

TANGO AUSTRALIS

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Tango: a cultural bridge to healthy connection

When Solo Tango's Alberto & Natalia Cortez, long-time Australian residents but originally immigrants from Mendoza, Argentina, and Eddie Perez, perform for the public at the BLOKES DAY OUT at Johnstone Park in Geelong on Sunday April 3, another link in a chain of international friendship fostered by Tango will be reinforced. True blue Aussie Veteran Tanguero, Bill Featherston (a bloke who is dancing proof of the health benefits of tango) and talented Tanguera Gillian Hough will also dance.



Photographs from the first Geelong Bloses Day Out, taken by Terry Guida & Marilyn Galli



The Community Tango in Geelong group, under the administrative umbrella of Southern Cross Tango, is sponsoring Solo Tango's appearance. The group's display table this year will promote 'cultural fusion', health benefits, and the embracing of diversity fostered by Tango.

Art and images of tango

Paintings and photographs fill gaps in knowledge, sometimes making associations more effectively and economically than words alone. Art can express social conditions and the spirit of the times that might be missing from texts written from the perspective of a different era.

(Photo: Andrew & Adrienne Gill, Southern Cross Tango)



A friend gives beautiful books as presents, books that are decorative and informative, on topics like dance and art. One volume is full of lovely photographs evoking the era 1919 – 1939: *Paris, Between the Wars, Art, Style and Glamour in the Crazy Years* by Vincent Bouvet & Gérard Durozoi (Thames & Hudson).

Contemporary historians may paint with too broad a brush; their sources may be too narrow. The mistake of assuming that the only fashionable music to which people danced in this period was 'jazz' is commonly made. When the Great War ended some African-American musicians chose to remain in Paris and jazz clubs sprang up. But not everybody was dancing to this music. As with Argentina's rich multi-cultural influx, migrants flooded in, and refugees came from Poland, Italy, Germany, Austria, Hungary and Spain to work in mines, factories and workshops. Between 1921 and 1931, 74% of the population increase in France was due to immigration, and in this time visiting tango orchestras from Argentina, like Canaro's, were very popular.

One photograph in the book shows an outdoor cabaret in Montmartre in 1935 with lights suspended from tree branches, and people dancing what looks like a relaxed and elegant tango. Upright posture, close hold and body positions suggest tango. They are certainly not jumping around to jazz music in the style of Josephine Baker.

Side by side on following pages are two more pictures depicting dance, one labelled 'tango', the other alluding to scandalous elements of the Jazz Age. Both pictures are as transgressive as tango and jazz were at this time, reflecting shifting social morés, breakdown of class and racial barriers, and women's changing status.

The first picture is a reproduction of Kees Van Dongen's extraordinary *Tango or The Tango of the Archangel* (1922 – 1935), a painting that has been widely exhibited for fifty years. 'Google' the title to see an image. The date is too late for the European Symbolists' era, (890 – 1914), but the subject matter surely evokes the decadence, impending doom, and a sense of the internal world that lies at Symbolism's heart.

The winged 'archangel' wears evening suit (tails) with high-heeled black shoes, the face is concealed behind the female dance partner's neck, suggesting a kiss or a vampire bite. The sex of the leader in this dance is deliberately ambiguous. The surrendering woman has rouged cheeks and lips and her eyes are closed. Naked except for stockings, garter belt and floral headpiece, she wears mismatched green and red shoes. There is a painterly suggestion of clouds against a darkened sky.

The second image is an illustration from 1928, called *Black Magic* by Paul Colin. It too shows a couple dancing, only this leader is obviously male and stereo-typically Negro. He also wears evening dress. The woman's pale skin is in stark contrast to the dark-skinned male hand placed on the expanse of her exposed back. Her dress is white, her hair cropped fashionably short. In 1928, for this woman to dance with this man, was transgressive and challenging of the status quo. Interestingly, it looks like the man might be leading the woman into an off-axis *volcada* (and here we were thinking that Gustavo Naveira had invented this step).

'Le Grand Tango' concert in Canberra

A concert, featuring a poem sequence of Geoff Page, *Eight for Astor*, inspired by the *Nuevo Tango* music of Astor Piazzolla, with the music of Argentinian pianist Marcela Fiorillo, promises to transport you to Buenos Aires. It is at Tilley's Divine Café, 1/94 Wattle Street, Lyneham on Saturday April 16 at 9pm. Tickets \$32. Bookings: 02 6247 7753. Door open 6 pm.

Tangueras, tasty treats, and tomatoes

A lovely tango-ish Adelaide weekend included Thursday night Practica on South Terrace and Sunday afternoon *Tango By The Sea Milonga*. After an enforced absence it was nice to catch up with tango friends and experience again the 'SCT S.A. male factor', a distinctive smooth organic lead that makes a follower's experience so good. Additional pleasure came from the delicious foods local dancers bring to share. Knockouts included an apricot tart thoughtfully placed near the tea and coffee urn, Gerda's warm pear, pistachio and chocolate cake, and Nihada's caramelised onion with Neufchatel cheese dip served with figs. South Australia's Tangueras can certainly cook! Gerda generously shared her recipe and Nihada her method, so versions of their deliciousness may find their way onto a milonga supper table interstate soon.

Another well-organised visiting Melbourne Tanguera indulged in a heavy dose of world music, dance and alternate culture at WOMAD in Botanic Park, as well as a private lesson with Adrienne & Andrew, and a Saturday morning women's tango training session. Two other Melbourne Tangueras added spice to a flavoursome local array at the milonga.

How gorgeous to see women of all ages, from teenagers to retirees, dressing tastefully and beautifully (from head to toe) for tango, for themselves, and for fortunate partners! And all credit to the local men, who also take care and dress well for the occasion. A well-dressed partner is always a compliment.



We flew one-way, avoiding the inflated cost of long-weekend air tickets back to Melbourne by hiring a car in Adelaide and driving back. It was dark when we arrived home but, next morning, the sun was shining on the red splashes of our burgeoning tomato crop. One tomato was the hue of a flattering dress with a handkerchief hemline worn by a young dancer at the Adelaide

Sunday milonga. Armed with a basket – a colander being too small for this day's harvest – picking orbs of warm red juiciness and smelling that just-picked-ripe-from-the-vine tomato-ey smell that you never get in a shop, thoughts flew to the sensual beauties of the milonga and how fortunate we are to have opportunities to dress up and events like this to attend.

The long axis of the Henley Sailing Club room, the venue for Tango By The Sea, runs parallel to the shoreline, and so do the dancers as they travel around the floor in the line of dance. As couples glide down the beach side, lucky Tangueras can serenely gaze ever-so-slightly to the left of their partner's head, and get a sense of floating on the sea and being washed along by the waves. If this were not bliss enough, the sun's glittering silvery light over the water seems to pervade body and spirit, so that a dancer feels the glow from within – or perhaps that's the aforementioned SA partner effect.

Back in regional Victoria, extraordinary weather conditions of early hot spells, drenching rain and mostly moderate temperatures have suited tomato varieties planted last spring. The soil was prepared with organic matter but, beyond that, Nature did the rest, dishing up warmth, cold, sunlight, water and occasional deprivation.

In my kitchen on a mellow autumn day, as I gently washed the still warm roundness of the harvested tomatoes and smelt their earthy fragrance, I compared these rosy beauties to Tangueras. There are tomato varieties called *Purple Prudence* and *Erika*, and the *Earl of Edgecombe*, a NZ import with firm flesh and a texture like heavily oaked wine. I thought of the latest media fuss over psychological harm resulting from likening natural body shapes to Nature's luscious fruits. Who could object to being compared with a peach, a tomato, or a pear? - Certainly not this Tanguera. However, please don't call me a prune or a raisin.

One tomato variety grown this year is a beauty: *Pearl*. Her small round fruit looks and tastes delicate. Her opalescent skin blushes pinkish-red. Another high performer, anonymous until the label stuck in the soil beneath the foliage is rediscovered at the season's end, has a wide open embrace and long limbs that trail artistically down a wall. This fruit is orange, ripening to brilliant flashy red, firm and tasting bright, somewhere between a pear and an oval in shape. A beefsteak variety is a solid meaty treat with heavy fruit. This lady needs staking for support when growing, but her fruit is tasty and holds together well when sliced. She should cope with energetic ganchos. *Grosse Lisse* has flourished in humid conditions that can be a real trial for summer dancers. I remember this type, from past gardens, as being prone to *wilt*, but perhaps this weakness has been bred out of the line. Last year yellow pear tomatoes grew well and Black Russians ripened without too much heat, but lacked the acid bite that makes this dance of life so interesting.

Adelaide's *Tango By The Sea Milonga* is held on the 2nd Sunday of every month, upstairs at the Henley Sailing Club on The Esplanade, West Beach, from 4 – 8pm. Info: 041 930 9439. Hosts Adrienne and Andrew and the Adelaide dancers warmly welcome visitors, and the old sailors who man the bar are real characters.

Adelaide's the spot for delicious, hot Autumn Tango

Get your Easter holidays off to a delicious start at Adelaide's seasonal autumn tango event, **LUSCIOUS TANGO** on Thursday 21 April, 7 – 11pm at Deaf Cando Hall, 262 South Terrace. It promises a yummy night with gorgeous social dancing, and an elegant floorshow



performance from Adrienne & Andrew Gill will be icing on the cake. Will the white bunny make a seasonal appearance? Tickets are \$15. BYO drinks, and bring your favourite sweet treat or delicious dessert to add to the table for the shared Luscious Supper.

FLASH TANGO WORKSHOP with Andrew & Adrienne Gill - Saturday 16 April, 10am – 12 at Deaf Cando Hall, 262 South Tce, Adelaide. *Discover your inner extrovert in this fun & flashy tango workshop!* Inter/Adv Level. Cost: \$25pp or \$45 per couple. Bookings 0419 309 439 sctango@bigpond.com

The connecting power of Tango

Tango Bajo's earthquake fundraiser *La Mision Milonga* in Melbourne made new friends. We shared a table with Toni, Connie and Evan, visiting from Brisbane for the Food & Wine Festival, and Silvia, from Brazil and here with a partner who is working for a company in Australia. It was all meant to be. It turns out that Silvia is an aspiring young writer. She has given permission to publish her piece on tango. It offers further confirmation of the universality of tango, and why we all dance.

7 good reasons to learn to dance tango

By Silvia Beatriz Machado

For an outsider, the idea of learning tango might be overwhelming. The dance looks complicated, almost acrobatic. The tango, which most “porteños” (natives from Buenos Aires) and international people dance, is much easier than the “tango show” but just as beautiful. If you need some motivation to start, here are seven reasons to learn tango:

- 1) Tango is an excellent exercise for balance and posture. Only after I learnt to dance tango, did I realize how people lean on others to keep themselves upright.
- 2) By learning to dance tango, you will learn to listen to yours and to your partner's bodies;
- 3) It is a way to realize that sensuality has no beauty pattern, social class, age and so on. Anyone can learn;
- 4) It is a pleasant way to meet people either in your own town or almost anywhere in the world. Tango dancers have built a kind of “tango hood” to help new students (or new people in town) feel more comfortable.
- 5) If you learn tango, you will be able to practice almost anywhere when you travel. Before traveling, you can do a search in the Internet “tango + milonga + name of your destination”, and the places to go will appear. By the way, milonga is a location where people dance tango, like a club; and it is also one variation of tango;
- 6) You will be able to share a passion with as many people as you dance with, because most of people who learn to dance tango get addicted to it;
- 7) Believe it or not, it is also a way of self-knowledge.

And if you don't care about any of those reasons, learn tango just for fun!

Listen to the music & be open-minded

Cultural historian and music writer for *The New Yorker*, Alex Ross, author of *The Rest Is Noise*, has published a second book called *Listen To This*. If you love music, think seriously about getting it for your library. It is published by Farrar, Straus and Giroux, New York and available in Australia. Ross's subject material flows from Renaissance dances to Led Zeppelin, and Mozart to Bob Dylan, illuminates canonical composers like Schubert, Verdi and Brahms, and gives insight into modern icons like Bjork. Ross investigates the classical music phenomenon that has swept modern China, and traces the evolution of what was once modern music and is generally known as 'classical music' today, and of jazz.

The issue of tension between old and new is relevant to Tango. What creative forces propelled Astor Piazzolla and his *Nuevo Tango Quinteto* of jazz musicians as they thrust tango into avant-garde territory in the concert halls of Europe? Is today's electronic tango fusion music similarly driven? Traditionalists who discount new interpretations, compositions and styles might consider Ross's words on the effects of the past on 20th century music.

'The fetishizing of the past had a degrading effect on composers' morale. They started to doubt their ability to please this implacable audience, which seemed prepared to reject their wares no matter what style they wrote in. If no one cares, composers reasoned, we might as well write for one another. This was the attitude that led to the intransigent, sometimes antisocial mentality of the twentieth century avant-garde.'

Once shockingly new, Tango is now an institution. It has been renewed and reinvented over and over again by past generations. Tango triumphed when it achieved international popularity in 1913, thereby becoming socially acceptable at home in Argentina. Over the past century it has fallen in and out of fashion overseas and at home, but it has survived and evolved. There have been periods of creative growth and experimentation, and periods of resistance to change, when people have tried to anchor the Tango they love in the past. Certainly today, there is a sense of this in some quarters.

Ross sees classical music struggling 'to be liberated from the social clichés that currently pin it down'? Perhaps Tango is too.

'The mistake that apostles of the classical have always made is to have joined their love of the past to a dislike of the present. The music had other ideas: it hates the past and wants to escape.'

Horacio Ferrer, poet and sometime librettist to Astor Piazzolla expressed the desire for freedom and escape from the past and from constraint in the words of *Balada para un loco* (1969) by. The surreal lyrics will help you understand.

*Quereme asi, piantao, piantao, piantao...
Trepate a esa ternura de locos que hay en mi,
ponete esa peluca de alondras, y vola!
Vola conmigo ya! Veni, vola, veni!*

*Translation
Love me the way I am, crazy, crazy, crazy...
Climb up into my insane tenderness,
don a wig of larks on your head and fly!
Fly with me now! Come! Fly! Come!*

Mr Curly and Tango

Another spin on freedom comes in a recently published cartoon from the sad and brilliant Michael Leunig. The cartoon shows Mr Curly and his woman entangled with squiggles and swirls that look like masses of barbed wire, representing variously: 'A man with his opinions and concerns, A woman with her memories, anxieties and secrets, A woman with her ambitions, causes, grievances and regrets, A man with his theories, reputation, style, lies, pain, charms, tricks, vendettas, powers and obsessions'. And the last drawing shows Mr Curly walks away from the tangle he has stepped out of, smiling, towards a floating crescent moon. The caption says, 'And this man! He's lost the plot. He's had enough and just wants to connect'.

Tango people know that a popular Argentine food is the *media luna* - a slimmer variation of the French *croissant* –shaped like the crescent moon in the sky above the cartoon figure. To tango people, the whimsical Mr Curly might be on his way to connect at a neighbourhood milonga. The cartoon will be placed on the display board for our group's next tango night.

Shoe swap

I read about a tango shoe swap, overseas. Dancers take shoes that don't fit properly or are extraneous to their needs to the milonga, put them on a table, and somebody else takes them home. Shoes would have to be in good condition – barely worn, for each wearer 'moulds' the shoe to his particular foot shape. Generous owners here could donate unwanted shoes to a table at their milongas, to help new dancers find their tango feet or support those less affluent.

Andrew is a regular browser in the Salvos Op Shop. Recently he discovered an almost new pair of men's tango shoes and snapped them up for a song. He took them to practica to see if they fitted a tango Cinderella (alas, they didn't) and so he passed the homeless pair on to SCT teacher David to take to the Mount Barker class to find a manly foot that fits.

If spanking-new women's shoes are your downfall, keep checking the *Comme il Faut* range at www.austere.com.au. Publication timing meant we couldn't let *Tango Australis* readers know about a recent sale (ending 26 March). In an effort to bring in another shipment of these beautiful shoes, Spikey discounted the current range. Couldn't resist temptation – and so, a multi-coloured patchwork pair has just arrived. The brown satin ones had their premier dance outing at the *Tango Noir* milonga at Sidewalk Tango's groovy Tiki Bar in Richmond (Melbourne) last Friday night. They had a lovely night out and came home unscathed! Thank you, partners.

Keeping healthy for tango

Nobody wants to dance with a partner who is ill – it's time to be responsible. If you have a cold or flu, don't spread it by going to the milongas (even if you know having a good dance will make you feel better). It's the season when the flu virus begins to take hold, and the complications for many are dangerous. If you are sick, stay home, rest up, listen to good tango music, and recover your health. This way you will get back onto your dancing feet much quicker – and you won't spread the misery.

Doctors know that influenza spreads through hand contact to eyes, mouth and nose, so hand hygiene is important in reducing the risk of infection, particularly if you are in contact with a number of people – as tango teachers and dancers regularly are.

In Buenos Aires, older *milongueros*, who remember flu, TB and other epidemics of the past, are mindful of hygiene. Some put a barrier of a clean cloth between their own hand and a partner's. Others use wipes in the bathrooms.

Water-free hand-sanitising agents are on the market, and responsible tango organisers should consider having these available at classes and events.

A new product from Australia's *Aesop* company, *Resurrection Rinse-Free Hand Wash*, doesn't smell clinical or dry your skin and comes in a little brown bottle that Tangueros and Tangueras can slip into their purses or shoe-bags. Geelong dancers can source this product at the Guardian Pharmacy in Pakington Street, Newtown.

Australian Tango Writers

ABOUT THE AUTHOR

Patricia Poppenbeek is a writer and a tango dancer. She has had stories published in the Romance writers of Australia Little Gems, Tirra Lirra, Overland, and other publications. Having been short-listed for several awards she is currently working on a manuscript requested by a large publishing company. Her story *Tango Lesson Painted* was commended in the Australian Tango Short Story Competition.

This month's short story

Tango Lesson Painted By Patricia Poppenbeek

We are having a tango lesson at home.

Some dark purple irises rise from a glass vase in the corner of the room, their pale stems like the fragile wrists of some drowning pre-Raphaelite beauty. They open in a passion of secrecy: when I go upstairs to put on my shoes they are still closed. When I come down again five have opened their three-winged petals, each daubed yellow at its base.

Upheld by and reflected in the golden wooden floor my feet carefully pointed moved in soft black-arrowed parallels. I go from one man to the other as we learn the various moves and my body picks up their different scents.

The redhead smells of wool and sweat. He has green secret eyes and the oval pale face of the merchant in van Eyck's *Arnolfini Wedding*, though Australian summers have spiced his skin with small suns. A wen hangs from the bottom of his lid like a teardrop. The other has black and grey hair like rain and a vanilla scent. His broad Islander's face should be a warm bronze, but winter has leached it yellow. His oddly delicate eyebrows are curved like fully drawn bows, and he has bruises under his eyes like sadness.

Later, I inhale their scent pleurably from the soft skin between the knuckles on my hands where for some reason it is particularly strong.

We are learning the closed body hold used by more experienced Argentinean tango dancers. The woman's hand lies close to the man's neck, curled so that fingernails could, if they wanted, strike at its soft vulnerability. Her head lies on his chest, her body pushed by, pulsed by his, rotating. It is immensely comforting being rocked on a male chest like this.

I have danced with women and enjoyed it, but our hands are too small and the breasts get in the way. They feel like latex pillows.

When my mother gathered me to her I was always torn between wanting to sink endlessly into its soft comfort and to thrust away: to separate, to breathe.

But men's bodies, the bodies of these two men, now, who are only interested in this dance, now, can be luxuriated in.

Slow

Slow

Quick quick

Slow

An art that ceases to exist as it is born, which can never be pinned to paper or quite caught digitally: the dancer cannot be separated from the dance. Yet when Shiva dances worlds are created.

Un, dos, tres,

Quatro, cinco, seis

we chant.

Dichotomies. The floor is your partner, the old teachers say. Push off it. Balance, balance, retain your axis, press the wings of your shoulders together, hold your core. Relax. Breathe. Respond. An art, which grew out of slavery and exile, abattoirs and brothels, demands the most sensitive of communions, the turning of each heart toward the other.

The windows are open to a warm breeze, and outside a tall hedge of silvery lavender waves spears of dark blue. We are focused as the bees buzzing there, creating our own patterns in space and time.

All these years later I remember it.

This month's poem

In memory of here I am

By Tamara Tallent

*At this hour dark streets are empty.
Hunger always follows tango,
So we go where taxi drivers eat late
Their milanesas.*

*You open the door, I enter, heads turn,
Framed still, they heed your greeting
'Buenas noches. Buen provecho.'*

*They thought you foreign
Like me, but now answer an Argentine,
Singing 'gracias' in unison
To your graceful warning,
With hasty return to supper.*

*Curious most taxistas are,
One must ask,
'From where do you come?'
'Sueño Porteña, I played saxo,
we dance El Tango.'*

*Rare stillness now ceased,
Nostalgic voices join in. 'Ah, el Tango...'
Of recent past, these Porteños must speak
As I gaze the scene, mesmerized
By a seamless lucid dream.*

*I listen, I breathe, I taste and I see
Bliss! Present tense slowly slipping
Where you and I were, into history.*

*No! Here I am. Here in you,
noise of Baires' morning, right now,
memory loud and true!*

Three of Tamara Tallent's poems made the judges' short-list for the Australian Tango Poetry Competition. '*In memory of here I am*' earned a high commendation. '*Hermaphrodites*' won Equal First Prize and was published in the January edition of *Tango Australis*. '*Piazzolla's gift to a poet*' was published in March.

About the poet

Multi-talented Tamara is a contemporary artist, working in media as diverse as oil painting, works on paper, photography, objects, poetry and new media. When struck with the rare bone infection, osteomyelitis, she replaced her passion for ballet with an obsession for drawing dancers and writing. Working today in collaboration with Argentine musicians Tamara is producing poems that are being translated into Spanish lyrics. Her poems draw on memory and emotions whilst searching for what lies between the beauty and tragedy of the human condition.

Tamara has a Bachelor of Arts in Interior Design (RMIT) and is undertaking studies in 20th Century Latin American literature & art history. Fascinated by Surrealism, Expressionism and Latin America writing's Magic Realism, her poetry shows influences of Borges, Garcia Marquéz, Fuentes, Cortázar, Neruda, Esquivel and Allende. Their poetic descriptions of life in South America, have brought Tamara back to the melting pot of cultures and one of the most important centres of surrealist influence: Buenos Aires.

Tango literature prizes, programs & sponsorships

New poems and short stories short-listed for the Competitions and published in *Tango Australis* earn a \$50 fee, a modest reward for a writer's endeavour. The Jarvis family sponsored the story *Tango Lesson Painted* and the poem *In memory of here I am*.

With readers' support, more original works can be published in future, more writers brought to public attention – and more readers can enjoy passionate, heartfelt, entertaining writing about tango. Donations (any amount, it all adds up), to be applied to publishing new writing, can be forwarded to the *Friends of Buenos Aires at the Beach Inc.*, PO Box 3024, Bareena, Newtown, Victoria, 3220. Official receipts will be sent and donations acknowledged with the published work, unless anonymity is preferred. This is a practical way for readers to encourage and support new tango writing.

Original choreographies to accompany Julie MacLean & Tamara Tallent's prize-winning poems are being commissioned by the *Friends of Buenos Aires at the Beach Incorporated* and will be premiered at a special tango literary event later this year.

The Australian Tango Poetry Competition, with \$500 first prize sponsored by *The Friends of Buenos Aires at the Beach Incorporated*, will be held again in 2011. The closing date has been revised to September 30, and conditions of entry forms can be obtained by telephoning 041 753 1619 or emailing richardandpam@mac.com Put 'Tango Poetry Comp' in the email header.

The Australian Tango Short Story Prize will be held again in 2012 (so authors, keep writing tango short stories).

St Johns Feast of Music: 10 – 13 April in Adelaide

Sergio de Pieri OAM brings to Adelaide a new boutique classical music festival, the 'St John's Feast of Music' promising a gorgeous series of concerts by international artists such as Soprano Raffaella Benori & Organist Sergio de Pieri, Violinist Miwako Abe, Pianist Anthony Halliday, & Classical Guitarist Massimo Scattolin at St Johns Church, Halifax St, Adelaide. The 4 concerts over 4 nights will culminate in a *Feast al dente* by Sergio de Pieri. Tickets \$25 per concert, \$45 final concert & Feast al dente. Bookings 8223 2348 or www.stjohnsadelaide.org.au Proceeds to support orphans in Lesotho, Southern Africa.

Special tango visitors to Melbourne

Tango Bajo will host a return visit from Mario Consiglieri and Anbella Diaz-Hojman, April 15 – 18. The couple will do workshops, private classes and will perform at a *Special Milonga* on Saturday April 16. Contact Leigh Rogan at leighis@fastmail.fm for details.

Geelong tango night celebrates the bloke's role

On Monday 4 April, the doors @ Christ Church, cnr Moorabool & McKillop Streets, are opened wide for a free, fun '**Bloke Friendly Tango Class and Social Night**', 7.30 – 9.30pm. The local group is putting on supper and will appreciate the support of regular & visiting dancers (blokes & ladies). Come along, wave the flag for tango, and draw people into the warm circle.

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 Jarman – 0416 015 327 & Leigh Rogan – 0410 257 855) have events, milongas every Saturday (except the last of the month), practicas & classes @ St Albans Church, corner of Orrong & Wynnstay Rds, Prahran. Chris Corby & Alessio teaching too. Email leighis@fastmail.fm or get on the Monthly Calendar mailing list (or send event details) by emailing jerry@highgatebeauty.com

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

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

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

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

Melbourne Latin Festival

The **Melbourne Latin Festival** is from **8-10 April 2011**, in the Darebin Arts Centre, Preston. With the theme of 'The Lights of Broadway', the festival features 3 nights of parties, 2 days of workshops, celebrity dancers from 'SYTYCD' & 'Dancing with the Stars', Latin DJs & live latin bands. Workshops cater for all levels in salsa, bachata, street cha, flamenco & tango. In this year's festival, a new Tango/Milonga room will cater for the tango dancers, with workshops from David & Diane (Sidewalk Tango), Fabio & Ana (Robles Dance Academy) & Kristina Diaz <http://www.melbournelatinfestival.com.au/>

Community Tango in Geelong - No experience or partner needed. All welcome, always @ Christ Church hall, corner Moorabool & McKillop Streets in Geelong. Good wooden floor. Tango class & social night: 1st Monday of each month, 7.30 - 9.30pm. Supervised Practica 3rd Wednesday, 8 - 9.30pm (Regular nights \$3 with Pam & Richard).

Special workshop night, Monday 2 May: Rare opportunity to learn tango secrets for men and women with talented Australian teachers, Adrienne & Andrew Gill. Special rate for Geelong dancers: \$10. Information: richardandpam@mac.com or telephone 041 753 1619.

Saturday, May 21, a night of delicious Argentine-style Asado (BBQ meats) and tango dancing, from 6pm. Geelong's own Argentine tango man, Eddie Leoni, is cooking, we are partying Argentinean style - food, wine, lively conversation & dancing - and you are invited to join us. \$12 p.p. BYO drink. Bookings necessary for catering: 041 753 1619

ADELAIDE TANGO:

TANGO SALON - Classes & Milongas. **Comme il Faut Milonga** - Friday 15 April, 8pm - 12 at Mt Osmond Golf Club. \$10. www.tangosalonadelaide.blogspot.com

TANGO ADELAIDE CLUB - Milongas & Practicas. **Club Milonga** - Saturday 2 April, 8pm - late at Druid Hall, 2 Cassie St, Collingwood. \$7/\$10. BYO Drinks & nibbles. www.tangoadelaide.org

SIEMPRE TANGO - Classes, Practicas & Milongas. **Dom Polski Milonga with guests Pedro & Sophia Alvarez, Saturday 9 April, 8pm - 12** at Dom Polski Centre, 232 Angas St, Adelaide. \$15/12. **Pedro & Sophia Alvarez Workshops** in Adelaide, 9-10 April. **Dom Polski Milonga** - Friday 22 April, 8pm - 12. \$10/8. www.siempretango.net.au

TANGO TIERRA - Classes & Practicas. Coming up: **Anibal Montenegro (Bs As) workshops** in Adelaide **May 6-17**. <http://tangotierra.com.au/>

SOUTHERN CROSS TANGO - Classes, Practicas, Workshops, & Milongas
April Tango Intensive: www.southerncrosstango.com.au

Mt Barker Milonga - Friday 1 April, (Beg Class 7-8pm) Social dancing 8pm - 10pm at Mt Barker Town Hall, 34 Gawler St Mt Barker. \$5. Free for Mt Barker tango students. Enjoy an evening of tango grooves with our Mt Barker tango crew & friends, before David & Michelle head off to Buenos Aires! BYO drinks & nibbles to share.



Tango Vals: Open Level Workshop - Friday 8 April, 7pm - 8pm at Mt Barker Town Hall. Explore the musicality & elegance of romantic Tango Vals with Andrew & Adrienne Gill. All welcome. \$16.50/\$13pp conc.



Tango by the Sea Milonga – Sunday 10 April, 4-8pm at the Henley Sailing Club, 1 Esplanade, West Beach. \$12/10. Enjoy an afternoon of beautiful tango dancing in our lovely seaside venue. Bring a plate of supper to share, drinks available from the bar. Friends & family welcome. Kids under 16 are free.



Flash Tango: Inter/Adv Workshop – Saturday 16 April, 10am – Midday at Deaf Cando Hall, 262 South Tce, Adelaide. \$25pp or \$45 per couple. Uncover your inner extrovert in this flashy & fun workshop to challenge your physical dance skills!

Luscious Tango - Autumn Milonga, Thursday 21 April, 7pm – 11pm at Deaf Cando Hall, 262 South Tce, Adelaide. \$15pp. Social Dancing & Floorshow by Andrew & Adrienne. BYO drinks & your favourite luscious (& naughty) dessert. All welcome.

BOOKINGS & INFO: Southern Cross Tango: Ph 0419 309 439

www.southerncrosstango.com.au

SOUTHERN CROSS TANGO – autumn class schedule

TUESDAYS - (No classes 26 April & 3 May 2011)

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

8 Wk Tango Course: Tuesday 10 May – 28 June 2011

Beginners 7-8pm; Intermediate 8-9pm

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

WEDNESDAYS - (No classes 27 April)

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

8 Wk Tango Course: Wednesday 4 May – 22 June 2011

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

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

THURSDAYS – WEEKLY PRACTICAS*

(*Thurs 21 April there will be the Luscious Milonga 7-11pm.)

Dates: Thursday 31 March, 7, 14 April, 5, 12, 19, 26 May 2011 (No Practica 28 April)

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

FRIDAYS

Friday 8 April, 7-8pm - Tango Vals Open Level Workshop

6 Wk Tango Course: Friday 22 April – 29 April 7-8pm, then please note change of night

& time: Thursday 5 – 26 May, 7.30-8.30pm (Open Level)

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

SATURDAYS

Saturday 16 April, 10am-12, Flash Tango Workshop

Intermediate/Advanced @ Deaf Cando, 262 South Tce, **ADELAIDE**

Tango Training for Women

4 Wk Course: Saturday 7 – 28 May 2011, 10-11am. (Bookings now open)

(No Tango Training for Women during April 2011.)

8 Wk Choreography Course: Saturday 7 May – 25 June 2011: 11am -12.30pm.

Inter/Adv. (FULL. Bookings closed)

Practica Y for leaders & Semi Private Group Course:

New Course dates coming soon. Register your interest with Andrew Gill at SCT class.

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

SOUTHERN CROSS TANGO Ph: 0419 309 439 sctango@bigpond.com

www.southerncrosstango.com.au

