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Affliction, disability, art and dance

Teaching tango can be truly rewarding, but it is not easy. Past experiences determine students' learning attitudes, positive and negative. Fear of failure can be the most difficult thing to deal with. It has nothing to do with ability, and everything to do with attitude. My partner and I have been developing a program to teach tango to people with vision-impairment. Those who can see will find it hard to imagine the experience of moving through a darkening world, in which shapes of objects blur into insubstantiality.



You get a sense of the affliction, viewing paintings in Monet's Garden exhibition at the NGV, executed in the decade before his death. Claude Monet (1840 – 1926) suffered from age-related cataracts that manifest as yellowing and darkening of the lenses. As cataracts blurred his vision and affected colour perception, the frustrated artist memorized the position of colours on his palette, and relied on paint tube labels to determine hues. Reds looked 'muddy' and yellows and browns darkened his work. As the cataracts worsened, his paintings became murky, reflecting the world as he saw it.

American ophthalmologist Michael Marmor, MD writes books about artists and eye disease¹. Using Adobe Photoshop he adjusts the blur and filter settings to reflect the symptoms of different stages of eye disease, and makes images to show us what the artists would have seen. Marmor believes it is a mistake to hypothesize that Monet, the 'painter of light' deliberately chose to paint the murky works of his later years. When he finally, and reluctantly, submitted to cataract surgery in 1923, he returned to his earlier style and bright colours, and threw away much of his previous decade's work.

Marmor also studied the paintings of Edgar Degas (1834 – 1917), another artist who suffered eye disease. Degas suffered failing vision, caused by retinal disease, from the age of 36. When bright sunlight became intolerable he worked indoors, making the world of

¹ Eye diseases changed great painters' vision of their work later in life, Tracie White in <http://news.stanford.edu/news/2007/april11/med-optart-041107.html>

opera and ballet his subject. By 40 he had developed a loss of central vision, possibly due to macular degeneration, and when he was 57 he could no longer read print.²

As the disease progressed his painting technique became rougher, with shading and contrast of images becoming less defined and blurriness increasing. If you compare his paintings from the 1870s with those after 1900 you will see the absence of detail in faces and clothing. As his vision deteriorated, Degas worked with pastels (with texture that can be felt), and took up sculpture, printmaking and photography.

Vision impairment is a fact of daily life for many Australians. Failing eyesight can contribute to a reduction in physical activity and increased social isolation. Yet, this need not be so. The challenge is to get vision-impaired and senior citizens with mobility issues out of their chairs, to embrace life, and learn to dance tango with confidence.

It was not completely new territory. I gained insight, as a teenager, to an unseen world when a new girl came to my school. She was the first student from what was then known as the Royal Victorian Institute for the Blind to attend a regular school. Our circle of friends learned to read Braille with our fingers, and I – with the encouragement of our PE teacher - was given the task of teaching my friend how to do various gymnastic moves on mats and with equipment. Because she couldn't see what I did, I got her to feel how my body worked as it executed the movements, and I used my hands to guide her body into the right positions. We worked together – and she learnt different ways to use her body.

There are worse afflictions than being blind. I sometimes wonder whether blindness, like the spate of cancers afflicting so many today, might be a kind of backhanded gift. My old school friend, who has been blind since birth, is a talented pianist, writes great poetry full of visual imagery, and has a fantastic memory for voices. She had a facility for learning foreign languages too, and was a good student who rarely allowed herself to be distracted.

Dutch master, Rembrandt van Rijn (1606 – 1669) may have had stereo-blindness, in which right and left eyes receive dissimilar images. A lack of binocular vision would have created problems with his depth perception, but would also have given him greater awareness of light changes, shadows and other details that help judge distance and depth, and enabled him to create his distinctive three-dimensional world on a flat canvas. Thus, Rembrandt's disability was probably, and paradoxically, a causative factor in his mastery.

A respected and very experienced Australian tango lady danced with a blind man at a Buenos Aires milonga. She found him to be a fine leader and a good dancer, who navigated successfully around the exterior of the dance floor.

Tango dancers learn to see with their skin, and to communicate in a new way, without words. When the tango with a partner is good, I close my eyes – but I am, mostly, a follower in the dance, not usually a leader. And yet, when dancing with another woman I have, occasionally, experienced tango, in which the lead and follow relationship transcends to a perfect unity, with two partners moving instinctively together. It is that mythic $1 + 1 = 1$ of tango. Through contemporary dance and martial arts I have learned to develop a sense of where another body is, in relation to mine, and to breathe together and

² [Continue painting with vision loss, www.visionaware.org](http://www.visionaware.org)

feel the flow of energy in group movement. When rehearsing a new choreography, I listen to the music and imagine the dance steps. It was time to put the theory into new practice.

Touch can be an effective tool in training a dancer. Suki Schorer, who was one of George Balanchine's favourite ballerinas, assuredly repositions young dancers' limbs and posture in her classes at the American School of Ballet in New York. This tiny dynamo tours the world to train ballet companies in the right technique when they stage Mr. B's works, and she dances tango wherever she goes. We met her when she came to work with the Australian Ballet, and we took her tango dancing in Adelaide. When we visited New York, she took us to milongas there.

I listened to many hours of music, searching for the right balance of elements that could be readily expressed in simple dance. I let the music suggest shapes and danced solo, with my eyes closed. Like a painting with too many colours, some tango music is 'muddied', with too much going on in it. I wanted the music and accompanying words to purely convey a strong visual picture of tango, and I needed the music to have an easily discernable rhythm that allowed concise and precise movements and suggested a logical shape for the dance.

We chose milongas and tangos that conveyed a sense of tango's history and musical evolution, and in our workshops I told stories about the composers, lyricists and musicians, and the lives of the people who danced to the music. Thinking of the blind Argentine poet, Jorge Luis Borges, I described the city of Buenos Aires – the grid of streets, the shaded patios and courtyards of San Telmo, the misty dock area, and the inner and outer *barrios*.



'*El entrerriano*' represented the influence of rural Argentina and early Afro-Argentine musicians, and a Canaro version of *Milonga Criolla* set feet tapping as we introduced simple connected movements. Hugo Diaz's *El lloron* flagged the idea of *machismo*. *Don Juan* led to discussion of colourful male characters of the *clandestinos*, and Canaro's *Tiempo Viejos* balanced things with the morality tale of *La rubia Mireya*, who was probably a blonde who frequented Hanson's when she was young and pretty, but lost her looks with the ravages of time and became a ragged beggar



There is so much visual stimulus in our world. Highway and street signage obscure landscape features and distract our brains. Jarring signage jostle for our attention in retail shopping strips. Mirrored panels in department stores, and products on supermarket shelves, are placed to focus attention on what marketers want consumers to see. Screens dominate living and working spaces, and public places too. Lighting and visual effects at concerts cost more than the musicians.



But there is another world to be experienced through other senses. You glimpse it when night reduces a familiar city to a myriad twinkling spots of light. You hear and smell it in the wind, and feel it in the touch of skin and the warmth of a smile. It is comforting to know that out there are stars, millions of them, even if they are not visible, and that deep beneath the skin of the sea, in the darkest depths, abundant and ancient life teems.



Affliction:

1. State of being afflicted; state of pain, distress, or grief.
2. The cause of continued pain of body or mind as sickness, loss, etc; a grievous distress; a pain, or grief

Disability:

State of being disabled; deprivation or want of ability; absence of competent physical, intellectual, or moral power, means, fitness or the like; an instance of such want or deprivation.

Pam and Richard Jarvis's mission is to spread the beauty of the tango they love. They believe that tango can be a force for social change. They founded a Community Tango group, and teach tango in the Geelong region where they have introduced hundreds of new students to tango. They give illustrated lectures, performances and demonstrations and conduct free tango workshops for good causes, including aged care facilities, hospitals, churches, and various charities, as a Southern Cross Tango community service. Their Tango Angel friends help them in this work.



Photograph by Suzie Tsen: Pam & Richard at Vision Australia



Photograph: Pam, with Geelong Tango Angels, Suzie, Margie and Avril

Piazzolla's little tango operetta at Melbourne's Recital Centre



The Melbourne Age described the Victorian Opera – Leigh Warren & Dancers production of **Maria de Buenos Aires** as ‘*an intoxicating mix of opera and tango*’. Clive Paget in *Limelight Magazine* called it ‘*a two-act representation of the life, death and rebirth of the eternal Argentinian woman, seen at least partially, through the eyes of the typical Argentinian machismo male.*’ Michael Shmith in *Enticing tribute to a bad-time Latina* (Age 21 August 2013) wrote ‘*Maria is an enticing work whose 16 scenes relate the Hogarthian progress of the surrealistic bad-time heroine, who might or might not have existed ...*’ Peter Burch in *The Australian* described it as ‘*a study in the eroticism of nihilism*’.

Director Leigh Warren got immersed in the city of Buenos Aires, where he encountered a tango world that is as steeped in superstition and surrealism as the poetry that Horacio Ferrer wrote to accompany the confronting music that his friend Astor Piazzolla was composing in 1968. There had never been anything like this frenzied creative outpouring – and **Maria de Buenos Aires** still stands alone as musical theatre that displays, but never attempts to explain, the mystery of the power of tango.

Ferrer wove his crazy passionate, and mostly untranslatable, poetry around Piazzolla's music, and Leigh Warren developed his show from a series of tableaux or *mise en scene*, created for each poem and song. His talents as imaginative director and choreographer are unmatched. Through dance and movement Warren created a meaningful narrative that made sense of *lunfardo* lyrics and what was, in its time, confronting musical composition. Dance was an integral part of the show, and the performers – contemporary dancers Rebecca Jones, Elizabeth Vilmanis, Glen McCurley and Michael Pappalardo, and tango dancer, Andrew Gill, who accompanies Maria faithfully through her life, death and rebirth – were all very good. Clive Paget said that Andrew Gill, in particular, was a standout.

Warren created the character of Tango Dancer, especially for the tall and elegant Andrew Gill. Tango Dancer is the man of every woman's tango dream, and a roving spirit of tango, and foil to the machismo of the abusive pimp-like Cantor (Nicholas Dinopoulos) and the infatuated and condemning Goblin /El Duende (Aliria Zavarce). Tango Dancer is Maria's companion and guide, and ultimately the only man who truly cares for her.

The orchestra, led by classical accordionist James Crabb, was excellent, although the line-up of musicians seemed to take up too much of the stage. Doug de Vries, on guitar, is a man who has earned a place in the modern history of tango music in Australia. Inspired by the ‘Tribute to Astor Piazzolla Show’ in the Melbourne (then Spoleto) Festival in 1992, Doug de Vries later formed his New Tango Quintet and specialized in playing Piazzolla's music.

Leigh Warren & Dancers and the State Opera of South Australia first staged **Maria de Buenos Aires** for the OzAsia Festival in Adelaide. It was also in the 2011 Brisbane

Festival where it was described as ‘*a heady cocktail of hedonism, sex and death*’, with each movement of the opera capturing a different facet of tango in a seedy bar.

Cherie Boogaart has been Maria in all three productions, and she is Maria. She is utterly compelling and incomparable, the tragic woman of tango and the melancholy, fatalistic spirit of the city of Santa Maria de Buenos Aires. Her voice, evoked through a pore in the asphalt, was ‘*chestnut and mulberry, smoke weed... plume dew*’. Cherie is *Maria Tango*, *Maria del arrabal*, *Maria noche*, *Maria pasión fatal*, *Maria del amor*, *de Buenos Aires soy yo!* Who needs a translation? Cherie is a thrilling Maria of Buenos Aires.

Kathryn Sproul’s costumes expressed a saucy combination of vintage gorgeousness and underworld sexy seediness. Nigel Leving’s set construction looked amazing in the timber-lined Elizabeth Murdoch Hall of the Melbourne Recital Centre – until you looked up and saw the surtitle screen.

Significantly, the two earlier productions of **Maria de Buenos Aires** did not have surtitles. When asked by a Brisbane journalist, about this absence, Leigh Warren explained that under a contractual agreement they could not use surtitles in the show. But the Victorian Opera production did have surtitles – and it was a mistake and a needless distraction. The position of the surtitle screen was intrusive to the action and spectacle for those audience members seated upstairs, and those in the stalls, who spent their time craning their necks to look upwards and read the words, missed significant action on-stage. And the translations did nothing to convey the intention or symbolism of the poetry, and served only to confuse the audience.

The Brisbane production offered a synopsis in the program, with a brief scene-by-scene description of the action of each of the 16 scenes. This is customary for dance productions – and a satisfactory solution to the problem of trying to make sense of Ferrer’s crazy, surreal, symbolist Spanish and *lunfardo* lyrics for an Australian audience. Most Spanish-speakers cannot understand *lunfardo* either.

Far better to let the singers, cantor, narrator, musicians, dancers, chorus, costume makers and set designers tell the story through their art and artistry.

Dance coming up in the Melbourne Festival

‘*Sun*’, a new work by Israeli-born, UK-based choreographer, Hofesh Shechter, will have its world premiere in the Melbourne Festival. ‘*Sun*’ runs from 11 - 16 October at the Playhouse in the Arts Centre. Shechter, a former drummer and rock musician, composes the soundtracks that propel his dance works, and is considered an emerging master in the contemporary ‘modern’ dance scene.

He talked with Age journalist, Stephanie Bunbury, about his craving for beauty³ and its purpose in our lives, explaining ‘... *pure beauty only works in contrast to something else*’. *That’s the beauty: it’s the whole. Love is only powerful in a world where you have hate and war; that’s what makes it powerful, that it saves us.*’

³ Sunny side of an angry man, by Stephanie Bunbury, The Saturday Age, August 24, 2013

Creating choreography is *'a battle between the mind and the instinct, the gut feeling'*. Even as he strives to convey the positive in *'Sun'*, he feels he is an angry man.

As a kid he was a computer nerd, until one of his teachers steered him into auditioning for a folk-dancing troupe. He wasn't (and still isn't) a great dancer, but like most dance groups the troupe would have taken any boy who was interested. He fell in love with the social side of dancing, and, when the time came, decided to study dance rather than piano at the arts academy in Jerusalem. He danced with Batsheva Dance Company for three years, went to Britain in 2002, where his reputation as 'the new hot thing' was established with his award-winning *Uprising* at The Place, London's contemporary dance centre.

Some of his dancers have worked with him for five or six years, and all are totally committed to his creative process, bringing a vigorous presence that can swallow an audience. Shechter spoke of an energy transfer you can feel when in a room or a studio with a dancer. *'Choreography is an experiment from beginning to end... On bad days I think, "oh my god, why don't I just do some movements and put some music to them ...'*

But that's not how it works. Expect intense physicality, loud music, strobe lighting & smoke. www.melbournefestival.com.au Melbourne Festival runs from 11-27 October.

A little bit of 'naughty'

Hofesh Shechter spoke of beauty working in contrast to something else, and how love has power because it saves us from hate and war. In Tango, the beauty of connection and the pain of inevitable separation coexist – one cannot be without the other.

Sometimes, social tango dancing at the milongas seems to be so serious – expressing all the emotions from 'A' to 'B'. My most enjoyable social dances are when my partner, at an appropriate time, can share my sense of play, by toying with a combination of elements that are naughty and nice, or angelic and devilish, like a flirtatious conversation. These contrasts colour the dance experience and make the memory of it sparkle like particles of dust dancing in a beam of sunshine.

A quietly modest tango lady, a resident of rural Victoria, visited the city for the big Milonga 100 celebration at the Fitzroy Town Hall. She was dancing, somewhat nervously, with an experienced Melbourne *Milonguero*. He stopped the progression of the dance, and she was surprised to feel something unusual happening around her feet. *'I'm playing,'* he laughed, as he rhythmically tapped and pushed her feet. It was a little bit of 'naughty' to enliven the dance.

Reed-slim actress Gwyneth Paltrow gave Rachael Dove tips for *'How I stay this lean'* in Sunday Life (August 18, 2013). They include exercise as a daily automatic routine, a brisk walk or stair climb in the evening to boost metabolism, keeping healthy snacks at hand, monitoring her body shape with a measuring tape and not bathroom scales, staying away from processed food, and an annual detox. She also recommends *'just the right amount of naughty'* (in her case a glass of red wine in the evening and a cigarette on Saturday). Tango dancers need good lung capacity (so we don't recommend cigarettes) or too much red wine, but Gwyneth believes *'That balance keeps you vibrant'*.

Playing Jane

I guess that we, who dress up in fancy costumes, extraordinary stockings and dazzling shoes, shouldn't think others, governed by different passions, who like to dress otherwise and do things with like-minded folk, might be a bit odd. *Tangomania* raged in 1913. In 2013 *Austenmania* is the hugely popular craze. *Pride and Prejudice* still sells 50,000 copies a year, and Austen fans, who call themselves 'Janeites', go to conferences, dress in Empire-line long frocks and *fichus* (bonnets), learn Regency dances and songs, bake traditional foods for picnics by the river, and learn the secret language of fans, to communicate with admirers under the nose of chaperones. (The 'fan' bit might be a useful skill for tango ladies.)

Jane Austen died in 1817, and her books were published anonymously, so she achieved no fame in her lifetime. Her cult did not begin until 1869, when her nephew published a biography of his 'dear Aunt Jane'.

The Jane Austen Society of Australia has over 600 members and is the largest literary society in Australia. Fairfax journalist Amanda Hootan is one of Austen's passionate fans. She said '*Who wouldn't want to put on a muslin dress, drink from fine china and go out to balls to find handsome rich men who are excellent dancers?*' – Precisely!!!

The right kind of exercise

Many older women are concerned about developing osteoporosis. It is something we didn't think much about as kids – and by the time we do start worrying, it's often too late to do much about it. A simple fall that results in a serious fracture might be the first indication we have about the state of health of our bones. Women, who have led active lives, playing a range of sports, engaging in various physical activities in their youth, and eating a balanced diet of fresh, seasonal produce, with little processed or artificially manipulated 'foods', will be in better shape than those who have not. But age, gender and genetics also play a significant role with osteoporosis.

Even if women were not sporty in their youth, the good thing is that most Australians, in generations past, danced. Adequate diet, and consumption of bone-building nutrients (calcium and vitamin D) and the right kind of physical exercise at the right time of life is vital. Sunlight is the source of vitamin D, needed by the body to absorb and use dietary calcium that's found in dairy products and in the bones of canned salmon and sardines.

Hopefully, tango readers can influence young people in their lives by encouraging them to turn off their computers and go outside to play, and engage in a lot of different physical activities, including all kinds of dancing. The social benefits are valuable too.

Peak bone mass is attained around the age of 20 in girls, 22 in boys. 26% of bone mass is accrued in two years from the age of 12.5 years for girls and 14.10 years for boys.

Calcium consumption in adolescents is often inadequate. With all the focus on the 'obesity epidemic', kids who diet compulsively or are underweight are off the radar. Adequate kilojoule intake is important – if less energy is consumed than is used in

exercise, there's not enough left-over energy to support other body functions, including the formation of new bone, which may be a factor in the increase in stress fractures in young sportswomen. There's a connection between energy consumption, menstrual function, fertility, and bone density too.

Exercise effects bone strength two ways: in response to gravitational forces, as experienced when running, walking or jumping; and in reaction to the stress from muscle contraction. Some activities are more beneficial than others, when it comes to building higher bone mineral density and reducing the risk of fractures later in life.

It is not simply a matter of exercising more. It has to be the right kind of exercise. Endurance running and repetitive exercise, without the benefits of cross training, can result in weaker – not stronger bones. Long-distance running, walking, cycling, diving and swimming are not so good for bone strength. Soccer, field hockey, basketball, tennis, gymnastics, using resistance equipment, lifting weights, **or dancing**, develop greater bone strength. A combination of stress, rest and variety seems to be the key for bone health. Activities that involve stopping and starting, changing direction, and working against gravity are most effective in bone formation.

And stopping and starting, changing direction, and working against gravity are the very things we do when dancing tango! However, all-night dancers should ensure that they maintain a healthy level of 'energy availability' by having adequate nutrition to fuel the body and its processes.

Playfulness

I liked the sound of a workshop, but it was in New York – a bit too far away. The workshop was '*Awareness of your own body, plus improvisation's potential and playfulness*' and was offered to men and women. One presenter was Dagmar Spain, a dancer/choreographer, who was born in the Czech Republic and trained as a dancer in Frankfurt and New York; the other was Silvana Brizuela Weigel, one of New York's tango teachers. Both women have worked in modern and improvisational dance, and feel that this experience informs their tango. Only when the body is in balance and alignment, and a dancer listens to partner and music, can it be possible to freely improvise in tango.

Some of tango's creative female dancers –trailblazers like Cecilia Gonzalez – have been experimenting with fusing improvisational and contemporary dance with tango. Years ago, Australian tango dancers were surprised at how much fun they had experimenting with different ways to move, at a BsAs at the Beach Tango Festival workshop.

Playfulness is often lacking in tango dancing and at the milongas, where the atmosphere can be so deadly serious, that any departure from the norm can send a nervous partner scurrying off like a frightened mouse. When you do encounter a partner who likes to play a little, it can come as something of a shock. Yet many milonga compositions and tangos are bright and breezy, and offer plentiful opportunity to be frolicsome and playful.

Perhaps it is time for the tango teachers who are earnestly plying their trade in overloaded markets, to lighten up, think outside the box, and expand their horizons and those of their students by arranging a bit of training in modern, improvisational and other forms of dance, or martial arts. It might make things more interesting at the milongas.

Dancing Days

A hundred years ago the tango was introduced at the opening of the Palais de Danse in St Kilda, amidst fears that the new dance was a prelude to sexual license and depravity, and would lead to 'chambering and wantonness'. Society went mad for the tango. But after the War, Mr. Harry Fox's new dance from the USA, the Foxtrot, was all the rage.

Vintage clothing is the rage, these days. An event, called 'The Art of Elegance,' has been included in Melbourne's Spring Fashion Week. A gala cocktail party, featuring a parade of seven decades of glamorous vintage clothing, is being held in the grand ballroom of Como Historic House, to support the National Trust's costume collection.

We don't like to 'blow the tango trumpet' too much, but the APTTA group's gala MILONGA 100 at the Fitzroy Town Hall has 'been there and done that', when it comes to vintage dance dressing, featuring a collection of dance gowns and dresses from each decade from the 1920s to the 1990s, worn by some of Melbourne's lovely tango ladies and lasses. The 'secret lives' of each dress was included in the History of Social Dancing display prepared for MILONGA 100. If you have a vintage gown in your wardrobe and know its history, send us a photo and some accompanying text.



Nancy Henry wore this beautiful blue gown for the ball that commemorated the official opening of the Royal Children's Hospital on 25th February 1963. Nancy was married to Alan Henry, who worked at the Commonwealth Aircraft Factory and was President of the Wirraway Club. The Aircraft Factory employed 1200 people, and each employee put money aside from their salary, to pay for two tickets for an annual ball. The Wirraway Club was a major fundraiser for the Royal Children's Hospital.

Nancy bought the blue gown from Buckley & Nunn, a prestigious department store in Melbourne, with its own workrooms with teams of seamstresses making dresses. Nancy was a good 'shopper'. Buckley & Nunn had a special rack of reduced garments, and Nancy made weekly visits there, keeping her eyes open for good value purchases.

Nancy and Henry went to balls and dinner dances, often associated with business, the Royal Children's Hospital, or occasionally the Freemasons. Henry died in March 1970, and after that Nancy had neither the occasions, nor the income, for dancing or ball gowns.

Peter Dall's twelve step program for tango addiction

Definition: *Tanguero/a.* n. Someone addicted to hugs.

All addictions have been found to have a universal characteristic, and to respond to the universal 12-step recovery program.

You will know if you have this condition. Here is what you need to do to get your tango addiction under control:

- 1) Initially, work on recognition and acceptance. Acknowledge that even though you can relate everything in life to tango, not everyone else "gets-it."
- 2) Say it with me, "Carlos Gavito was not, and is not, a god."
- 3) Try and work on collecting, then using, non-tango analogies. Start using these once a day and increase to three times a day. When this becomes internalized proceed to the next step.
- 4) Find a comfortable spot and practice looking at people walking past *without* evaluating their walk as potential tango partners. Repeat this until only the very smoothest walk inspires you to think about their dance potential. Work at resisting the urge to walk up to them and asking them if they have ever thought about taking up tango, because they are obviously a "natural".
- 5) Salsa dancers are people too. Say it with me, "Salsa dancers are people too." Once you are able to say this with a calm and clear voice, progress to "Ballroom dancers are people too."
- 6) "Being grounded" is a term that Noah could have used as the floods subsided. Try to realize that not every term or word relates to tango.
- 7) Practice listening to non-tango music. Surprisingly, not all of this was written for dancing, and it is possible for non-addicts to achieve a state where they can even enjoy some of it, without wondering how you would dance to it. Work on accepting this, even though you are unlikely to be able to achieve this state yet. This will come in time.
- 8) Now we need to start the de-sensitizing process. Practice looking in shoe shops, without evaluating every shoe for its potential to support you in a pivot. It may help to actually pick up some examples of shoes that are not all leather, and obviously aren't made for dancing. Initially you are likely to feel revulsion and scorn, but work at holding the footwear for a prolonged period, looking at it dispassionately, perhaps even smelling it, and eventually these sensations will subside. Breathe.
- 9) Deny yourself one day of tango per year, to de-sensitize yourself to the addiction. Initially this can be any day, but try to work up to making this a day when there is an actual tango event scheduled.

10) The final stage of de-sensitizing, which builds on the previous step, is to attend an actual tango event, and watch all of your tango companions enjoying themselves, *without dancing*. You must be determined to stay firmly seated the entire evening, and deny yourself your addiction. You may find that liberal amounts of alcohol will assist with achieving this highest goal. It should not be necessary to resort to breaking your leg.

Focus on your breath and your feeling of envy, and work on changing that envy into total acceptance. This is a good time to invent non-tango analogies.

11) The penultimate step is to consider planning a holiday or time away, with a significant other that does not involve *any* tango. Initially this will seem like a complete and meaningless waste of time, but with repetition it is possible to have fun with this. With luck you may have a fun and exciting partner that can take your mind off tango for the entire time, and show you that there are other activities out there that are equally or even more fun and addictive!

12) If you have arrived at Step 12, you have achieved a spiritual awakening. Even though you are miserable, and no fun to be around, you are a superior being. You can look down your nose at all the other tango addicts around you, and devote yourself to convincing them to follow this 12-step program to enlightenment.

Canyengue news from Buenos Aires

Liz and Nelson lived in Sydney, but have been resident in Buenos Aires for some time now. Liz sent a photo taken at the recent Master classes held in B.A. where Nelson participated as Canyengue teacher and later made a speech and presentations to International teachers/students.

The photo was taken on August 17th 2013 at The Galeries Pacifico, B.A. International teachers/students are in the back row. In front are Argentinian Academy Organizer, Octavio, Professor of History, Milonga Teacher Gabriel Elias, Milonguero Teacher Jorge Firpo, Musicality Teacher Olga Bessio, and Canyengue Teacher, Nelson Martirena.



Ney Melo - Adelaide, September 26 - 29 2013
Tango Salon-Villa Urquiza Workshops, Performance & a friendly Adelaide vibe



Ney Melo (New York) is one of today's most talented young Argentine Tango dancers and teachers. Known for his innovative & engaging teaching style, he is sought out by tango enthusiasts, professional teachers & choreographers from across the world. Ney will be teaching 4 tango salon workshops in Adelaide & performing with Dana Parker (Tango Butterfly) at Tango Luz Milonga on Saturday 28 September.

The Adelaide tango immersion program begins on Thursday 26 September with open level workshop 'Walking & Embrace in Salon Tango' 7-8.30pm followed by Southern Cross Tango's Practica until 9.30pm at the stunning Thebarton Community Centre, South Rd & Ashwin Pde, Torrensville. Afterwards, dancers inevitably end up at The Wheatsheaf Hotel for a spectacular choice of boutique beers, wines & local character spotting.

Then on Friday 27 September, dancers will explore 'Milonga con Traspie' (Open Level) 6.45pm - 8.15pm, followed by 'Melodic Tango Musicality - Steps & Phrasing for dancing to Pugliese' (Inter/Adv) 8.30-10pm, on arguably Adelaide's best sprung dance-floor at Restless Dance Theatre, 234a Sturt St, Adelaide (enter via Arthur St). Gouger St in town will be the choice for late night dinner afterwards.

On Saturday 28 September, Ney's final workshop will be 'Giros in Salon Tango' (Inter) 7pm -8.30pm, flowing into Southern Cross Tango's TANGO LUZ MILONGA from 8.30pm -11.30pm at Restless Dance Theatre. We can't wait to see the beautiful performance of NEY MELO with Dana Parker during the Milonga. Tickets will be available at the door (\$18 or \$15 for Saturday night workshop participants). BYO drinks & snacks.

Workshop bookings are essential, & private lessons are also available. Casual Workshop \$25pp/\$45 couple. All workshops \$90pp or \$180 couple. To book: Southern Cross Tango ph: 0419 309 439 or sctango@bigpond.com www.southerncrosstango.com.au



Special events around the country:

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

Tango Origins Project with Ney Melo, Melbourne, September 11-16

A week of Workshops, Weekend Intensives, Practica, Performance, Milongas, Tango Dj Duel & Private lessons with international tango artist Ney Melo. www.tangobutterfly.com.au

Tango in Shepparton, September 14-15. Help Bruno Giorgio (ex SA dancer & specialist medico) launch a Central Victorian tango group, at a Saturday night dinner dance and Sunday workshops with Rina Joy Koseki, and dancers from Melbourne & Geelong. brunogiorgio@internode.on.net

Ney Melo, Adelaide, September 26 – 29

Tango Salon/Villa Urquiza workshops with international tango artist Ney Melo (New York), performance at Tango Luz Milonga & private lessons. www.southerncrosstango.com.au

Tango Intensivo, Melbourne, September 21-29

An intensive program of workshops with international tango artists Fabian Salas & Lola Diaz, Mario Consigliere & Anabella Diaz-Hojman, performances, 2 milongas & privates. www.tangointensivo.com

Sydney Tango Salon Festival, Sydney, October 3-7

The 4th annual Sydney Tango Salon Festival has an extensive program over 4 days and 5 milonga nights with international guest artists **Pancho Martinez Pey y Lorena Ermocida, Sebastián Missé y Andrea Reyero, Nito y Elba Garcia, & Joaquín Amenabar** completing the maestro lineup. Immersion courses start from 29 September, with over 30 workshops to choose from, themed milongas & free beginner lessons. <http://www.stsfestival.com>



Every Generation Festival, Adelaide, October 13

Tango by the Sea Milonga welcomes newcomers, friends & family of different generations to enjoy Argentine Tango as part of South Australia's Every Generation Festival. <https://www.cotasa.org.au/Programs/Festival/default.aspx> Free Short Introductory Workshop at 4pm, featuring a performance by Andrew & Adrienne Gill & social dancing until 8pm at Henley Sailing Club, 1 Esplanade, West Beach. \$12/10. \$5 non-dancers. www.southerncrosstango.com.au

Tango Encuentro in Hobart, October 25-27

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

Tango around Australia:

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>

HOBART TANGO

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

PERTH TANGO

Champagne Tango Perth: Monthly Milonga (4th Saturday), classes and events. Website: www.champagnetangoperth.com Email: info@champagnetangoperth.com Sabrina Elias Phone: 0404 264 557

MELBOURNE TANGO

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

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

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

Tango Tambien. Thu, @ St Catherine's Church, 406 Kooyong Rd, Caulfield South. Siempre Asi Milonga last Sunday of month 3-6pm, \$15, Dance be In It Studios, 73 -75 Union St, Armadale. \$15. Clifton Hill classes, Community Church of St Mark, 100 Hodgkinson St, Clifton Hill Leigh 0410 257 855 www.tangotambien.com Email leighis@fastmail.fm
Chris Corby –Mon 7-8pm, Essendon Danse Academy, 305 Buckley St, \$15. Chris_corby@hotmail.com 0423 388 799

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 and dana@tangobutterfly.com.au

Viva. Christian Drogo's Tango Bar Milonga 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 – reeneefleck84@gmail.com & info@tangomelbourne.com.au Classes, practicas, milongas

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

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

COMMUNITY TANGO IN GEELONG

Learn simple elegant tango with a great group. No previous experience or partner needed. **Community activities.** **1st Monday** of month 7.30 pm Group Class, 8.30 -10.30pm **Milonga del Sur + supper. \$5.** **3rd Wednesday** of month 8 – 9.30pm Group Class & Practice. \$3. Newcomers & visitors always welcome. Christ Church hall, cnr Moorabool & McKillop Streets. richardandpam@mac.com Phone 0417 531 619.

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

ADELAIDE TANGO

TANGO ADELAIDE CLUB – Milongas & Practicas

Festival City Tango - 6 September, FCT Milonga 7-11pm at Torrens Rowing Club, Victoria Drive, Adelaide (adj King William St Bridge); **7 September, Practica 12 – 3pm** at Don Pyatt Hall, cnr The Parade & George St, Norwood, then Tango Adelaide **Asado**, 6.30-8pm followed by **Milonga 8pm – 12** at Druids Hall, 2 Cassie St, Collingswood; **8 September**, Southern Cross Tango/Tango Adelaide presents **Tango by the Sea Milonga**, 4-8pm at Henley Sailing Club, 1 Esplanade West Beach. <http://www.festivalcitytango.org>
Tango Adelaide AGM & Milonga 3-8pm at Don Pyatt Hall, Norwood. www.tangoadelaide.org

TANGO SALON – Classes & Milongas

Comme Il Faut Milonga – Sunday 15 September, 4pm – 8pm at Mt Osmond Golf Club. \$10.
www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO – Classes, Practicas & Milongas

Dom Polski Milonga (2nd Saturday each month) - Saturday 14 September, 8pm – 12, 232 Angas St, Adelaide. \$10. www.siempretango.net.au

SOUTHERN CROSS TANGO – Classes, Practicas & Milongas

Tango by the Sea Milonga – Sun 8 September 4-8pm, Henley Sailing Club, 1 Esplanade, West Beach. \$12/10

NEY MELO (New York) Tango Salon/Villa Urquiza Workshops 26 – 29 September 2013

Thursday 26 September, 7-8.30pm Walking & Embrace in Salon Tango (Open), Practica 8.30-9.30pm at Thebarton Community Centre, South Rd & Ashwin Pde, Torrensville.

Friday 27 September, 6.45- 8.15pm Milonga con Traspie (Open), 8.30-10pm Melodic Tango Musicality – steps & phrasing for dancing to Pugliese at Restless Dance Theatre, 234a Sturt St, Adelaide.

Tango Luz Milonga (last Saturday of the month)– Saturday 28 September, 7pm – 8.30pm NEY MELO Workshop 'Giros in Salon Tango' (Inter) then TANGO LUZ Milonga 8.30pm-11.30pm with performance by NEY MELO (New York) & Dana Parker (Tango Butterfly) at Restless Dance Theatre, 234a Sturt St, Adelaide (enter via Arthur St). 1x Workshop \$25pp / \$45 couple. All workshops \$90pp / \$180 couple. Tango Luz Milonga \$18 at the door. (*discount for Saturday workshop participants) Bookings essential: 0419 309 439 www.southerncrosstango.com.au

SOUTHERN CROSS TANGO



MONDAYS

8 Wk Course: Monday 23 September – 18 November 2013 (*no class 7 Oct public holiday)
Beginner 7pm; Intermediate/Open 8pm @ The Hungarian Club, 82 Osmond Tce, NORWOOD

TUESDAYS

Next course dates tbc @ The Aldgate Memorial Hall, Kingsland Rd, ALDGATE

WEDNESDAYS

8 Wk Course: Wednesday 2 October – 20 November 2013
Beginner 7pm; Intermediate 8pm; Advanced 9pm @ Thebarton Community Centre, cnr South Rd & Ashwin Pde, TORRENSVILLE

THURSDAY - PRACTICA

Weekly Thursday Practicas, 7-9pm @ Thebarton Community Centre, cnr South Rd & Ashwin Pde, TORRENSVILLE

SATURDAYS

Tango Technique Training for Women with Adrienne Gill
Saturday 14 – 28 September; 12 -26 October 2013, 9am – 10am (Open)
@ Southern Cross Tango Studio, SEACLIFF

MONDAY to SATURDAYS – Private Tuition

Various times available @ Southern Cross Tango Studio, SEACLIFF

COMMUNITY TANGO IN GEELONG (Victoria)

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

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

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

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

Southern Cross Tango

Andrew & Adrienne Gill

Ph: 0419 309 439 sctango@bigpond.com

www.southerncrosstango.com.au

