

TANGO AUSTRALIS

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Australian tango has come a long way. These days we don't have to travel far to study tango with Buenos Aires' top teachers. The best (& nicest) professional dancers are coming to us. Bill Jarman brought Cecilia Gonzalez to Australia for Tango Bajo's first *Festivalito* in Melbourne, and SCT invited her to South Australia for an intensive workshop weekend. In Adelaide, Cecilia's grace and unique teaching style charmed all who did her classes, saw her dance, and met her at *Tango By The Sea Milonga*. And Cecilia indicated a strong desire to return next year. She loved her taste of laid-back tango, SA-style, and wants more.



(Photos: Workshop with Cecilia; Adrienne, Cecilia & Andrew at Tango by the Sea Milonga; Cecilia & Adrienne demonstrating in workshop; Adelaide dancers after Cecilia's workshops)

There is more exciting tango action in April coming up, when the dazzling **Demian Garcia & Fatima Vitale** arrive from Argentina as international guest artists for **Buenos Aires in the Vales® Tango Arts Festival 2013**, a unique Australian tango celebration.



Buenos Aires in the Vales® Tango Arts Festival
April, 19 -21, 2013 in McLaren Vale, South Australia

If you've not experienced a tango festival before, do so before it is too late. Bookings are essential (make them early to get what you want). A wide range of accommodation is available in the tourism region of McLaren Vale-Willunga. Phone 0419 309 439. Email sctango@bigpond.com www.southerncrosstango.com.au

Demian Garcia, one Argentina's finest, has trained many fine Australian dancers. He came for the first *Buenos Aires at the Beach*, & returned in 2009 for its 10th anniversary, partnering the incomparable Milena Plebs. In 2010 he danced with stunning Alejandra Mantinan. Demian is a brilliant choreographer and dancer, in high demand in Buenos Aires and round the world. He performs in international festivals and the best shows. He has always approached teaching us with serious intent, recognizing that we want to dance tango well. His distinctive quality is an intense focus and respect for the essence of tango, coupled with an openness to explore new alternatives in the dance form. He is a respected, respectful teacher: a rare creature in tango. He treats students with dignity and applies himself to helping dancers achieve their full potential. His own training as a dancer included classical, contemporary dance and tango studies from the age of 17. He has been performing in Buenos Aires shows and teaching for 18 years, a remarkable achievement given that he is still in his 30s. He brings his partner **Fatima Vitale** with him, a beautiful dancer, trained in ballet, jazz and contemporary dance. She came to tango and folklore whilst studying at the National University of Arts in Buenos Aires, and won the 2012 Metropolitan Championships in Salon Tango & Milonga categories. As a member of *Corporacion Tangos* company Fatima has toured extensively, and worked in the most prestigious 'casas de tango' in Buenos Aires.



Buenos Aires in the Vales® Tango Arts Festival, April 19 – 21, 2013 will be the 14th annual Australian festival directed by Adrienne and Andrew Gill, following last year's rebranding and relocation to South Australia, and 12 trail-blazing, adventurous *Buenos Aires at the Beach Festivals* on Victoria's Great Ocean Road. All this has been done for love of tango. The 2013 program includes performances from exceptional dance artists and musicians, excellent tuition, different social events to facilitate mingling and social dancing, and opportunities to enjoy a great array of gourmet regional produce.

Quality boutique festivals like this are not profitable: they are costly, energy-sapping affairs that demand months of dedicated unpaid organizational and promotional work.

They only survive with good support from the tango community. If we dancers want to continue to work with great tango artists and get the benefits of events like this, we have to support those who organize the events and sponsor the artists' visits. We cannot assume that they will be there for us next year.

Adrienne & Andrew Gill are widely recognized as beautiful tango performers, and with perseverance and diligence they have built a reputation as our country's most experienced and ethical tango festival directors. They have listened and responded to the expressed needs of Australia's dancers, always with the goal of strengthening local tango. Youthful energy has driven them to take tango where nobody else has dared. But we should not take their efforts, or this festival, for granted.

Each festival has celebrated Argentine tango and culture, in a unique Australian way. Having experienced festivals overseas and in Australia – as organizers, performers and participants – Adrienne & Andrew know what works. The world's tango professionals know of this festival, many put up their hands to come, but only the best are invited.



Buenos Aires in the Vales® Tango Arts Festival draws all kinds of people together to experience tango in a popular Australian tourist destination. Dancers of all levels (from beginners to advanced, and even newcomers) are catered for. The festival also benefits a regional community by bringing in tourists and enriching local cultural life – and the dancers can enjoy extra-curricular activities like surfing, rock-climbing, fishing, swimming, diving, bushwalking, whale and penguin watching, fine dining and vineyard-hopping.

Never a moneymaking exercise, each festival has been a gift. We, the tango dancers, have been beneficiaries. With top local teachers and performers and invited Argentine artists, the best in their fields, working together to inspire us, and one another, a legacy of quality Australian tango has been built.

The program has social events (some free to encourage public participation) in different locations, shows starring world-class dancers and musicians, milongas & practicas, tuition in graded workshops where students work at their own level to achieve maximum benefit, and lots of fun. Associated with the festival are lunch in a piazza, a barefoot beach party, poetry readings, a seminar on the history of tango, regional foods, wines and beers, and a theatre performance at Waverley Homestead, a community arts venue, timed to coincide with the festival.





(Dancers at Tango by the Sea Milonga in March 2013)

Tango Friends Australia launches a new project to develop tango

Dancers at an Adelaide milonga were treated to an exhibition of 22 exquisite animal portraits by acclaimed British pencil artist, Stephen Mead. A generous gift from a benefactor, Margaret Daniel, with the artist's approval, means that proceeds from the sale of limited edition artist-signed prints of this truly special collection are being donated to support tango in Australia.

Margaret is an artist herself, and her late husband Neville was a supporter of the Arts. They commissioned the collection of drawings that Stephen Mead worked on for a year. At the launch at *Tango By The Sea*, Margaret spoke about the beloved husband she lost to the ravages of cancer, and how her subsequent discovery of tango reconnected her with life and friends. On Neville's death, Margaret locked the collection safely away. Then she embraced tango, experienced the love and warmth of Geelong's tango community, and decided it was time to share her treasured animal prints in a way that would help other artists pursue excellence in tango, and spread the benefits widely through the community.

If you want to instill deep respect for the members of the animal kingdom that share our planet, we can't think of a nicer gift for child or adult, or a better way to begin an art collection.

Margaret's generosity means tango people can buy beautiful works of art for much less than the cost of purchasing them through a commercial gallery. With no commission the prices are affordable (\$60 mounted and \$100 framed). The purchaser gets a work of value, and the money paid (minus framing and mounting costs) is donated to the not-for-profit group, Tango Friends Australia Incorporated.

A catalogue and order form can be mailed – just phone 041 753 1619. The drawings will not be put onto the Internet. Prints can be ordered by mail, and arrangements will be made for delivery or pick-up. The Stephen Mead Project for Tango is ongoing, so it will be possible to acquire additional works in the future. Some works from the collection will be available for purchase or order at Buenos Aires in the Vales Tango Arts Festival.

If you would like to discuss having works from the collection displayed at an event to support the project, phone 041 753 1619.

Tango Friends Australia hope to help establish professional development programs and mentorships to develop Australian tango dance artists and help them gain due recognition, assist talented emerging young dancers, and encourage choreographers to develop and perform new tango works with Australian dancers in theatres for general audiences. Existing Tango Friends projects support community events and festivals, encourage new Australian tango writing and provide publishing opportunities, and support musicians to develop tango repertoires for public performances.

Animal nature and tango behaviour

Seeing the Stephen Mead drawings in a tango context is timely, given that David Attenborough's 'Africa' is currently on TV. In the year Stephen working on the collection, he observed and got to know the 'personalities' and habits of his animal subjects, much as *milongueros* and *tangueras* become familiar with the behaviour of the nocturnal creatures that frequent *milongas*. The longer you watch, the deeper the insight. Before long before you begin to attribute the animals with human and tango characteristics.

The Adelaide exhibition curator had fun attributing tango sub-titles to the portraits. After seeing the collection, you might never view people at the milonga in the same way again.

Two baby African elephants, nestling on either side of a protective adult leg, have been given this tango tag, "... *We don't want to tread on anybody's toes*". A partly submerged hippopotamus muses, *'If I sit back and watch, nobody will notice me'*, and a gorilla is *'too cool for words'*. Asian elephants, with trunks entwined, are in a *'Close-hold embrace'*. For an elegantly seated giraffe, facing away from a standing one, the tag is *'Please don't be offended, but my feet are sore'*, and a zebra lying down, with back to another (you can only see the hind legs) is *'Playing hard to get'*. A Bengal tiger is *'Just checking his competition'*, and a charging rhinoceros warns *'Out of my way dancers, I'm coming through'*. When it comes to Australian critters, the hairy nosed wombat is *'a well-grounded dancer with a low centre of gravity'*, the short-nosed echidna warns, *'don't take liberties, I can look after myself'*, the platypus is *'a hybrid New World dancer'*, and a sleepy koala makes *'a slow and steady climb to euphoria'*. Food for tango thoughts ...

Hot Melbourne days and nights

Organizer Bill Jarman was heard to mutter that future festivals would be in winter, as temperatures hovered in the 30s. Ney Melo & Cecilia Gonzalez, and Michelle & Joachim were in Melbourne for Tango Bajo's first 'Festivalito'. But the heat and humidity did not dampen the enthusiasm of dancers who came to do immersion courses and workshops. There was room to move at Friday's milonga where local performers put on an engaging floorshow and social dancers wove a kinetic canvas of movement. A bigger crowd was anticipated for Saturday's milonga when the international artists were to perform. The venue was the former church building, Holy Advent, Armadale. Its stained glass windows offered no cross-ventilation, but beautiful colour. Looking up from below, dancers are treated to the pleasure of seeing two surprisingly modern windows.

What do women want from tango?

Ney Melo, in Melbourne with Cecilia Gonzalez, talked about expectations people bring to tango. Students in the USA were asked to fill in a questionnaire. They were asked what they wanted to get from their tango experience. Men wrote nothing, or spurious comments, or things like, *'I'm here because my girlfriend wanted me to come'*. They were unable to articulate (or imagine) why they were coming to learn tango. Women wrote stories (some pages long) about remembered and dreamed experiences of dance, people, and associations.

Ney figured out what women want from tango, and male dancers are advised to take note. What women want from tango can be distilled into this. They want their partners to make them feel *'beautiful, intelligent and loved'*.

An appreciative look, a gracious invitation and a committed partner make a woman feel beautiful. However, a partner who scans the room for his next conquest, or monitors the reaction of others to his dancing, does not make a woman feel beautiful. He makes her feel insignificant, unattractive, or used.

If a man takes a woman into his arms sensitively, navigates carefully, confidently guides, measures the dynamics of her body's response to his, her movement range and balance, and carefully tests her ability to read his intentions once they are dancing comfortably together, then she will be able to respond to his leads and will feel intelligent. If the man crushes a woman in an uncomfortable embrace, twists her spine, pushes her off axis and deprives her of the ability to maintain her balance she will not be able to dance with him. If his lead is uncertain or if he rushes her, she may blame herself and feel stupid. Huffing, puffing, angry intakes of breath, and lectures on the dance floor in front of other people when something goes amiss make women feel humiliated, not intelligent.

To feel loved is a basic human need. In tango, we have power to convey love through physical contact and presence, respectful touch, harmonious movement, intelligent and instinctive shared response. The warmth of this love flows as energy from one body to the other. The love circulates and flows back again, which is why I mentioned to Cecilia after the class (and I think she passed this on to Ney) that the third thing a woman wants from tango is to feel *'loved and loving'*. 'Loved' is passive; 'loving' is active.

What do men want?

Cecilia was asked, *'what does a man want from tango?'* Or perhaps the question was, *'What does a man need from tango?'* – 'Time' was Cecilia's measured response. 'Respect' and 'trust' I added mentally. And a man needs to be able to express and receive the tango love offered in the dance, for three and a half minutes.

What do you want?

If you are a man or a woman who would like to contribute your thoughts on what you want/need from tango, please send an email addressed to the editor of Southern Cross tango, at sctango@bigpond.com and we will continue the discussion in future editions.

Mannerism, tango, and art movements

Something about tango changes perception, and it differs according to whether you are on the outside, an observer watching the tango and listening to the music, or on the inside, immersed in the sensations of another's embrace doing the dance. One entry into the 2013 Australian Tango Poetry Competition toys with shifting perceptions. The division of self into tango spectator and participant is not totally clean-cut.

Tango danced with harmony and connection, be it a staged performance or an informal milonga encounter, draws the observer in, inviting him/her to be an emotional participant and to step, metaphorically, into the shoes of one of those observed dancers and share their experience. This is the beauty of tango.

However, tango 'performed' without spiritual connection or harmony, where lead is push and shove, and follow is a struggle to maintain balance, or tango that is loaded with meaningless moves designed only to impress, or tango that is aggressive, even violent, is far from beautiful. Ugliness exists in tango, as in life, as a dangerous possibility. But most women dancers do not derive pleasure from being cast as a tango victim.

Lately, we've noticed a trend towards extreme tango stage performances, and this has invited a consideration of art movements fashionable at different times. '*Mannerism*' derives from the Italian word *maniera*, which means style, and has come to mean 'stylized style'. Are recent performance styles coming out of Argentina examples of, a triumph of style over substance, or 'stylized style'? Could the phrase '*Tango Mannerism*' be coined to describe this trend?

Mannerism is used in the visual arts to describe the style of works executed between High Renaissance and Baroque. It can also be used in fields of literature and music. In the 16th century, *Mannerism* signified qualities of sophistication, grace, and poise. But the style fell from favor and the same art came to be viewed as superficial, artificial, distorted and exaggerated. Ornate writing, complicated syntax and the use of extreme images created an affected literary style dubbed '*Mannerist*'. Deliberately flouting accepted rules and conventions in architecture is often described as *Mannerism*.

Mannerism may have originated in Raphael's late works as he moved away from the Renaissance idiom. Some theorists consider Cellini and Michelangelo's sculptures to be '*Mannerist*'. Others consider Michelangelo to be beyond categorization. El Greco's ecstatic religious paintings, with characteristic elongated figures are *Mannerist*. Complexity and emotionalism, and strained *contrapposto* poses, with twisted body positions, were associated with Mannerism. Some of Michelangelo's followers devised poses of willful complexity to demonstrate their virtuosity.

The contorted bodies of *Mercury & Psyche* (*Adraen de Vries -1593*) in the Louvre Museum [photograph: Ricardo Andre Frantz (attributed to Tetraktys) 2006] reminds of some tango poses and also moves from contemporary dance. In Sylvie Guillem's show, '*6000 Miles Away*' (Adelaide Festival 2013, parts of William Forsythe's choreography in '*Rearray*' could be described as *Mannerist*.



Modern tango has similarities too with the art movement of *Expressionism*. From 1905 - 1930 artists, rebelling against the naturalism of 19th century painting, used distortion and exaggeration to create emotional effects. Van Gogh used colour and line emotionally to express terrible passions. Tango paintings done by Adrienne Gill last year express other emotions: yearning, longing, and existential loneliness. (*'Yearning'* by Adrienne Gill. Oil & ink on canvas, 2012)



On the road again ...

Our passion for tango still takes us on journeys. Buenos Aires was a favored destination. We went often ... couldn't get enough of the city, tango or its *milongas*. We got to know people and became known. We used to dance days and nights for weeks on end, living and breathing tango with the *milongas'* musty air. We paid for this obsessive lifestyle with colds and chest infections. Experience taught that our immune systems and lungs could cope with Buenos Aires pollution and tango nightlife for no more than 7 – 10 days at a time – and so we began to break our city stays with interludes in the countryside where we breathed clean fresh air and learned about Argentina beyond tango.

Our love of tango has not faded, but our addiction to Buenos Aires has. We grew curious to explore the evolving culture of tango elsewhere. Doors opening to new tango experiences all over the world. The age demographic for addicted tango dancers is interesting. The young and ambitious have freedom and funds to travel as backpacker tango dancers. They explore life in the tango sub-stratum of society. The older (greying 'baby boomers') have time available, are facing mortality, are beyond the years of rearing children and dedicated (or obsessive) career development, and are seeking new challenges and something meaningful and enjoyable to fill the gaps.

We belong to the latter group now, and are almost never at home for very long. We still travel, although we spend more time exploring Australian tango culture and marveling at subtle regional differences. Australian tango events have taken us to Brisbane, Perth, Canberra, Hobart, Sydney, Adelaide and Melbourne (but not yet Darwin), to rural locations, from the Great Dividing Range to the west coast, from Victoria's surf coast beaches to S.A.'s Port Willunga, and on a tour along the Murray River.

In Ireland we saw, clusters of cars and caravans on the outskirts of towns, homes to the nomadic Travellers. Ireland's Travellers are sometimes wrongly called 'gypsies'. Travellers are members of a distinct Irish ethnic minority group, with ancestry dating back a thousand years. Romani or Roma people are from a different ethnic group. The ancestry of 'gypsies' (from the Egyptians they were thought to resemble) has been traced genetically to a group of people who migrated from the N-W Indian sub-continent fifteen hundred years ago. The story of their migration, across Eastern Europe and North Africa to Spain, is 'told' in music and dance in a French documentary film made in 1993: *'Latcho Drom'*. The influences of these travellers would result in the music and dance of Andalusia's flamenco, first recorded in literature around 1774.

I carry my shoe bag with me around the world and across Australia. I imagine I am a Traveller or a tango gypsy, with a rich secret life, living outside normal existence. This sense of being on the outside is exacerbated at non-tango events, where dancers bump

to nightclub beats. At a wedding, the dance for bride and groom was not an Anniversary Waltz or self-conscious shuffling to a favorite song. It was not *La Cumparsita*, as it might be in Argentina or Turkey, but a deconstruction of a walk along a cliff top, a twirl, a slow pacing circle, and an uncomfortable looking dip.

Then we flew to Adelaide for the most extraordinary tango experience we have ever had. '*The Night is Tango*' was the first of three concerts on consecutive evenings on the program of St John's Feast of Music 2013.

TANGO IN A SACRED SPACE



(Photo: St Johns Feast of Music performers: Mirko Satto, Adrienne & Andrew Gill & Alberto Mesirca)

Even though *La Catedral* is a Buenos Aires' milonga, and Melbourne's Bill Jarman favours former churches as venues, it is rare to have a tango concert in a functioning church. Yet, on a balmy Adelaide summer Sunday evening, two brilliant Italian musicians, bandoneonist, Mirko Satto and guitarist, Alberto Mesirca, joined forces with two superb Australian dancers, Adrienne and Andrew Gill, to perform in **The Night is Tango**.

Mirko Satto has won numerous scholarships, national & international competitions, and performs solo concerts throughout Europe, South America, and Australia.

Alberto Mersica is a classical guitarist, who has also received many scholarships and awards. He has played with Ashkenazy, Vladimir Mendelssohn, Daniel Rowland and Marco de Santi. In 2011 he became responsible for the Musical Archives in the National Library in Istanbul. In 2012 he was nominated for a Grammy Award in the classical section for 'Best Solo Performance.'

Director Sergio de Pieri organizes recitals of classical music in churches and other historic places. He dreamed a year ago of getting these four tango artists together to perform in the sacred space of St John's. As a shaft of bright sunlight streamed through a stained glass window and illuminated the performers during the concert, it seemed Sergio's vision was being endorsed from above.

The foundation stone for the first St John's Church was laid in 1839. By 1886 the original church, in neglected and sorry state, was condemned by the City Surveyor. In 1887 a new church was consecrated. Today St John's is a liberal Anglican church, serving the community. In his welcome the minister referred to music and dance as 'food for the soul'. The parish adopted a creative approach to raising funds for the Feast of Music. A dinner was arranged. Celebrity chef, Stefano de Pieri and the team from the excellent Italian restaurant Chianti Classico (160 Hutt Street, Adelaide), whose owners come from the same region of Italy as the de Pieri family, prepared a sumptuous meal that included mountains of yabbies'. Ten people invited ten friends to the dinner. Guests paid \$170 for the dinner and received tickets to the concert series, with wine, cheese and tastes of Italy included. The money raised enabled the church to pay the artists, and make extra tickets available to the public at an affordable rate. It is a nice way to finance a cultural program – and one that tango organizers might consider for big events.

The church is located in what was once an unfashionable suburb of Adelaide, and there are parallels with tango's birthplace in the working class and immigrant *arrabales* of Buenos Aires. The romantic ambience of 19th century Europe that manifested in a yearning for folk and rustic forms of song, dance and design, travelled to Argentina with its immigrants. Surprisingly similar sentiments and descriptions can be found between the words of early tango songs, expressing yearning for remembered rural homelands and lost loves, and the German poetry that Schubert set to music as *Lieder*, performed in the following night's concert by pianist Anthony Halliday and baritone Peter Tregear.

In *The Night is Tango*, the musicians and dancers performed in front of the altar, beneath a rood cross with a life-sized figure. Above the altar hang two brightly coloured *reredos* of the Archangels, Michael and Gabriel. Few people outside the tango devotees in the concert audience would have realized that life and death are twin themes of tango, and that Angels and Archangels feature in some important Piazzolla tango compositions, and in a famous Kees Van Dongen *Symbolist* tango painting. One of Argentina's most famous living tango dancers, Miguel Angel Zotto carries the Archangel's name. Few would have known either, when they heard the music of 'Yo soy Maria', that Horacio Ferrer's lyrics for the little operetta of 'Maria of Buenos Aires' tell the story of the tragic fallen woman, forgotten amongst all women ... or that many of the women who live in Buenos Aires carry the name of Maria or Magdalena, the other Mary.

Mirko Satto has impressed classical audiences at past Australian recitals with his skills as an accomplished accordionist and his ability to make one instrument sound like an orchestra. Since his last visit, Mirko has focused on playing bandoneon and formed a tango band in Europe, particularly to follow and perform the music of Piazzolla and other Argentine composers. For this Australian tour, playing with Alberto Mesirca, Mirko made new arrangements of tangos by Piazzolla, Lacalle, Mores, Gardel, Torris, Villoldo, Bardi, Laurenz for two instruments: guitar and bandoneon. Again Mirko made his chosen instrument sound like the line-up of bandoneons in the great tango orchestras of old.

In the signature tango, 'El dia que me quieras', somewhat surprisingly and very effectively, the bandoneon played the melody that Gardel would have sung, and the guitar the accompaniment. Andrew and Adrienne danced to seven of the nine tangos in the concert program, in an exceptionally generous and emotional performance that delighted with its purity, clarity and elegance of dancing, and sweet expression of human

love in a sacred space. At the end, after an encore, the audience rewarded all four artists with a stamping ovation.

It was a memorable experience of tango artistry, and we will always be grateful for the fact that we could be there. Somehow, it did not seem proper to pull out the camera and take photographs. You really had to be there. Hopefully, Sergio may be able to engineer things so that these musicians and dancers can perform together again. Wherever this might be, we will move heaven and earth to get there.

A big tango man with another life

I have enjoyed many good tangos with a big guy who dances in Adelaide. He is beautifully balanced, moves well, and makes a woman feel protected on the dance floor. His name is Edwin Lomax, and I now know that he is a man with an interesting life beyond tango. *(Photo: Ed dancing with Monica at Buenos Aires in the Vales Tango Festival 2012)*



As a kid Ed Lomax dabbled with boxing and judo. At the age of 16 he began judo training on a weekly basis. On entry to university to study Science, he took up the Chinese martial art known as Wing Chun. This is a descendant of Shaolin Kung Fu, made illegal by the Chinese leaders. When this happened, one school hid itself by creating a legend about Ng Mai, a nun, who was said to have invented Wing Chun.

Ed also studied Karate and Iaido, the art of Japanese swordsmanship, becoming the first Australian black belt instructor in this martial art.

He took up Bujinkan, a Japanese combination of nine traditional styles, six Samurai-based martial arts, and three Ninjutsu styles, in 1983. Ed explained that the Samurai were not benevolent rulers bound by strict codes as people seem to think these days but the smallest ruling class of any medieval society. He found Bujinkan to be a more comprehensive art (it has 2200 techniques: judo has 42) and is still learning new things now. Based around battlefield and body-guarding techniques, this style has never been a sport form, but always a method of self defence, or warfare, suited to close-contact guerilla-style fighting and applicable in policing. Ed has trained people who are members of the SAS, Australian Protective Services, and the Federal Police. In case you're wondering, to learn this martial art, students must have a police clearance, no criminal record or history of mental health disorders, and not be drug users. *(Ed Lomax in action. Photo courtesy Kjarten Froyland Vidvei)*



In 1989 Ed went to Japan to train, and lived there for 18 months. He brought the Grand Master of the Dojo to Australia in 1992 and 1993. He lived again in Japan between 2002 and 2004. In 2006, Ed discovered something else that interested him: tango. He took 5 lessons, but wasn't able to finish the course at that stage. It was the first of three beginnings for him in tango.

In 2010, he went back to Japan, this time for a 3-month holiday, and on returning decided to grab a friend and give tango another try. In between, he'd done two years of ballroom dancing. He was delighted when he learned that tango had an actual proper 'lead' and 'follow', and that you could dance to a song you didn't know with a partner you didn't know, without trying to 'fudge' a choreography.

He sees similarities between tango and martial arts. Through martial arts Ed has learned not to train with second best teachers. The awareness and connection felt with a dance partner is akin to that of a training partner. With tango and martial arts a movement is practiced and repeated until it becomes natural, so that it doesn't feel forced. In both, movements (such as the length and timing of step) are varied in accordance with circumstance. A facility to lead and follow is developed in order to be able to improvise. You learn to read a natural scenario. Some martial artists and tango dancers have favorite moves, often repeated. In martial arts, it is dangerous to do moves that can be predicted by an opponent; in tango, moves repeated often become boring to a partner.

Practitioners of the martial arts understand that they walk a narrow line between life and death. Tango, too, in a philosophical sense, is no stranger to these companions.

The country we live in is safer than many places, but people feel less secure. Recent publicized incidents of violence against women have raised fears. Tango women go out at night, often unaccompanied by a man, to places that might be less frequented than others. Tango women wear dresses, shoes and hosiery that make them stand out from the crowd.

We know the nature of the dance that we love, but, unfortunately, if a flashy tango show comes to town and gets mass publicity, some people can get the wrong idea about tango and the women who dance it.

Ed is a big believer in self-empowerment because he knows how concern for personal safety and anxiety can lead to a fearful reduced life. He knows that when you understand physical violence, you can make informed decisions about your safety.

He will be conducting a self defence course in May, especially for tango women. A lot can be learned about the connection between an attacker and a defender. Through the dance of tango you get an understanding of when a partner is off-balance, and when defending yourself you use this knowledge. Ed teaches so that students can learn awareness and use this information to keep safe, and develop techniques that are not based on speed or strength. The stiletto heels that tango women carry in their shoe bags can be a good weapon, and there are some effective techniques that are based on using a fan. Having the knowledge that you have the ability to do something, but choose not to, is an empowering position to be in these days – and nights.

'SELF DEFENCE FOR WOMEN'
with Shihan Ed Lomax runs from 4-25
May 2013 in Seacliff. Bookings essential:
0419 309 439 or sctango@bigpond.com
Info: <http://lomaxdojo.com>



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Easter Tango Workshops in Sydney with Carolina Bonaventura & Francisco Forquera

Tango Salon & Stage Tango Workshops: 31 March – 1 April & 6-7 April.

Small Group workshops 2-5 April 2013. Easter Friday Milonga at Marickville; Easter Saturday Milonga at Darlinghurst. 5 & 7 April: Teacher only Seminars. Presented by Sydney Tango Salon Festival www.stsfestival.com

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EXPERIENCE TANGO ON THE PARADE Saturday 16 & 23 March 2013

Tango Floorshows by Southern Cross Tango, introductory Workshops and Milongas on The Parade in Norwood. FREE EVENTS! All welcome!

Saturday 16 March, 12 – 2.30pm: Tango in Parade Central

Tango Performances at 12, 1pm & 2pm, with free introductory workshops & social dancing between performances.

Venue: Parade Central (in front of Norwood cinema complex)

185 The Parade (corner of George St) Norwood.



Saturday 23 March, 12 – 4pm: Tango in the Rotunda at Memorial Park

Tango Performances at 12, 1pm & 2pm with free introductory mini workshops & social dancing at the Free Milonga from 2-4pm. Bring a picnic rug, some tasty supplies, your dancing shoes, friends & family for a relaxed afternoon of social tango dancing. Venue: Memorial Park, The Parade (in front of Norwood Oval).

FREE community events, proudly presented by the Norwood Parade Precinct Committee (NPPC), City of Norwood / Payneham & St Peters Council & Southern Cross Tango. www.southerncrosstango.com.au

TANGO LUZ EASTER MILONGA – TANGO & CHOCOLATE

Saturday 30 March, 8pm – 11pm

Tango Luz Milonga is an evening of social tango dancing & playful tango fusion on the spacious & excellent sprung dance-floor of Restless Dance Theatre.

Tango & Chocolate has always been a match made in heaven - As Tango Luz falls on Easter Saturday in March, we invite you to bring along your favourite chocolate treats to share, compare & indulge in! The DJ will play a diverse range of excellent tango, milonga, vals, tango nuevo, fusion & alternative tracks with great groove for dancing!

Entry \$12/10. BYO drinks, glasses & tasty Easter snacks! 8pm – 11pm at Restless Dance Theatre, 234a Sturt St, Adelaide (enter via Arthur St). Ph: 0419 309 439 sctango@bigpond.com www.southerncrosstango.com.au



Tango around Australia:

HOBART TANGO

Tango Milongueros: Jenny & Vince Merlo (0438 300 753 & 0427 479 217). Classes, milongas, practicas, performances, & special events: 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 Milongas: last Friday of month, 9pm – 1am \$15. Classes: Mondays (3 levels, new format for advanced) & Wednesdays, Basic & Inter class, then Practica 9-midnight, mystery DJs. 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 & Leigh 0410 257 855. Events, Milongas every Sat (except last of the month). Class, 8pm, social dancing 9pm–midnight. Wed classes @ Holy Advent Church, 30 Kooyong Road, Armadale.

Trial Sunday mini course (open level) in March 3.30-5pm Email leighis@fastmail.fm. 0401 257 855

Tango Tambien. Tues, Richmond Uniting Church. Thu, @ St Catherine's Church, 406 Kooyong Rd, Caulfield South. Fri, Unitedstyles Dance Studio, corner Chapel St & Brighton Rd, East St Kilda.

Siempre Asi (class, mini milonga, light afternoon tea), 3 - 6pm last Sunday of month. \$17 @ Holy Advent Church, 30 Kooyong Road, Armadale. Ph: Leigh 0410 257 855 or www.tangotambien.com

Chris Corby – Phone 0423 388 799. From Mon. 4 March, 7-8pm, Essendon Dance 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 – reeneffleck84@gmail.com or info@tangomelbourne.com.au Classes, practicas, milongas

Melbourne Practica Group Inc - non-aligned community organisation running open & structured Sunday practicas & other events to promote social tango at J Studios, 100 Barkly St, North Fitzroy. www.melbournepractica.org

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

COMMUNITY TANGO IN GEELONG: Enjoy social tango as you acquire tango skills. You can come without a partner. First Monday of month: Group Class 7.30 pm then **Milonga del Sur + supper** 8.30 -10.30pm. **\$5.** Third Wednesday of month: 8 – 9.30pm, Group Class + practice \$3 @ Christ Church hall, corner Moorabool & McKillop Streets. Private lessons by arrangement. Contact: richardandpam@mac.com Phone 041 753 1619.

Sunday 24 March: **Tango performance & workshop with Rina, Nadim & crew at the Blokes Day Out**, Eastern Beach Reserve, Geelong Waterfront. 12.30pm is tango showtime. Other dancing & activities too

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

ADELAIDE TANGO

TANGO ADELAIDE CLUB – Milongas & Practicas. *Café Tango*, Sunday 24 March, 3pm – 7pm at St Matthews Community Hall, 67 Bridge St, Kensington. \$10. *Club Milonga* (1st Saturday of the month), Saturday 6 April, 8pm – late at Druid Hall, 2 Cassie St, Collingswood. \$10/7. www.tangoadelaide.org

TANGO SALON – Classes & Milongas. *Comme il Faut Milonga* (3rd Sunday each month) – Sunday 17 March 4pm – 8pm at Mt Osmond Golf Club. \$10. www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO – Classes, Practicas & Milongas. *Dom Polski Milonga*, Saturday 13 April, 8pm – 12, 232 Angas St, Adelaide. \$10. www.siempretango.net.au

SOUTHERN CROSS TANGO – Classes, Practicas & Milongas. *Tango at Norwood Central*, Saturday 16 March, 12-2.30pm, 185 The Parade, Norwood (free). *Tango at Memorial Park Rotunda with Milonga*, Saturday 23 March, 12 – 4pm, The Parade, Norwood (free). *Tango Luz - Easter Milonga* – Saturday 30 March, 8-11pm at Restless Dance Theatre Studio, 234a Sturt St, Adelaide (enter via Arthur St). \$12/10. *Tango By the Sea Milonga* (2nd Sunday of the month) – Sunday 14 April with special guests Demian Garcia & Fatima Vitale at Henley Sailing Club, 1 Esplanade, West Beach. \$12/10. *Buenos Aires in the Vales Tango Festival*, 19-21 April, McLaren Vale.

www.southerncrosstango.com.au

SOUTHERN CROSS TANGO

MONDAYS

8 Wk Course: Monday 4 February – 25 March 2013; Nxt Course: 1 April – 27 May 2013
Beginner 7pm; Intermediate/Open 8pm @ The Hungarian Club, 82 Osmond Tce, **NORWOOD**

TUESDAYS

6 Wk Course: Tuesday 12 March - 16 April 2013
Beginner 7.30pm @ The Aldgate Memorial Hall, Kingsland Rd, **ALDGATE**

WEDNESDAYS

8 Wk Course: Wednesday 13 February – 3 April 2013; Nxt Course: 10 April – 5 June 2013
Beg 7pm; Inter 8pm; Adv 9pm @ Thebarton Community Centre, cnr South Rd & Ashwin Pde, **TORRENSVILLE**

THURSDAY PRACTICAS

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

SATURDAYS

Tango Technique Training for Women: Saturday 30 March, 6 & 13 April; 4-25 May 2013, 9am – 10am
Self Defence for Women with Shihan Ed Lomax, 4 Wk Course: 4-25 May 2013, 3-4.30pm
@ Southern Cross Tango Studio, **SEACLIFF**

MONDAY – SATURDAYS

Private Tango 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