was a small volume (nice to behold and hold), 'Heart of Tango'.

This book is neat and well crafted, with no wastage of words. Most of the story is told in the first person by different characters. The cover image gains meaning as you get enter the book's world. A salmon-pink sweep of satin, moulded to shapely hips, swirling out at the hem, is a remnant of sinuous movement of a woman 'swaying in the wind like a flower', a visible echo, memory of a moment past. The woman pictured has to be a tango dancer. Her feet are in closed position, at the end of the dance. Like artist and tango dancer Terry Guida's abstract sculpture 'Embrace,' the cover image whispers of zero hour, tango's time of absolute ending and absolute beginning. (Image: 'Embrace' sculpture by Terry Guida)



Homero Manzi's *Tal vez sera su voz* (1943) is quoted in full, a prologue to a narrative that is part tragic love story, part ghost story, linked with meditations on tango. In Manzi's lyrics, a bandoneon moans, shadows gather, the shades of *Griseta*, *Malena* and *Mariester* are evoked, along with a shining satin dress. Maria Esther is a character in *Heart of Tango*, the heroine's friend fated to die in childbirth. We know who was the inspiration for the tango *Malena*, but who was *Griseta*? Why this poem?

Griseta is an old tango by Enrique Delfino, the composer who created the musical form of the romantic *tango cancion*. Lyrics are by José González Castillo, who had read *Scenes de la vie de Boheme*, the work that inspired Puccini and his opera *La Boheme*. *Griseta* is Spanish for the French *grisette*, a name applied to seamstresses and working women who wore dresses of grey cloth stamped with flowers. In the 19th century young bourgeois women of loose morals were also called *grisettes*.

Griseta was the flower of Paris brought to the *arrabales* of Buenos Aires, where "in the crazy ramblings of the cabaret the sweet melody of some tough tango guy encouraged her illusions. Of course she came to a sad ending. It had to be. 'The Argentine tango is the only contract that cannot be broken.'

A man dances at a milonga in Innsbruck, 'finding something that I had had to forget in order to keep living, something that filled me now to brimming over with its vastness'. It was, a wordless encounter, a woman's body bending to his desires. They were 'single body unfolded into two figures and united by music'. After the milonga he waits in vain for the woman. In his pocket, later, he finds a folded piece of paper with a name and address of an abandoned *La Boca* house.

Like *Griseta* in the song, Natalia is seduced by tango and falls in love with a dancer. An immigrant too, she lives in *La Boca* with her father. Her loveless marriage to a large, redheaded German sailor, and her unconsummated tango love affair with the dancer are both doomed, but a touch of magic realism ensures that the dream of tango passion stays alive. *Heart of Tango* will retain a place on my library shelf.

'Men seldom make passes At girls who wear glasses' ... Dorothy Parker (or do they?)

Physical appearance is but one factor in determining whether a man invites a woman to dance with him – and, for most *milongueros*, whether or not she wears glasses ranks low in a list of requirements. Near and long-sighted lovelies take heart ... Pablo Veron wears quite fetching little blue glasses.

Be assured, girls who wear glasses do get 'passes' at milongas, or, rather, they may be recipients of meaningful direct stares of the *cabaceo* tango ritual in which a woman makes an acknowledging nod in response to an almost imperceptible (to an outsider) invitational nod from a man towards the dance floor. To catch that nod and determine if it is actually intended for her and not another woman seated behind, a girl must be able to see. However, this girl removes her glasses and leaves them on her table when she goes onto the dance floor, because within the tango embrace the glasses get in the way. In the dance she closes her eyes and sees with her skin.

Carlos Costes & Amanda Michels visit Geelong

Geelong's dancers had a good night working with visiting Argentine tango professional, Carlos Costes and his diminutive Adelaide-born wife Amanda. Currently resident in New York, the couple is touring Australia and visiting as many tango centres as they can. None of the Argentine dancers Carlos spoke with before coming down-under had heard of Geelong. Wonder why not?

Carlos and Amanda returned to Geelong to do a charity performance for a High Tea to raise funds for the restoration of historic and heritage-listed Christ Church. Zaman brought an entourage from Melbourne to see Carlos and Amanda dance and support the event, Alberto & Natalia came, and Community Tango in Geelong people turned out in force (*photographs by Graham Clarke*)



Positive tango teaching

There is a strong relationship between social, emotional learning and physical learning in tango. Teaching adults can be a challenge, with learning patterns established and habits entrenched. If past learning experiences have not been good, a tango teacher will need to sensitively address student issues like low self-esteem and lack of confidence, negativity, attention-seeking behaviour, and resistance to change, at the same time as they are working to transmit subject content. High-achieving adults can find it hard to adjust to being beginners in another field and

having to learn a new set of skills from scratch. With couples, difficulties can be multiplied. Older dancers might seem to catch on quickly to something new, but forget whatever it was soon after. Young dancers might quickly grasp a figure, but not work at it to gain true mastery, or understand when it is appropriate to use it.

We forget how hard it was – and how long it took - to learn and perfect physical and cognitive skills we take for granted as adults. It takes time and multiple repetitions to train brains and bodies. In order to learn, we need to try, and then keep working at it. Nothing attempted, nothing gained. We learn through our failures. Julio Balmaceda tells his students to *'get out there and make a mistake'*. This is much better than being frightened to try. When we get something right, and repeat it numerous times we reinforce it. After experiencing something many times with different partners, students begin to understand what is right for tango, and what works for them.

Within any group class there is a wide range of abilities. We are all individuals. Emotional issues that students may manage in day-to-day life or in the workplace, may come unhappily to the fore in the challenging task of self-learning and adaptation necessary to become a competent tango dancer. If students can be helped to develop and reinforce positive attitudes, like persistence and mutual respect, and social skills to get along with others, then they become better learners. If the environment is pleasant and fun, the learning will be even better.

Tango: international playground or battlefield?

'Play is where you experiment and find out who you are and what you are capable of.' (Professor Anita Bundy, University of Sydney academic)

Play is rare in adult life. Laughter and play go hand in hand in childhood, and get lost in the serious responsibilities of adulthood, yet games and play preserve a largely invisible culture. Australia's inspirational creative dance teacher, Mrs Merle James, almost 90 years old and still teaching, gives students in her Body & Mind dance class a weekly licence to play that spills over into relationships and everyday life. And now comes news that Chunky Move, Victoria's flagship contemporary dance company, is staging a show called 'It Sounds Silly' based on childhood recollections.

A research project investigating 'Childhood Tradition and Change', a national analysis of Australian 'playlore', found more to child's play than meets the adult eye. Until a school community commissioned a children's play researcher to do a playground survey, they had no idea of the importance of a steel and timber structure in their yard. Earmarked for redevelopment, they found it could not be touched, because generations of local children had been playing a unique version of 'Cat & Mouse' game, specific to this structure. Without adult intervention (or knowledge) the game's traditions have been passed on. At the start of each new school year the Grade 6 kids pass on the rules to their little Prep buddies.

Tango is our site-specific 'cat and mouse' game – with different styles belonging traditionally to different structures, be they neighbourhood milongas like *Gricel* or outdoor rotundas like *La Glorieta de Barrancas*. Tango was passed on too, before the advent of tango schools – from fathers to daughters, mothers and grandmothers to sons and grandsons, and older men to lads, who first had to learn skills dancing the

follower's role before being allowed to lead. Tango is a form of adult social play, where dancers experiment and find out who they are and what they are capable of.

As with all playgrounds, rules and codes govern tango behaviour. What you discover – or learn – in tango, stays in tango. And this is how it should be. Otherwise, who would give him/herself to a stranger in tango? When the dance ends, so does that relationship. It surprises new tango dancers in Buenos Aires to realise that the person they shared a wonderful dance experience with yesterday may not even acknowledge them today. Every tango is a new beginning. Every tango ends. We remember the experience because it is transitory. *El abrazo* is the tango embrace, the hug that belongs in the dance. When we dance tango we permit others to enter our otherwise personal space. In other areas of our lives such proximity would not normally be allowed, but in tango, for that 3-minute relationship, we step outside normality. Then we part. Then we remember. That is tango.

However, things in Buenos Aires tango 'playgrounds' seem not to be too playful currently, if a story by Matt Moffatt: [Dance of love sparks a bitter legal battle](#), subtitled 'Foreign dancers are not welcome by some Argentines', (The Australian, July 22, 2011), is anything to go by. Australian-born and bred tango lovers may share a sense of *dejá vue* on reading the story. For who amongst us has not had the experience, at some stage of our tango journey, of having an Argentine-Australian tell us that we can't dance tango because we're not Argentine and therefore can't possibly understand tango, or of overhearing such sentiments delivered in Spanish in our presence - on the assumption that Australians don't understand the language either.

If classical ballet is a product of the Russian and French courts, does that mean that it is impossible for anybody from a different background to dance ballet, or to appreciate or understand it?

Last year a Japanese dancer and her Korean partner, competing in a tango contest in Buenos Aires were told their presence was not appreciated. '*What are foreigners doing dancing tango? You don't know tango,*' a woman in the audience said. This year the competition organisers inserted a rule stipulating that only '*aficionados and/or professionals of Argentine nationality*' could enter.

Some years ago, influential people in Buenos Aires decided that the city should capitalise on the worldwide interest in tango and do something to bring in serious tourism dollars. A world tango festival was launched and heavily promoted overseas. Respected tango figures were dispatched around the world to spruik for a Buenos Aires-based international tango competition. Even then, it seemed to some 'outsiders', that the agenda also set out to centralise tango and attempt to control the developments taking place in other countries. The local arm of the competition didn't capture as much of the general tango imagination here as Argentine organisers had hoped, perhaps because enough *gringos* had already been exposed to the kind of prejudice referred to above. Nevertheless Argentina's World Cup tango competition and festival have grown, and attracted 100,00 visitors to Buenos Aires last year.

This year, local Buenos Aires playground rules were challenged when three foreign dancers sued competition organisers to have the results annulled. A judge ruled that the no-foreigner policy was unconstitutional and ordered a competition re-run, writing in her judgement '*Art has universal transcendence*'. Local dancers did not agree.

Competition organisers offered a side-contest for non-Argentines, but the foreign dancers' Argentine lawyer said that shunting non-Argentines into a tango ghetto isn't acceptable. She believes that the competition barriers might stem in part from anxiety that more foreigners are better at the national dance than the natives – or have more money to spend on lessons. Another BsAs tango spokesman said Argentines must come to grips with the fact that they no longer have a monopoly on the dance.

I don't like to be the one to break the news, but there hasn't been a monopoly since tango went to Paris, and 1913 was designated the International Year of Tango.

Speaking of which...

Midnight Tango in the UK

An English friend sent a review of a tango show starring Strictly Come Dancing's Italian-born tango specialists, Flavia Cacace and Vincent Simone. You can google the lively show on Youtube.

Summer Tango Festival in Kythera

Another friend brought home a clipping about an August Greek tango festival, with dance evenings held in various Plateias of some of the island's most picturesque villages. How sublime! No admittance fee is charged at the milongas. An open arms policy is applied. Anyone who can dance tango is welcome. <http://tango-op-kythira.blogspot.com>

And whilst we're talking of open, friendly events...

Australia's Summer Tango Festival: Buenos Aires at the Beach is moving to the Vales for 2012



(Photo: Willunga Basin, by Rosie Knott)

Organizers of Australia's long-running successful summer tango festival, **Buenos Aires at the Beach**, held at Anglesea in Victoria's Great Ocean Road region each January for the last 12 years, have announced a change of season and location for their 2012 festival. A change is as good as a holiday and so **Buenos Aires at the Beach** is going to the McLaren Vale-Willunga Wine Region of South Australia for the weekend of 20 – 22 April 2012. Autumn in the vineyards is a mellow season of stunning colour and dancing light to enjoy, and, never fear, beautiful Port Willunga beach is very close. As always, this festival will celebrate the best of tango in Australia, Australian-style. For 2012, there will also be a focus on something else Australians love to indulge in with their tango: great regional food and wine.

Buenos Aires in the Vales Tango Festival will kick off with an informal tango party with delicious food and dancing on Willunga Hill on Friday 20 April, followed by two days of workshops with excellent teachers, plus spare time to enjoy exciting excursions to sample local attractions. The festival will feature the gorgeous 'Vintage Tango' Show and gala black-tie Saturday evening Milonga with Adelaide's newest tango orchestra & Sunday Closing Milonga. More information will be announced soon, and will be available on the website www.southerncrosstango.com.au. Meanwhile, keep this April 2012 weekend free for the tango experience of your life. District accommodation listings will be available, so bookings can be made well in advance.

A tribute to a favourite place to dance tango as it celebrates its centenary. Happy Birthday Henley!

[Local history, extracted and adapted from the Commodore's Speech]

What has 14 feet and sails into the sunset? Seven couples floating out the door on a tango 'high' after dancing at Adelaide's popular **Tango by the Sea Milonga** at the Henley Sailing Club - Or the racing dinghy traditionally favoured by South Australian yachtsmen? The answer depends on which side of the bar you normally stand.

Tango dancers love a good storm at sea, because it provides the most dramatic backdrop imaginable for their dancing, in an upstairs room with walls of glass and a view of sea and the western sky. But bad weather has caused problems and heartache in the past for the Henley Sailing Club, celebrating its centenary this year.

A severe gale delayed the first race in 1911, but eventually, on December 2, 26 boats were able to race. 14-footers were the dominant dinghy raced in South Australia, and the only class accepted in the Boat Register until 1954. Boisterous weather and choppy seas disrupted the Club's second Opening Day the following year. By this time membership had grown from 10 to 120, assets were valued at 80 pounds and liabilities at 22 pounds.

Local residents objected to a proposal to construct a boathouse for the Henley Beach Sailing Club on the foreshore, on the grounds that it would impede their view (what's new?). Club Patron, Dr Tim Hynes graciously allowed the club to erect a 20' x 30' boatshed on the foreshore in front of his home. The 3-storey pavilion was built at the end of the Henley Jetty in 1915 and became the starting platform for races.

In May 1915 a storm damaged the Club's boathouses, and 'great efforts had to be made to rescue the yachts, which were housed along the foreshore'. War was declared and by 1916 the Club was virtually in recess. The Henley & Grange Sailing Club was formed. War ended, and by 1919 over 100 returned servicemen had joined the Club. Things moved along, foreshore facilities were improved, a sea wall was extended, and the Club was offered premises in the Esplanade sea wall, south of the Henley Swimming Pool in 1927. It was the Club's home for 25 years.

In May 1953 disaster struck, with the worst storm known to the coast. Sections of the seawall hundreds of feet long, together with steel and concrete electric light poles were reduced to a twisted mass. With the front wall breached, storm waves pounded the boats inside to bits and scoured away sails and spars. The boatshed, all fittings, fixtures and equipment and nine 14-foot boats, the Club's pride, were lost.

After the destruction a new building was proposed for land recently purchased near Breakout Creek at 1 Seaview Road. A prefabricated shed was used to store boats until the permanent clubhouse was built. Club members worked together to plant lawns, level sand hills, and build a ramp. The temporary clubhouse was ready in time for the opening 1954 season and the National 14-foot Dinghy Championships.

Construction began in 1956 of the present clubrooms, where Adrienne & Andrew of Southern Cross Tango have been hosting their beautiful **Tango by the Sea Milonga** on the second Sunday of each month since 2005. The western balcony, where tango dancers take a breather and admire the sunset, was added in 1969. A second room was added to the north-eastern lounge in 1982, to accommodate a membership that had grown to 300.

Tango dancers will be at the Henley Sailing Club, dancing in the lounge and enjoying a sumptuous supper in the adjoining room, when they come for SCT's annual Christmas Milonga on Saturday, 10 December 2011. The Christmas Milonga will take place, significantly, eight days and one hundred years after the Henley Sailing Club held its first race. Due cause for a double celebration!

'Maria of Buenos Aires' in the Brisbane Festival, 14 – 17 September

Leigh Warren & Dancers and Opera of SA present Astor Piazzolla's luscious little tango operetta, 'Maria of Buenos Aires'. See Southern Cross Tango's Andrew Gill in the role of the Tango dancer. Bookings www.brisbanefestival.com.au

3 Australian States, 3 Tango Festivals + A Streets Festival

Try to get to at least one of these exciting tango events – better still why not all four?

1. Festival City Tango, Adelaide 2- 4 September 2011

Weekend of practicas, milongas & Asado Saturday lunch. No classes or workshops, just social dancing. www.tangoadelaide.org

2. Sydney Tango Salon Festival, 28 September – 3 October 2011

Extensive program of workshops & milongas, featuring guest teachers Javier Rodriguez & Andrea Misse, Fabian Peralta & Lorena Ermocida, Sebastian Misse & Andrea Reyer, and Joaquin Amenabar. Bookings open. Book online via the festival website: www.stsfestival.com

3. Melbourne Spring Tango Festival, 27 – 30 October 2011

Popular Argentine dancer Alberto Cortez of Solo Tango presents a celebration of Australian tango talent at this Festival, with guest performing artists Pedro & Sophia Alvarez from Sydney and Adrienne & Andrew Gill from Adelaide, with Alberto & Natalia. Tango & Folkloric workshops with guest teachers. Themed milongas. <http://www.tangoargentino.50megs.com>

4. Tango in a new Geelong Festival, 8 – 9 October 2011

The powers that be have decided that it would be good for the city to breathe new life into the inner streets and lanes, and are supporting an initiative of the Business

(Public Relations) course at The Gordon: The Streets Are Alive Festival. One area would be a perfect place for street tango dancing in the warmer months – if authorities can be convinced that it's a good idea. So, this is a general invitation to local Community Tango in Geelong dancers and tango dancers from Melbourne to show solidarity and support the tango activities in Little Malop Street at 12.15 pm and/or 2.30 pm on Saturday 8 October. Alberto & Natalia Cortez and Solo Tango will be doing performances and public workshops. In between a band will be playing. If we show everybody how great tango is, there will be support at high level for future regular outdoor street tango dancing in Geelong and what a good initiative that would be.

MELBOURNE TANGO

Sidewalk Tango. David Backler has classes, Wednesday practicas & fortnightly 1st & 3rd 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 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 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 or get on the Monthly Calendar mailing list (or send event details) by emailing 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 or Tango Tambien on Facebook

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) – Practilongas – 1st Sunday of 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
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 - 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: 1st Monday of the month, 7.30 - 9.30pm. Class & Practica 3rd Wednesday, 8 – 9.30pm (Regular nights: \$3).

Coming up: **Streets are Alive Festival, Saturday 8 October**, Solo Tango in performance & workshop mode, 12.15 & 2.30 pm in Little Malop Street. Free event

Wednesday October 19, 8 pm, **Special workshop night with Milonguero Bill Featherston, from Melbourne**, \$3. Learn what works at the milongas – and why.

Tango Poetica, Saturday 19 November, 6 pm. Prize-winning poetry, dance performances, social dancing, art, music recitals, food. Delicious celebration of the creative life of Tango in Geelong Arts precinct. Donation of \$20 supports Tango Arts sponsorships of Friends of BsAs @ the Beach Inc.

Sat. 19 November, 2 – 3.30pm, Open level workshop, 'Tango Elegance' with visiting performance artists, Adrienne & Andrew @ Christ Church Hall, Geelong.

For information about the group, or bookings for Tango Poetica night or afternoon Workshop, phone 041 753 1619 or email richardandpam@mac.com

ADELAIDE TANGO:

Tango Salon – Classes & Milongas. No Milonga in September. **Comme il Faut Milonga – Sunday 16 October 4pm – 8pm** at Mt Osmond Golf Club.

www.tangosalonadelaide.blogspot.com

Tango Adelaide Club – Milongas & Practicas. **Club Milonga – Saturday 3 September, 8pm – late** at the Druid Hall, 2 Cassie St Collingswood. \$7/\$10. BYO Drinks & nibbles. **Festival City Tango – Friday 2- Sunday 4 September**, Milongas, Practica & Asado. Check website for details. . www.tangoadelaide.org

Siempre Tango – Classes, Practicas & Milongas. **Dom Polski Milonga – Friday 23 September, 8pm – 12** at Dom Polski Centre, 232 Angus St, Adelaide. \$10/8.

www.siempretango.net.au

Tango Tierra – Classes, Practicas & Milongas. Next date tbc, at Gilles St Primary School, 91 Gilles St, Adelaide <http://tangotierra.com.au>

Southern Cross Tango – Classes, Practicas & Milongas. **Tango by the Sea Milonga – Sunday 11 September, 4-8pm, romantic tango** at the Henley Sailing Club, 1 Esplanade, West Beach. \$12/10. Children (under 16 free). All welcome. Bring afternoon tea or supper to share, drinks available from the bar. www.southerncrosstango.com.au

SOUTHERN CROSS TANGO - South Australian Schedule

TUESDAYS

8 Wk Tango Course: Tuesday 6 September – 25 October 2011

Beginners 7-8pm; Intermediate 8-9pm

@ Kensington Centre, Hill St, KENSINGTON

WEDNESDAYS

8 Wk Tango Course: Wednesday 7 September – 26 October 2011

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 @ Deaf Cando, 262 South Tce, ADELAIDE.

SATURDAYS

Tango Training for Women:

Saturday 24 September – 22 October 2011 (no class 1 October)

Saturday 5 November – 3 December 2011 (no class 19 November)

2 Wk Semi Private Group Intensives: (4-5 couples only)

Front, Back & Butterfly Voleos - Saturday 8 – 15 October 2011, Inter, 10am -12.

Complex Ochos & Back Sacadas – Saturday 5 – 12 November 2011, Inter/Adv 10am – 12.

PRIVATE TUITION: MONDAY - SATURDAY @ 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: Group class & supervised Practica, 8.00-9.30pm

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

Ph: 0417 531 619 richardandpam@mac.com

Southern Cross Tango

Ph: 0419 309 439 sctango@bigpond.com

www.southerncrosstango.com.au