

TANGO AUSTRALIS

AN AUSTRALIAN TANGO JOURNAL

October 2011

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

Review: Maria de Buenos Aires

Directed & choreographed by Leigh Warren

Leigh Warren & Dancers and the State Opera of South Australia

In the Brisbane Festival, 14 – 17 September 2011 at QPAC's Playhouse



(*Maria de Buenos Aires*. Photo: Tony Lewis)

No ordinary tango show – this was Maria's time: *Ahora que es tu hora: Maria de Buenos Aires*. A slowly rotating many-eyed disc of a ferris wheel marked the precinct where an extraordinary Australian production of Astor Piazzolla's little tango operetta, 'Maria de Buenos Aires', took place. Painted on the footpath was an image of Maria (Cherie Boogart) in the arms of her Tango Man (South Australia's Andrew Gill), 'un rumor de yerba mora trasnocha en tu silencio', rising from the underworld through the pores of the asphalt underfoot, a taste of things to come.

It was as surreal as *Le Chien Andalou's* famous sliced eye image from an earlier age of heightened creative output, a time when Argentina's tango first triumphed in France. The Brisbane Festival 2011 nightscape was a dazzling canvas: a sky sliced by laser beams above a festooned riverbank bordering a creeping snake of sentient water. Later in the night the very water itself came alive and took on wondrous shapes thanks to magical lighting effects.

'I came expecting just a tango show, and I got this... and I loved it,' a guy at the Q & A forum for media and public said after the performance of this landmark production of 'Maria de Buenos Aires'. Somebody else, perhaps a traditional opera goer, suggested

English surtitles. This was not merely culturally inappropriate but showed ignorance of the significance of tango lyrics and its tradition of recitation. Surtitles would destroy the rhythm and Horacio Ferrer's wondrously surreal, poetic and sometimes



meaty lyrics, written in Spanish, that most poetic of languages, and laced with lunfardo, the patois of working class Buenos Aires and of tango's poets. Thankfully, the executors of Piazzolla's estate keep tight control of their precious 'Maria de Buenos Aires' and do not permit surtitles.

Why try to consign Anglo meaning to Argentina's elusive tango anyway? Tango does not make literal sense. An expressive popular art, tango has never been constrained by high 'seriousness'. Tango can only be truly experienced by tapping into the psyche, the realm of 'duende', and the pulse of life of Buenos Aires.

The city's full name, Santa Maria de Buenos Aires, offers the key to an outsider's understanding of this show. 'Maria de Buenos Aires' is as seductive as the troubled and troubling city itself. You don't understand Buenos Aires; you experience it, bit by bit. It is a chaotic and beautiful city, built on corruption and a festering past. It is seductive and incomprehensible. You love it and you hate it. To survive its harsh reality, the poor and marginalized of the city invented and still dance tango.

In the original 1986 production in Buenos Aires, composer Astor Piazzolla played bandoneon in his ten-piece orchestra, and Horacio Ferrer recited the words he had written for El Duende, the Goblin who evokes the spirit of Maria.

In this production, Alirio Zavarce, a graduate of Flinders University Drama Centre, born in Venezuela, plays El Duende's role, brilliantly. Leigh Warren, the show's director and choreographer, something of a spritely goblin, too, has a creative artist's sensitivity and an appreciation that poetry must be interpreted, not translated. And interpreting the poetry in wonderful dance theatre, accompanied by memorable music, is just what Leigh Warren accomplished with this work.

The extraordinary talented Cherie Boogaart channels the spirit of Maria, the tragic forgotten and fallen woman who dies at dawn and is reborn at night. Her voice is as rich as magma erupting from the earth's darkest recesses. Her inspiration comes from a sense of her character's tormented soul. Cherie is Maria, from the opening scene where she lies, sprawled in undignified death, through the vignettes of her life, to the end, where the Tango Dancer gently shrouds her lifeless body again. She is utterly believable when she sings 'Yo soy Maria', and this recurrent theme roams like a ghostly echo through the music. Cherie's voice reflects the dark pain heard in the bandoneon, tango's quintessential and diabolical musical instrument, played masterfully in this production by Santiago Polimeni, who travelled from Argentina to perform in the show. Tenor Mark Oates gave a strong performance in the role of the Cantor, the colour and meaning of the words sung transcending any language barrier.

Leigh Warren went to Buenos Aires where it took him three weeks to begin to un-layer and recreate the intention of the poems that he brings to life in the show. There is no narrative, as such, to work with, just rich language and imagery given form through dance. What we see and experience emotionally in the show is what it means – it is powerful fusion of dance and poetry, set to music. Warren's desire to develop a closer understanding of tango brought the only professional tango dancer in the cast, the man who showed Leigh how to walk backwards forwards, into the production.

Tall and darkly handsome, Andrew Gill dances real Argentine tango, skilfully, partnering the singer Cherie with sensitivity and skill. The Tango Dancer is a guide for Maria, the flawed woman, who is sometimes drug-addled, disconnected and tragic, and at other times beautiful and passionate. Like many inhabitants of Buenos Aires, she lives through the dance.

Tango is her reason for existence and her escape from it. Other men come and go, but the Tango Dancer is Maria's anchor, a pivotal character in the reliving of her fractured dreams, loss, and remembering. His steadfast embrace is '*el abrazo de morir*', the embrace of death, and of life. His last tango with the doomed Maria is a sweet and poignant moment, and one to which those in the audience familiar with the experience of dancing tango would understand as the embodiment of the dream of tango. (Cherie Boogaart & Andrew Gill. Photo: Tony Lewis)



The Leigh Warren dancers, Bec Jones, Lizzie Vilmanis, Chris Aubrey and Kevin Privett, present graceful and strong balletic interpretations of tango that add further dimensions and layers to the pure form of the dance. The effect is tango-esque and enriching. In a scene designed to suggest a milonga, chorus members share the floor with ballet dancers and Maria and her Tango Dancer. In another scene, the spotlight is on the crazy characters of Ferrer's surreal imagination: circus performers – a contortionist, magician, skilful hula-hoop dancer, and some amusing albeit less-skilful 'ladies' of the chorus (and the night).

Kathryn Sproul's costuming is gorgeous and timeless – in one scene, Maria, in pink feathers and black bustier, wields a giant feathered fan, the blades a tawdry replication of the bandoneon's accordion folds. Fan and bandoneon both are instruments of seduction. Ballerinas become 'tango petticoat girls' in simple chemise shifts. Vintage laces and fabrics are layered and knotted to lovely effect, and a froth of green tulle creates a ghostly confection for the scene in which a hopelessly lost Maria searches for her soul and self, with the aid of a psychoanalyst, regardless of the demands of the male customers that she is servicing. Sheer fabric doubles as Maria's shawl and shroud.

Nigel Leving's set is fantastic too – a compilation of milongas of Buenos Aires, with elements of the seediness of Re Fa Si (a now defunct milonga) and La Catedral, with a visual cacophony of hanging chairs and mismatched old lamps, and other items, such as symbolic white lilies for the slum weed queen of heaven, and wooden packing cases alluding to the slaughterhouses of the meat-packing district where tango was danced in the early days.

The shade of Astor Piazzolla hovered in the shadows, as the ghosts of dancers past do at the milongas. Without tango music, there is no tango, and without Piazzolla's reinvention and renewal of tango, the spirit of tango might not have survived. Pianist Timothy Sexton conducted the guest bandoneonist and ensemble of nine musicians (with the interesting inclusion of drums and percussion, not usually seen in a tango line-up). They created good tango music (not a common thing in this country) that anchored but did not dominate this vibrant, entertaining and fascinating production.

In her home city, ‘Maria de Buenos Aires’ is usually performed with musicians, a female singer, male cantor, and narrator. This rich and unique Australian creative collaboration would find a receptive audience in tango’s birth city and any place where tango is danced and art is appreciated.



(Photo: The cast of ‘Maria de Buenos Aires’, Brisbane)

From the artist’s mouth: seize the moment

Australians ‘are a pushy, gifted, interested lot,’ said 90-year-old artist, Jeffrey Smart. ‘Everybody gets inspired. We all have these moments. It just depends on whether you’ve got the ability to seize it.’

Tango dancers are, for the most part, an interested lot. Good tango dancers are gifted, interested, and interesting. They know how to seize moments. In what other areas of life, do otherwise ordinary citizens find such scope for individual and collective creative expression?

When push comes to shove at the milongas and egos jostle for space and attention, however, things get tense. Here forgiveness and tolerance are social graces worth cultivating. Mistakes have a place in tango, life and Art. We learn from them. Flaws make life interesting. Imagine how it would be to live in a perfect society under perfect leadership. We’d die of boredom; there’d be no place for development. We might yearn for it, but do we really want to dance the perfect tango with a perfect partner? After a perfect tango who would ever want to dance again? Everything that followed would be a disappointment.

Jeffrey Smart was encouraged to find a mistake in a Velázquez, ‘the perfect painter’, in New York’s Frick museum. The mistake was not apparent in a reproduction, just in the wonderfully imperfect original, seen first hand. If you have a crisis of confidence at a milonga, or are burdened by overwhelming self-expectations, give yourself a

break. Remember that there is beauty in imperfection, and your partners are far more likely to be impressed with your dancing if it interests them, than if it dazzles them.

Mistakes can be interesting and provocation exciting. Another article ([The Spice Man](#), by Bernard Lagan Good Weekend, 27 August 2011), was about Tom Kuntz, director of some of the most successful advertising campaigns ever (*‘Smell like a man, man. Old Spice’* which featured a ‘dusky hunk’ riding a white horse). Initially unimpressed, the clients had to be persuaded, but when the ad screened on American TV it was a runaway success, scoring 6.7 million views on You Tube in its first 24 hours. Yet Tom Kuntz, the *‘most wanted advertising director in the U.S. Maybe on earth’*, claims he’s no fan of mass culture, and doesn’t feel a connection to mass audiences.

He is more interested in shocking and subverting than in entertaining, and is drawn to movies and art that provoke. Benign entertainment doesn’t do it for him, and he is attracted to people who try to push things or find a new space. He believes it is a crime to allow a great idea to fade to nothing.

Memories stirred by the dance of love ... Argentina’s gift to the world goes on giving

It is a privilege to know that something you love doing has the power to make a difference to others. Recently, six Community Tango in Geelong dancers, (two active retirees, a sea-changer, a worker in academia who managed to take time away from her job, a semi-retired lawyer and a writer), were invited to a nursing home to put on a small show for patients, family members, and staff. A talk on tango’s history was anchored in events of the past century, in the hope that they would stir memories for those who lived through them. The talk was accompanied by projections of colourful photographs and video footage, chosen to entertain at a non-verbal level, as well as illustrate the story being told. The group danced tango styles from different eras, with lively music to enhance the historic journey and promote happy memories.

Something wonderful happened: an awakening. Dream fragments from long ago stirred and floated through that stale thermostatically controlled air. The magic of tango was evoking memories beyond a familiar routine marked by meals and cups of tea served from a trolley. Music brought murmurs of recognition; descriptions of travelling Tivoli shows that entertained Australia, gala balls and parties, and dancing starry nights away on long boat voyages to Europe brought smiles. A woman, lying on a day bed, sang softly in a quavering voice.

Then, the tango visitors moved out into their audience, and, one by one, nervously at first, some of those frail aged people accepted the invitation to dance. One lady had hardly been out of her chair for weeks, but in the caring arms of an Argentine Tanguero who cradled her like an injured bird, she danced and came alive. So astonished were staff members they called in the nursing supervisor to see the miraculous transformation of their patient. An elegant gentleman, ninety-two years old, confided that once he danced three times a week, and everybody knew his name. A 100 year-old lady, confined to a walker and unable to dance, loved watching, and talked of her dancing days.

Cloudy eyes cleared. The old became young again. Romance was in the air, and the ghosts of departed loved ones revisited through the dance, just like they do in the milongas of Buenos Aires. Geelong's Tango Angels did their job well.

Now, as tango becomes popular in Australian cities with young people, and as a youth culture dominates the fashionable media, it should be remember that it was the old people in Buenos Aires who kept tango alive and tended the flame. When the younger generations were pursuing other interests, the old people kept dancing, playing their music and singing their tango songs. They still do – but, alas, some tango venues and classes are not particularly age-friendly, or respectful. This is a pity because tango is for everyone, regardless of age.

POSTSCRIPT

Ten Community Tango in Geelong dancers have now done three retirement centre tango shows, and seen the positive effects of healthy activity to music for older people. Staff and some of the residents have expressed interest in coming to classes, and in inviting the group back for a social dance. Who would like a nice slow tango?

KEEPSAKES & TANGO MEMORABILIA

Julie Andrews sang of *'raindrops on roses and whiskers on kittens, bright copper kettles and warm woollen mittens...'* Well, here are a few favourite (tango) things that signpost a continuing journey.

- ▶ A black feather and red silk rose decoration for my hair, made by the daughter of a friend who succumbed to cancer
- ▶ A pair of eucalypt green glittery shoes, with high slender heels, purchased in Bs As with the encouragement of a male dancer friend who said I'd regret not buying them. Scuffed now, but they were the first glamorous pair of tango shoes that I owned - and how thrilling it was to dance in them
- ▶ An antique hand-painted fan that might have belonged to an elegant tango lady of bygone days
- ▶ Posters that bring back the joy of every beautiful Buenos Aires at the Beach Tango Festival attended over the past 12 years
- ▶ A painting of me and my loved one when we were much younger, done from a backstage dressing room photograph taken after our 2nd public performance (at Melba Hall), painted by a tango student, who happens to also be an artist
- ▶ Each piece of Igora's wearable art that I own, especially 'Tango Birds', a felted shawl of grey and red wool that has warmed my shoulders at milongas from Madrid to Istanbul and back to Australia. Soon New Yorkers will be able to see the exquisite textile art of SA Tanguera Lucy (Igora) on exhibition in a gallery in the Big Apple *(Photo: Detail of 'Tango Birds'; by Lucyna 'Igora' Opala)*
- ▶ Not one, but two little black dresses, a bit the worse for wear: one for performances bought in Buenos Aires, with sculptured bodice and a rhinestone zipper up one thigh; the other a classic fringed tango dress bought here, and worn in so many shows by so many different dancer friends I have lost count



- ▶ A gourd and *bombilla* for drinking *mate*, that reminds me of the first time I was invited to share this drink – with an Indian prospector in a canyon in the Andes in far northwest Argentina
- ▶ Photos I took (with approval) when clowning around with a banana and a very famous yet reclusive (and normally camera-shy) tango dancer after a USA festival
- ▶ Multi-coloured silk *Comme il faut* shoes with dangly sequinned bits on the back that my daughter brought home from Buenos Aires, when I wasn't well enough to travel myself, and pale turquoise silk shoes, made for me by Carlos Farroni, shoemaker to the BsAs tango stars, to match an 'Ania G' dress
- ▶ A handsome album embossed with the words: '*Tango Pasion*', (now filled with favourite photos), a present from tango friends, at a very cool party celebrating a significant birthday
- ▶ An antique black silk shawl with a deep fringe that belonged to my grandmother, and is so agelessly, classically tango

Recipes for success...

Food: poetry on a plate, or an accompaniment to tango?

A celebration dinner in Melbourne recently, honoured the 50-year career of CBV (Chinese-born Victorian) cook, teacher and writer, Elizabeth Chong. Chinese settlers were amongst those who came to Australia during the gold rush, and have been part of our multi-cultured society ever since, however this glamorous 80-year-old, was the one who introduced real Chinese cuisine to Australians and pioneered an Asian haute cuisine. Dishes she devised for the Sofitel Hotel chefs to cook were redolent with memory and tradition, like vintage tango, but thoroughly contemporary and relevant too, like local modern tango. Foods were sourced from suppliers in the Otways, Central Victoria, Nhill, Koo Wee Rup and Rutherglen. Each dish, and even the wines, had meaning and connections with relatives and friends: children, Fourth Uncle, mother and grandmother.

A visitor might think Australians are obsessed with a culture of restaurants, chefs, TV food programs, and recipe books. My partner thinks my interest borders on the obsessive, until I present him with a fabulous new offering on a plate and explain the source of inspiration. I'm not a hopeless foodie, however, because since discovering tango I no longer find a food-dedicated evening wholly satisfying. Sitting around, just eating and drinking, is not my favourite way to spend a night.

A disappointing thing about a night out in Melbourne, though, is having to trawl around city streets late, after a milonga, to find a place (any place) that still has a chef in the kitchen prepared to cook for hungry, paying diners. Tango is not good on a full stomach, so we don't like to eat before we go dancing. We've had to resort to roadhouse sandwiches, discounted after a day in the fridge, on the long road home. BsAs does not have the food culture of Australian cities, but it does late night food much better than we do.

Give me a good tango night with a balance of dancing and fine food like SCT's Winter Fireside Milonga at 'Our Place at Willunga Hill' (SA). Owner-chef Andy Clappis served up his fantastic Italian dishes in just the right proportions all night.

What was the recipe for this most beautiful milonga? – A welcoming atmosphere, happy people, and a lengthy gourmet feast with lots of good dancing to work off the delicious food. South Australia has excellent regional food and wine, with great places to eat, many of them off the beaten track, like this one.

These places won't be off the beaten track for tango dancers in 2012, however, when Australia's longest-running summer festival relocates to the wine region of McLaren Vale in autumn, to become **Buenos Aires in the Vales Tango Festival 2012, April 20 – 22.**



'Our Place' is the venue for the opening Friday night party, after the informal afternoon get-together Barefoot Tango on the beach. On Saturday morning, tango goes to market with the locals, the excellent Willunga Farmers' Market, that is - one of the first established and best, with top quality produce from specialty suppliers in the region.

Victorian Good Food Guide awards have been announced. 'Attica' got Restaurant of the Year, and our favourite, 'Loam' on the Bellarine Peninsula, idyllically set in an olive grove in Drysdale, came in as Regional Restaurant of the Year. No tango at either restaurant, unfortunately, although long ago, after weekly tango class, we used to eat at the bar in the premises now occupied by 'Attica'. No tango then, either. Once we asked to put on a tango CD to dance to, but were told it would upset other customers. No other customers were in there that night. We stopped going.

A reviewer rhapsodised that Attica's chef Ben Shewry 'serves poetry on a plate'. I would describe interesting food we've eaten there as akin to a contemporary jazz recital. I got thinking about how to describe dishes we've enjoyed at Loam – an appetizer, a clever Haiku: a perfectly prepped tasty carrot juxtaposed with a sprinkling of coffee 'soil'; another dish, an elegy of perfectly cooked beef.

A perfect day on the waterfront inspired a description in a note to a writer friend – back came her response suggesting that the words had the makings of a Haiku. Not sure about that, but here goes ...

Cloudy afternoon
Yachts carved from glass
Expectant, the earth holds its breath

In spite of America's recession, it's extremely difficult to get a table at Thomas Keller's 'French Laundry' in Yountville, California. You phone at a particular hour, two months ahead of your desired booking. An average table costs \$US 957. How many guests per table? I did an Internet check and found reference to \$700 for two people. This makes a tango night – indeed, a whole tango festival - a bargain.

Can't help but wonder what impact a worsening global economy will have on our restaurant industry. Will people forego pricey restaurant experiences and go dancing instead? Tango is more affordable than fine food, but a night at a milonga doesn't have the same boasting status as one in a 3-hat food establishment. Perhaps we tango dancers should talk more about where we spend our nights. Will restaurant owners give up floor space for dancing, like the Hotel Windsor once did in the Grand Dining Room? Will penalty rates be removed so that restaurants can afford to employ chefs and kitchen staff to cater for people who prefer to start their meal at a later hour, after dancing? Those who say there's no business around late should check out the few places that are open – like our highway hamburger-pizza café opposite the footie ground. Count the customers who stream through the doors, and ask them if this is their preferred cuisine, or whether they are there because it is all that is on offer after 9 pm. Now here's a thought... perhaps trendy food vans can be persuaded to set up outside city milongas at a designated time – hit and run food from pop-up food vans for hungry Tangueros and Tangueras?

Plan your autumn tango holiday in the McLaren Vale region of South Australia. Treat all the senses and experience Australian tango at its best at *Buenos Aires in the Vales Tango Festival, 20 – 22 April 2012*



Discover how beautiful a tango experience can be at the 13th annual Australian tango festival, directed by Adrienne & Andrew Gill. As well as exciting performances & excellent tuition at graded level workshops from a top class faculty, highlights include

- **Barefoot Tango**, informal welcome get-together on the beach
- Sunset views & delicious Italian food at opening party, **Tango at Our Place**

- **Willunga Farmers' Market & Market Tango Workshop**
- Dress in finery of a bygone age or autumn colours for the gorgeous **Vintage Tango Show & Milonga**
- Share a picnic lunch between workshops at **Tango Piazza** in a lovely outdoor area near the festival venue
- A celebration of Australian tango at the **Farewell to the Vales Milonga**

More information available soon 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. Come early and stay on to enjoy the region's many attractions.

Every Generation Festival - Tango by the Sea

South Australia's *Every Generation Festival* runs throughout October, promoting events & initiatives celebrating the value of intergenerational activities & the achievements of senior South Australians, in the community. Southern Cross Tango is participating in the 2011 Festival, presenting a gorgeous afternoon celebrating Argentine Tango dancing & music at 'Tango by the Sea' on Sunday 9 October at the Henley Sailing Club in West Beach. At 4pm, there will be a short introductory tango lesson for newcomers, with a tango performance by Southern Cross Tango & live music for social dancing by Caliente Tango Trio. What a lovely way to experience tango for the first time, or share the experience with family & friends of all ages. Entry is \$15 at door, but if you book in advance, cost is \$12/10 conc (kids under 16 free). Bookings ph 0419 309 439 or sctango@bigpond.com Every Generation Festival info: www.cotasa.org.au/asp/ever_generation.aspx



Mistress of Spices

Adelaide Tanguera and exceptional cook, Nihada, shared a DVD. *The Mistress of Spices* is based on an Indian story, and is mesmerizing from colourful beginning to end. An orphan child is trained by an old woman in the mysteries of the spices, and sent out into the world to do the work of the spices. As a young woman she travels to the USA where she sets up her spice shop – an ordered world of colour and fragrance and beauty, to which Indian people come for wise counsel. The spices speak when their mistress follows the rules that include not ever touching the skin of another. Everyone has his own spice. Hers is chilli, and the red of entwined fruits and the element of fire play a symbolic and significant role. Finally, she gives the American pepper. The romance is inevitable. When the mistress disobeys the rules of the spices and sacrifices everything for one night of passion, chaos ensues. *The Mistress of Spices* is a delicious, sensual and enchanting film. We loved it. Enjoy it with Indian food on a night when there's no milonga.

Taking up a challenge from National Poetry Week

'In a land of sweeping plains, poetry is hardly thriving' (The Age, September 5, 2011). David Campbell challenged readers to name two Australian poets and quote a few lines of their verse. We can take up his challenge, and confess to feeling good that we're bucking a national trend of disinterest. We're proud of Tango Australis' track record of bringing new tango poetry and writing to a new Australian and international readership over the past two years.

Even if *'poetry has been driven underground, largely ignored in this switched-on Wi-Fi world. It's not part of dinner-table conversation and the latest verses from a wordsmith are not on the lips of the general public.'* Tango people read poetry.

Talented writers such as Charles D'Anastasi, Penelope Cotter, Tamara Tallent, Julie Maclean, Avril Bradley, Jillian Patterson, Georgina Lightowler, Paul Mabarrack, and some, who prefer to remain anonymous, have entered works in the Australian Tango Poetry Competition. Dip into past issues of Tango Australis to enjoy again some of their heartfelt poetry.

Here are a few extracts:

'Clasp my hands/ Feel the throb/ of flightless birds/ captured in my heated palms' – Avril Bradley, For One Night Only

'In a flourish of butterflies tango unfurled/ autumn and spring all at once, in a swirl' – anonymous, Pursuit of Tango

'Let me ask you Buenos Aires/ Do we have something in common?/ More than our latitude and summer heat?/ I can hear voices whisper your tango lyrics/ Not yet singing with heart into open air/ But quietly seeping through closed doors' – Tamara Tallent, Tracks

Regional Victorian city to host November event supporting Tango Arts & Artists

Tango Poetica: Saturday 19 November, 6 - 10pm in Geelong

When Community Tango in Geelong hosts Australia's 1st *Tango Poetica* in an arty precinct near the Barwon River, do not expect merely a milonga. Tango artists & performers from fields of dance, music, literature & visual arts, will come together with social dancers, beloved 'addicts', and people new to tango. There will be performances, entertainment, food, wine & social dancing. Two venues will be used: 8 Rutland Road, Newtown for the *Tango Poetica* party, & 405 Pakington Street for the short *'Poetry in Motion'* premiere performance at 6.30pm.

Original new works, developed through initiatives and sponsorships of the Friends of Buenos Aires at the Beach Inc, will be premiered. The Friends established the Australian Tango Poetry and Short Story Competitions to address a lack of Australian

tango literature written in English. People in Australia and overseas are now reading this new writing, and engaging with it. Not content with simply encouraging literary expressions of tango, the Friends also sponsor top musicians to play tango at festival events, and support visual artists & sculptors to address the tango muse.

Commissioned dance choreographies from interstate artists, the prize winning poems by Julie Maclean and Tamara Tallent that inspired these new works, and a new ensemble work created for SCT dancers, will be presented and filmed for posterity at *TANGO POETICA*. A new tango songbird, Geelong dancer and classically trained singer, Yvonne Williams will perform later in the night. Jan Francis will show tango-inspired paintings.

Tango poets and short story writers are invited to meet with the tango readers and dancers of Australia. Professional tango performers and dancers are travelling from interstate to present the new dance works. Social dancers are coming from Melbourne and regional Victoria. It promises to be some tango party!

Email richardandpam@mac.com for bookings & information, or post reply to P Jarvis, PO Box 3024 Bareena, Newtown, Vic, 3220. A \$20 donation covers the whole night & supports future tango arts projects of the Friends of Buenos Aires at the Beach Inc. Guests should arrive at 6pm at 8 Rutland Road in Newtown for drinks, before being guided to the space at 405 Pakington Street, where *Poetry in Motion* will begin at 6.30pm. (A gold coin donation will gain entry to the short *Poetry in Motion* performance, for those not wanting to attend the full night) Bookings please.

Special Victorian Events in October

- Tango in 'Streets Are Alive' festival with Alberto & Natalia: Sat. 8 October 2011 in Little Malop St, Geelong, 12.15 & 2.30pm
- Melbourne Spring Tango Festival, 27 – 30 October 2011 A celebration of Australian tango talent with guest performing artists Pedro & Sophia Alvarez (Sydney) & Adrienne & Andrew Gill (Adelaide), with Alberto & Natalia. Tango & Folkloric Workshops. Themed milongas. <http://www.tangoargentino.50megs.com>

The winner of the 2011 Australian Tango Poetry Competition will be announced this year in Adelaide, at the SCT Christmas Milonga on Saturday December 10 at the Henley Sailing Club at West Beach, the perfect venue for a romantic summer milonga.

Do you fancy a stay in a tango cottage in Adelaide city?

If you intend travelling to South Australia, you might like to check out this cottage accommodation. Tango dancer and sometime poet Paul Mabarrak and his partner have done up an 1870s cottage located in the beautiful southeast corner of the city of Adelaide. They got inspiration on a visit to Buenos Aires, and the promise is that the cottage has everything (including selected tango music) that one or two people need for a stay of 3 days, 3 weeks, a holiday or an extended period.

Email: casa.adelaide@gmail.com. Website: www.sites.google.com/casaadelaide

MELBOURNE TANGO

Sidewalk Tango. David Backler classes, Wednesday practicas & fortnightly 1st & 3rd Friday Tango Noir Milonga at 327 Swan Street, Richmond. Tiki Bar is open on Friday, Saturday & Sunday nights – a cool place for a drink. Check **Melbourne Tango Club** at www.sidewalktango.com.au/melbourne-tango-events Organisers 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, cnr Orrong & Wynnstay Rds, Prahran. Email leighis@fastmail.fm. Get on the Monthly Calendar mailing list (or send event details) by emailing jerry@highgatebeauty.com

Tango Tambien. 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

Chris Corby – Tuesday classes & Friday Practica (starts 7 Oct) @ St Albans, & Monday class @ Essendon. Ph: 0423 388 799

Viva. Christian & students in BsAs, so no Sept milonga. Classes resume 9 Oct. Tango Bar milonga moves to last Friday of month from 28 Oct. Hit the Floor, Level 1, 245 Glenferrie Rd, Malvern (enter from Stanhope).. 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 – 1st Sunday, 6.30 - 10pm, \$10. 1st Floor, Palace Hotel Camberwell, 893 Burke Rd, Camberwell, Opp Camberwell train station and tram 72 stop. 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.

COMMUNITY TANGO IN GEELONG - Simple tango for social dancing - no experience or partner needed. All welcome, always @ Christ Church hall, corner Moorabool & McKillop Streets in Geelong. Good wooden floor. Class & social night with supper: 1st Monday of the month, 7.30 - 9.30pm. Class & Practica 3rd Wednesday, 8 – 9.30pm (Regular nights: \$3).

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, & Tanguera Jill Hough from Melbourne. \$3. Learn what works at the milongas – and why.

Tango Poetica, Saturday 19 November, 6 - 10pm. Prize-winning poetry, dance performances, social dancing, art, music recitals, food - Celebration of the creative life of Tango. Donation of \$20 supports Tango Arts sponsorships of Friends of BsAs @ the Beach Inc.

Sat. 19 November, 2 – 3.30pm: Open workshop: 'Tango Elegance' with visiting artists, Adrienne & Andrew (direct from his stunning performance as the smouldering Tango Dancer in 'Maria de Buenos Aires' in the Brisbane Festival) @ Christ Church Hall, Geelong. \$12
For information about the group, or bookings for the Tango Poetica night or afternoon Workshop, phone 041 753 1619 or email richardandpam@mac.com

ADELAIDE TANGO:

Tango Salon – Classes & Milongas. **Comme il Faut Milonga – Sunday 16 October 4pm – 8pm** at Mt Osmond Golf Club. \$10. www.tangosalonadelaide.blogspot.com

Tango Adelaide Club – Milongas & Practicas. **Club Milonga – Saturday 1 October, 8pm – late** at the Druid Hall, 2 Cassie St Collingswood. \$7/\$10. BYO Drinks & nibbles. **Tango in the Winey – Sunday 30 October, 4pm – 7pm** at Uleybury Wines, Uley Rd near township of One Tree Hill. www.tangoadelaide.org

Siempre Tango – Classes, Practicas & Milongas. **Dom Polski Milonga – Friday 28 October, 8pm – 12** at Dom Polski Centre, 232 Angas 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. **Every Generation Festival - Tango by the Sea Milonga – Sunday 9 October, 4-8pm** at the Henley Sailing Club, 1 Esplanade, West Beach. 4pm Short Introductory Tango Workshop for newcomers, Live Music from Caliente Tango Trio, performance by Southern Cross Tango & social dancing all afternoon. \$15 at door, or pre-booked \$12/10. Children (under 16 free). Ph 0419 309 439 or sctango@bigpond.com to book. 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

Current Course until 25 October 2011

Beginners 7-8pm; Intermediate 8-9pm

@ Kensington Centre, Hill St, KENSINGTON

WEDNESDAYS

Current Course until 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: Bookings Now Open

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): Bookings now Open

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