

# TANGO AUSTRALIS

May 2018



**BBC presenter Michael Portillo with Adrienne and Andrew Gill and the Southern Cross Tango dancers during the Adelaide film shoot for 'Great British Railway Journeys', May 2018**

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## Loss, grief, and tango

### *All my hurts my garden shade can heal (Emerson)*

Friendships made through tango are a lasting gift. Friendships grow like a garden. When we dance over the years, our lives run parallel with people we may not otherwise have met. Strangers become partners. Partners become friends. We learn together, struggle together, mastering steps and fudging others. We dance on, stumbling over each other's feet, and mistiming our moves. We try to please partners and ourselves, and often disappoint. But we get to know one another, in ways that are unlike other friendships. We develop a deeper understanding of the people we dance regularly with, an understanding of their essential human qualities, things that usually lie hidden within the shell, and behind the walls we build. These precious things connect people.



Two friends we have made through tango have recently lost loved members of their families.

We offer sincere condolences to Bill Featherston. Bill is a friend, caring dance partner, and Treasurer and foundation member of Tango Friends Australia. His beloved daughter, Jane, passed away whilst visiting Japan.

Yvonne Williams has been a dancer, a tango singer, and remains a loyal supporter and friend of tango in Geelong. Her beloved grand-daughter, Georgia, died suddenly, in Melbourne. She was nineteen years old.



No father contemplates the death of a daughter, and no grandmother envisages the loss of a grandchild. In these tragic circumstances, we struggle to find words to offer as comfort. We cannot understand why such things happen, why good people are taken too soon. The mystery of life remains unsolved at death. All we can do is take comfort in the hopes and dreams that were shared, in the memories of loved ones, and the gift of their lives. Two new stars shine in the night sky. To our friends, Bill and Yvonne, we offer our deepest sympathy.

## The makings of a good tango?

Opinions differ. Your ideal tango might be light and fruity. Or you may prefer it to be earthy, full-bodied and complex, like a fine wine with infinite variables and complexity.

One dancer's passion might be another's poison. What might seem to be a strong embrace to one dancer, might be a stifling hold to another. Some dancers like to decorate; to others this is over-gilding the lily. Some dancers cram all they know into one tango; some settle for elegant simplicity. Some dancers like to stay in the comfort zone; others like to be surprised and challenged. Some dancers respond only to a rhythmic beat, others like to express phrasing and the emotional quality of the music. Some leaders always dance the same patterns of steps in the same style; others like to style their dance to reflect tango music of different eras and genres.



Sommelier, Morgan Dunn writes the Grapevine column for the Australian newspaper. A recent column seemed as applicable to tango as to wine. When teaching people to appreciate wine, he begins with BILC, an acronym for four components: balance, intensity, length, and complexity. His article was *Follow your nose for that lingering taste* (Australian, April 24, 2018). Our adaptation is tongue-in-cheek, but you will get the idea.

**Balance:** are you a proudly poised tightrope walker as you take one smooth step after another, or are you an unsteady, stumbling drunkard, or a bouncing puppy?

**Intensity:** Link intensity of your dance steps to the intensity of the music. Some tangos are light and melodic, with high notes of tinkling piano keys and soaring violin strings. Some tango music is playful. Other tangos are intense and grounding, with bandoneons shrieking for attention, amid a clamour of instrumentation. The lyrics of some tangos are amusing and ironic, others are melancholic; some are truly vulgar, and others are downright depressing. Colour your tango dancing with emotions appropriate to the music.

**Length:** how long does the memory of a good tango last? Can you taste it next morning? When you hear that same piece of music, years later, can you remember how you felt in that amazing tango of the past?

**Complexity:** a tango should not be one-dimensional. A tango that expresses manufactured passion, without contrast, soon becomes boring, no matter how skillful. Far more interesting is the tango that starts simply, builds to a climax, and ends with something you want to remember. A good tango to a particular piece of music, should encourage further exploration. A great tango will keep you interested, reveal its truth as it develops, and have you coming back for more.

## So, what is tango?

That's a big question, with no easy answer, or, rather, with a multitude of answers.

Tango seems to be gaining popularity again, in our part of the world. New couples learning; phone enquiries. Waxing and waning of interest in tango is cyclical. There seems no obvious reason for the rise, or decline, in tango popularity. One trigger might be a change of local circumstance. A teacher of another social dance genre falls ill and discontinues classes. A charismatic dancer moves into town. People talk, word spreads. A journalist visits Buenos Aires and writes an article for a newspaper or a travel magazine. A popular movie features a romantic tango. Lots of things bring people to tango, but what keeps them interested?

I like the Uruguayan poet, Horacio Ferrer's all-encompassing description: *Tango is a way of living, feeling and conceiving passionately existence and the world.* And also from Ferrer, *Tango is the art of small groups, within social coexistence.*<sup>1</sup>

One of the great Argentine tango maestro dancing today believes that people in general, and practitioners of other dance forms, are coming to recognize that tango is the ultimate couple dance. Loneliness and social isolation are modern disorders of our time, with more and more people suffering from depression and anxiety-related conditions. We need the tango and the connection it brings.

Dancers should learn about the art of tango and its culture, not just its moves. One thing new dancers notice is that tango music is not what they expect. It is a source of fascination, even fear. There is so much music. Fifty thousand tangos written and performed. A world of musical interpretations, spanning a century of sound recording. Tangos have been recorded by all kinds of groups, from trios to symphonic orchestras, *orquesta tipicas*, by singers, instrumental soloists, bands and choirs. Young experimental musicians took inspiration from European dance club culture, began mixing old standards with electronic music, and created a new style of tango.

Many new dancers come with notions of strict tempo ballroom tango, with a metronomic marching rhythm and a set number of beats to the minute. Or they have been exposed to electronic keyboard 'tango' rhythm – you flick a switch, play a tune, and it becomes a tango with percussion rhythm. Except it doesn't become a tango.

If you examine tango from the past century, you will find different influences: jazz, the tension of flamenco, Andalusian song, traditional melodies and popular songs, classical music and contemporary dance, the metrics of poetry, porteño slang, and strains of Italian and French

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<sup>1</sup> The Golden Age of Tango, An illustrated compendium of its history, Horacio Ferrer, published under the auspices of the National secretariat of Culture and the Academia Nacional del Tango

melodies. The essential instrument ‘voice’ of tango is the bandoneon, an instrument that is infernally difficult to play, a concertina, button accordion, invented in Germany as a portable instrument to play music in churches. It can sound like an organ. Each year, a festival of Bach music features accordion and bandoneon music.

Tango is a popular genre of music, usually in 4/8 time. Tango is a dance performed by an embraced couple, who share an axis and create the dance from a combination of improvised, learned and codified steps. Within the tango embrace, signs and messages are exchanged physically, through torso, arms, shoulders. The three pillars of tango dance are the walking step with the man going forward, the interruption of the walking step to permit the creation of the figures, and the figures themselves. Tango follows the rhythm within the melody, and dancers interpret the music, changing steps and movement according to tempo, silence and nuances/ Dancers interpret phrasing, instrumental voices, and incorporate syncopation and changes of rhythmic patterns. Tango is danced with the feet close to the floor. It is hypnotic; one dancer becomes the other.  $1 + 1 = 1$

Tango is a song, when the music combines with a poem’s verses in spirit, metrics, stress, intentions, rhythms and melodies. Tango is an interpretative art, and a ritual. Tango adapts to different times and generations. Tango is a living culture. It has become a tradition, passed from one generation to another.

The themes and subjects of tango are multiple and varied: hard love (*machismo*), loneliness and conflict of the heart, oblivion and death, exile and nostalgia, luck, social injustice, destiny and fate, the city and soul of Buenos Aires, its neighbourhoods ( *barrios*), and its people.

In the port and in the new suburbs of the rapidly expanding city of Buenos Aires, cultures collided and this confusion gave birth to the tango. The nomadic *gaucho* life had been destroyed when Indian lands were claimed, open ranges fenced, and farming mechanized. Displaced *gauchos* had little choice: enlist in the army and become cannon fodder, or move from the countryside to Buenos Aires. With foreign investment and construction of a railway network, Argentina was becoming wealthy, offering the promise of prosperity to new arrivals. Waves of emigrants from poorer regions of southern Europe flooded into Buenos Aires in the second half of the 19<sup>th</sup> century. The new arrivals came predominantly from Spain and Italy, but also from Portugal, Greece, France, Germany, Wales, Switzerland, Sweden.

The tango emerged around 1880. Its ancestry includes *habaneras*, *milongas*, Spanish tangos, and other European dances, like the polka. Tension between *criollas* (Europeans born in Argentina) and newly arrived emigrants, particularly the Italians was resolved, in time, into the tango.

The 20<sup>th</sup> century was a period of rapid evolution for tango. Singers and musicians were going to Paris from the early 1900s to make tango recordings, Naval cadets, aboard the training ship, *Sarmiento*, distributed copies of the sheet music of *La morocha*, by Enrique Saborido and Angel

Villoldo, in every port they visited. It was published as a recording in 1905, and was an international hit. By 1913 *Tangomania* was raging through the capitals of the civilized world.

Horacio Ferrer's book defines the eras of tango like this:

1880 – 1895: The genesis. The pre-history period. 1895 – 1910: *Guardia Vieja* period 1. 1910 – 1925: The formalization. *Guardia Vieja* period 2. 1925 – 1940: The transformation. *Guardia Nueva* period 1. 1940 – 1955: The extolling. *Guardia Nueva* period 2. 1955 – 1970. The modernization: The avant-garde period. 1970 – 1985: The universalization. The contemporary period. 1985 – 2000. The everlasting Tango. The present and the future.

Tango and its music continue to evolve. In Australia, we should move on from a confusing contemporary misuse of 'nuevo tango'. People use this term to describe the dance style people do to the Gotan Project, Bajafundo, or Jaime Wilsenski music – and also to deconstructed tango, reassembled in new improvisational ways to traditional tango music. *Nuevo Tango* was the music developed and popularized by Astor Piazzolla and the jazz and tango musicians who came together in the *Nuevo Tango Quinteto*. They reinvented tango music. The famous *Libertango* marked Piazzolla's freedom from the ties and constraints of traditional tango music. *Hora Zero* CD, published around 1989, is probably the ultimate achievement of this group.

However, if you venture into a record shop on any continent, and look for the section on tango music, you will most probably find a category of 'Nuevo Tango' or 'Nu Tango' which is likely to contain experimental music, electro tango music, club-style tango mixes, jazz tango, experimental tango from different countries (Finland, Norway, France), and traditional Eastern European klezmer music. The passage of time will sort things out. In time, we will probably view these tango forms as evolutionary paths. It will be interesting to see what the future holds.

#### EXCITING NEWS

**The Art of Tango: Photography Competition** is being held in 2018, with generous prize money provided by Tango Friends Australia. They are looking for a photograph, or series, that depicts a particular tango composition. More information will be provided in the next edition of *Tango Australis*. Meanwhile, to help readers with a photographic inclination, we will be publishing the lyrics of some tango songs, for inspiration. Get clicking, readers!!

### Lyrics of famous and not-so-famous tangos

The tangos we hear and dance to today are just a few of the many thousands published and performed over the years. Some lyrics seem dated, tied to attitudes and events of the past, whilst others, generally the more poetic of the tango songs, speak of the human condition and resonate strongly.

‘OBLIVION’, that ethereal, almost painfully beautiful tango composed by Astor Piazzolla, is loved by many dancers. Most will only have heard instrumental versions, and may be surprised to learn that there are lyrics, written by David McNeal. I think they were written in French. The theme, of course, is forgetfulness and heaviness. Here is the gist of it ...

*A ship sails somewhere, the sheets and velvet covering of the bed seem heavy, like your arms wrapped around me in the night ... violins play our melody again, but I forget – everything becomes cloudy as we dance cheek to cheek – and I forget ... how short time seems when I forget our love ... I forget, I forget.*

I found a quirky little tango not heard before, on a CD of the *Enrique Rodriguez Orquesta*, purchased on a recent visit to Buenos Aires. The tango is JAPONESITA, with words by Antonio Bonavena. Was it inspired by the influence of Japanese art and design, popular in Modernism, or by a more passionate personal encounter? *Canaro’s Orquesta* visited Japan regularly. I wonder whether Rodriguez’s did too.



*A magnificent emperor took a spoiled geisha as prisoner in the network of his love – on clear blue nights they embraced with frenzy – he cradled her in his arms – little Japanese one, I love your sweet honey ...*

Visual inspiration can be gleaned from the poet Homero Manzi’s words to FRUTA AMARGA. The word ‘heart’ is repeated several times at key places. This tango is about loss – a broken heart, the bitter fruit matured in enormous loneliness. It is about sadness, punishment, a meaningless merciless cloud, unforgiving. But there is beauty too.

*sadness, of your flight, wandering without consolation – the amazing cold that blinded, in an instant, in a wind of madness. You were sunlight..happy song..gray drizzle at my window --- a faithful haven, a dreamy elf ... jasmine flower... tomorrow .. .hill wind ...warm cooing of the pigeon ... you will never be the scent of rose/freshness of spring in my destination / You will only be the voice that reminds me /that in a terrible moment I made you cry*

## On a lighter note ...

Here is a quote from an article by Steve Waterson (April 2018, [The Deal](#)) *Clear away the clichés*, a review of the book, ‘The Motivational Hoax’ by James Adonis.

*Lead, follow, or get out of the way*

## Who dances tango?

Dancing tango can be an expressive art for all ages, a fun and inexpensive leisure pursuit available to everybody. Yet, it seems that the regular committed social tango dancers, those who reliably turn up each week and support classes and events, are, generally, older people. It doesn't have to be like this. Open tango circles welcome people of all ages. Young, old, and those in the middle.

The tango's reputation as the dance of love attracts people looking for romance. If a strong respectful relationship already exists between a couple, they are more likely to persevere with classes long enough to actually become tango dancers. If there are chinks and issues between the two, then the tango will shine a spotlight on what is wrong with the relationship, and dancing together will lose its appeal. There's a saying: 'you cannot lie in tango'. People do lie, of course. It is human nature. But a tango partner will feel the lack of integrity as an impediment to the dance. Another tango saying is: 'When you have danced one *tanda* with a partner, you know their life story.'

Single people may come to tango classes and events seeking a new life partner, somebody to fill a void and ease loneliness. Others respond to the allure of the flashy show tango promising quick ignition of sizzling passion, and hope that tango will give them access to hot one-night stands and no-strings casual relationships. Such people think that a few tango skills will make them irresistible.

If people go into tango expecting to use it to achieve their desires and take from it what they want, then they will be disappointed. The people who do best are those who recognize that, long term, the tango, like a good relationship, rewards those who are willing to give.

Young couples come to learn to dance a tango for their wedding. Then, with their big day behind them, they usually disappear. This is disappointing for the teacher who will have invested time and energy in working to create the impression of a beautiful tango for a couple who often think that all they have to do is learn a few choreographed steps to impress their friends.

Tango can be excellent life training. Learning to dance tango together can be part of a process of getting to know one another in new and deeper ways. Coping with the trials of learning a new skill, like tango, and supporting a partner as you do so, is a great way to build strong foundations for a lasting relationship, whatever your age. Dancing together and trying out new things, is more fun than making separate visits to the gym, or solo jogging, running, or whatever the current exercise-dance craze might be.

What shines through, at any age, in a tango relationship (even if it is only for three minutes), is personal warmth, spirit, joie de vivre, generosity, a love of life, empathy, compassion.



Muscles of old bodies might weaken and joints stiffen, but a questing and energetic spirit marches to a different drumbeat. Tango keeps you interested in life and engaged with other people. It seems that people who have led active lives, played sport, raised families, participated in community activities, who have been there and done much of what life has to offer, are the people who are prepared to set long-term goals and have the patience to persevere with tango.

## Fabian the Third. Part 2

The past is over, the present is here, the future is ahead

Fabian's wife, Lola Diaz, joined the conversation. We talked about what tango means to them both, what Lola wants from tango as a woman, and what Fabian wants as a man.

Lola is an exciting dancer with a sparkling, and sometimes fiery, personality. In performance with Fabian, she seems to be illuminated from within. She meets him in the tango as a force to be reckoned with. Then, when she dances socially with other men, as she did at the milonga in Adelaide, a gentle side to her nature comes through. On the milonga social floor, Lola dances carefully with her partners. The expression on her face, and the tilt of her head, show that she is full of care for each man that she dances with. It is lovely to see.

Fabian's and Lola's generosity in dancing with local people is unusual, and refreshing. Visiting tango stars often set themselves aside from the Australians who have been doing their workshops, putting a barrier between students and professionals. Not so these two. They make tango accessible, and keep the grass roots fires of enthusiasm burning wherever they travel.



When Lola started out in tango, she was already a dancer. She didn't like the tango. For many years, the tango in Argentina was trashed. She thinks it still is. People thought that tango was something that only old people do. When she was eleven years old, she said, she 'played' tango. She didn't want to do the old person thing.

But now, things have changed, a lot. Many young people dance tango, but most of the people in Argentina do not know this. For them, tango is still associated with being an old thing. When rock and roll came in, they wanted to promote it, and so, they killed the tango a bit.

Why did Lola decide to dance tango?

*'I committed to tango because I like the dance,' she said. 'What I like about tango is, the fact that everybody thinks about tango – the fact that it is difficult, that it is intricate, and you really have to learn it and practise it. I think about the challenge. That's what got me into tango. And it's still that. I feel that it's not so much the look of it, or the fact that it's a couple of dance, but mostly it is the challenge it presents.'*

But it is more than that ... *'every time I dance, I think I am doing what I love. So, I really want to take care of tango, and not do anything that could harm the dance I love.'*

Fabian and Lola really love tango. They want people to enjoy tango, and believe that the more people who join tango, the better.

*'Sometimes people hurt other people, and I think that scares people away from tango. We don't want that. We love Tangueros. They are our friends.'*

Fabian had been listening, and rejoined the conversation. He said, *'it's not a matter of taking from tango, but of giving to tango. Tango has given me everything. It gave me a life. I grew up with this. My friends, my best friends, came from tango. My wife came from tango. I have a position, recognition. People know who I am because of tango. So, there is nothing more than I can ask from tango for me. I think it is going the other way ... trying to give to tango. It is so important in my life. I believe we have to nurture it, to produce the same effect for other people.'*

What would the dance be if Fabian and Lola weren't here?

Fabian said, *'I would hate to see that we are not relevant to what we are doing. It doesn't matter what or how. People who just go by something, they don't leave a mark. Their life has been wasted. We expect to leave marks, because we actually believe in this.'*

And what of the future? Will atrophy set in to tango?

Fabian said, *'We believe in changing and helping things to grow in a different way. Even if people want to, we cannot stay with the tango of the 1940s and 1950s. we cannot subscribe to that theory because it is past – and the past, it's over. The present is here, and the future is ahead. And if we don't look at it this way, we are setting ourselves and tango down for disaster. Tango will disappear.'*

*'It will become like vintage dancing,' Lola added. 'I never saw it, but when I started dancing there was no vintage tango.'*

Did Fabian feel happy about coming to a place like Adelaide, with Ady and Andrew, and experiencing something as beautiful as the previous night's Heritage Milonga?

*Absolutely,' he said. 'I was talking to these Argentinean guys last night. They were shocked. They were impressed. Not by us. They were shocked by what is happening here. They did not know. At the time, we were the trigger of the emotions that were in that room, but that room wasn't full because of us. it was full because people here, in Adelaide, are doing things, and putting this together.'*

Where are we now, with tango?

*'We call this 'Argentine tango', he said, 'just to identify it, to differentiate it from other tangos. But it is not Argentine any more. Most of it is happening around the world, outside Argentina. This is what is good about it. Tango belongs to all of us, and you have as much right to whatever you want as I have.'*

Some people say, you can't do this, or you can't do that. *'Sooner or later this will have to wash off ..I don't see anybody trying to destroy anything. We are trying, all of us, to help the process. Some people see it differently and have less of an idea how to keep this alive, but others ...'*

*'I ask myself,' Fabian said, 'what would it have been like if I never did tango in my life? How would it be different? And it would be different. I know that, for whatever little things we are trying to do, we're helping that change, and it has to happen. If not, it's over for me; it's over for the rest. So, I think again. Going back to your question, it is now about giving back – not taking. I can't ask for any more.'*

The conversation moved on to tango music. Where is it going? Is it the music that has to develop? Coming to tango through Piazzolla, as we did, there has been a lot of pleasure in exploring the development of the music.

Fabian said, *'I'm not sure what is going to happen, but I think that the dance has grown apart from the music, which is a different entity on its own. It could be done with that music, or with any other. In fact, today, most of the couple dances that are coming back, are being creative; like Zumba or samba. They are feeling tango, because that is where they find the biggest connection of two. Tango is like the ballet of the couple dances. And, in the near future, I hope it will be taught as such, because couple dances and single dances are different. We are in a transition moment right now, because tango is emerging ...'*

*'I've been in tango for 30 years', Fabian said,' and you may think this is a lot. Historically speaking, it is nothing. It is just degrees. I don't know when, I'm not going to see it. But I think that tango will become what we call Argentine tango, which has nothing to do with the music. It is the language between two, communication in a couple. I think that might be where it will end.*

*The music is beautiful. It means a lot more for the ones who were born in that country. But that's why, I think that the substance of the tango – most people don't understand what the words say –*

*and most people don't understand if that's the sound of Pugliese or D'Arienzo. They don't care. For us, we understand, and for you, you study'.*

Andrew talked about the current trend, one that he doesn't really like, of people being hyper-musical – of trying to find something for every single little beat and moment. Lola agreed with Andrew. She feels the trend is increasing.

*'The other day, when we were in Perth,' Lola said, 'I was dancing with this Argentinean guy, and he was hearing all the little 'pim' and 'pum' and 'pom'. He would stop all the time, and I couldn't dance. He was killing me. It's like, I'm good with the music, but let me move freely. It's nice to accent the music, but if you overdo it, it kills the natural flow of the dance. I agree with Andrew. But people try things, and they go to extremes. Hopefully they will come back.'*

We talked about current research into the therapeutic benefits of movement with music, training the brain and body, and working with people with dementia and other diseases. Fabian talked about a book by a New Zealander, about the area of genetics and the whole body. What made us intelligent is the fact that we move. We walk on two legs. That's how the brain got developed. Movement is very important for brain development – movement that has to do with 'planification' – planning, problem solving

Tango is the most efficient activity for neuroplasticity that exists. It is a lot better than other dances. *'It has a lot to do with generating stimulus and response – the decisions you have to make,'* Fabian said. *'When you dance socially you have to be aware of so many things: the music, the environment, people around you. The guy generates a pause – she responds to something. She doesn't know what it will be – and according to this set of rules, it remaps the brain on ways that you don't use normally. So, let's say, you have a Nobel Prize in Maths, and you always do the same equation. You're stupid. Your brain only goes one way. But say someone is squishing you this way and that, and you have to respond, all this activity gets into the brain.'*



*Dancers on the crowded floor of a Buenos Aires Milonga during CITA 2018*

## International Guest Teachers visiting Adelaide

### Cecilia Gonzalez – Adelaide Tango Seminar 7-10 June



**CECILIA GONZALEZ WORKSHOP PROGRAM**  
Learn how to dance with superb elegance, warmth and passion

**Thursday 7 June**  
#1: 7pm - Giros Milongueros  
#2: 8.15pm - Small Boleos combinations

**Friday 8 June**  
#3: 7pm - Rebotes y Sacadas  
#4: 8.15pm - Sacada y Firulete (sacadas, enrosques, lápices, planeos)

**Saturday 9 June**  
#5: 3pm - Changes of Direction and Rebounds  
#6: 4.15pm - Ganchos and Boleos Technique

All Workshops are Open Level  
Venue: Unley RSL, 29 Arthur St, Unley  
6 Workshops \$150pp  
Individual Workshops \$30pp

**Sunday 10 June**  
TANGO BY THE SEA MILONGA  
with special guest Cecilia Gonzalez  
4pm - 8pm at Henley Sailing Club  
1 Seaview Rd, West Beach  
\$15 at the door. Licensed bar.

Private lessons by appointment.

**BOOKINGS:** Ph 0419 309 439 E: [sctango@bigpond.com](mailto:sctango@bigpond.com)  
[www.facebook.com/SouthernCrossTango](http://www.facebook.com/SouthernCrossTango)

**CECILIA GONZALEZ**  
ADELAIDE 7-10 JUNE 2018

  
Photo courtesy:  
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Southern Cross Tango proudly presents **Cecilia Gonzalez - Adelaide Tango Seminar from Thursday 7 – Sunday 10 June**, with a program of 6 tango workshops, culminating in a beautiful afternoon of social dancing on Sunday 10 June at ‘Tango by the Sea Milonga’ 4-8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. All tango workshops will be held at Unley RSL, 29 Arthur St, Unley.

Workshop Program: Thursday 7 June, ‘*Giros Milongueros*’ at 7pm, then ‘*Small Boleos Combinations*’ at 8.15pm; Friday 8 June, ‘*Rebotes y Sacadas*’ at 7pm, then ‘*Sacada y Firulete*’ at 8.15pm; Saturday 9 June, ‘*Changes of Direction and Rebounds*’ at 3pm, then ‘*Ganchos and Boleos Technique*’ at 4.15pm. Cecilia will also be available for private lessons, with priority booking for those attending her group workshops. Workshop Cost: 6 workshops \$150pp or single workshop \$30pp. ‘Tango by the Sea Milonga’ - \$15pp at the door. Bookings and information: Ph 0419 309 439 or Email: [sctango@bigpond.com](mailto:sctango@bigpond.com) Website: [www.southerncrosstango.com.au](http://www.southerncrosstango.com.au) For current updates and program details: <https://www.facebook.com/SouthernCrossTango>

## **Anabella Diaz-Hojman & Ezequiel Farfaro - Adelaide Tango Seminar: 31 May - 3 June, 2018**

Tango Seminar with Anabella Diaz – Hojman and Ezequiel Farfaro in Adelaide, Thursday 31 May - Sunday 3 June, presented by Siempre Tango Adelaide. Ezequiel and Annabella will teach 6 themed group tango workshops (\$150 6 workshops, \$30 single workshop), conduct private lessons for single or couple (\$120 single teacher, \$150 both teachers) and perform at Siempre Tango's 15 year anniversary Milonga on Sunday 3 June, 6-10pm at Unley Town Hall. Bookings and information: Ph 0400257027. [www.facebook.com/siempretango](http://www.facebook.com/siempretango) [www.siempretango.net.au](http://www.siempretango.net.au)



For a listing of other international guest teachers touring Australia in the coming months, & Australian & NZ tango school links go to: **Gotanz Connect Australian & New Zealand Tango Directory** – Meg Thomson – gotanzconnect@gmail.com <https://www.gotanzconnect.com> Facebook: <http://fb.me/anzdirectory> Mob: 0419 826 061

### **TANGO IN AUSTRALIA**

Tango Links & information at [www.southerncrosstango.com.au](http://www.southerncrosstango.com.au)

#### **DARWIN**

northerntango@gmail.com <http://sites.google.com/site/northerntango>

#### **QUEENSLAND**

General listings of tango schools & milongas throughout Queensland <http://www.tangonut.com/news.html>

#### **CANBERRA**

Tango Social Club of Canberra – includes a listing of tango teachers in Canberra <http://www.tangocanberra.asn.au>

#### **SYDNEY**

General listings of tango schools & milongas throughout Sydney:

Tango Australia: <http://www.tangoaustralia.com.au/p/finding-tango-school.html> Sydney

Tango Calendar: <http://www.sydneytango.com.au/WebModules/Calendar/Calendar.aspx>

Port Macquarie: <http://www.argentinetango.com.au/argentinetangoportmacquarie.html>

Bowral: <http://www.tangoencanto.com> Newcastle <https://tangonewcastle.wordpress.com>

#### **HOBART**

Tango Milongeros: tangomtas@gmail.com [www.tangomilonguerotasmania.com](http://www.tangomilonguerotasmania.com) & Facebook

Tasmanian Club de Tango: tasmaniantangoclub@hotmail.com & [www.tastangoclub.com](http://www.tastangoclub.com)

#### **PERTH**

Champagne Tango: [www.champagnetangoperth.com](http://www.champagnetangoperth.com) [info@champagnetangoperth.com](mailto:info@champagnetangoperth.com)

Port Macquarie Tango – [tango.wendy@gmail.com](mailto:tango.wendy@gmail.com) Perth Tango Club - <http://perhtangoclub.com>

Mi Serenata: <http://miserenatatango.com>

## MELBOURNE

Melbourne Practica Group Inc. [www.melbournepractica.org](http://www.melbournepractica.org)

Melbourne Tango host milonga 2<sup>nd</sup> Sunday of month @ Czech House, Queensberry St, Nth Melbourne  
<http://www.melbournetango.com>

Project NFT (Neo Fusion Tango) (Hawthorn) Rod – [rjh@keypoint.com.au](mailto:rjh@keypoint.com.au)

Robles Dance Academy – <http://roblesdance.com>

Sidewalk Tango – Dianne’s TANGUERIA (Richmond) – [tangodi@icloud.com.au](mailto:tangodi@icloud.com.au) 0418 331 638

Tango Bajo – Bill Jarman (South Yarra, Windsor, Gardenvale) – [tangobajo@gmail.com](mailto:tangobajo@gmail.com) - 0419 826 061-  
[www.australiantango.com.au](http://www.australiantango.com.au) Facebook: [www.facebook.com/TangoBajo](http://www.facebook.com/TangoBajo)

Tango Escencia – Rina & Nadim Sawaya (Richmond, Lower Templestowe)-  
[rina@tangotherapyaustralia.com.au](mailto:rina@tangotherapyaustralia.com.au) - [www.tangoescencia.com.au](http://www.tangoescencia.com.au)

Tango Melbourne – [reeneffleck84@gmail.com](mailto:reeneffleck84@gmail.com) [tangomelbourne.com.au](http://tangomelbourne.com.au)

Tango Tambien (Woodend, Gardenvale/Brighton, Clifton Hill) – Leigh Rogan – [info@tangotambien.com](mailto:info@tangotambien.com) –  
[www.tangotambien.com](http://www.tangotambien.com)

Victoria Tango Australia –Leonel - [www.victoriatango.com.au](http://www.victoriatango.com.au) - [leonelcolque@hotmail.com](mailto:leonelcolque@hotmail.com)

Viva (Fitzroy) – Christian Drogo – [www.vivadance.com.au](http://www.vivadance.com.au) [info@vivadance.com.au](mailto:info@vivadance.com.au)

## GEELONG

Community Tango in Geelong - [richardandpam@mac.com](mailto:richardandpam@mac.com) [www.facebook.com/CommuityTangoInGeelong](http://www.facebook.com/CommuityTangoInGeelong)  
[www.southerncrosstango.com.au](http://www.southerncrosstango.com.au)

## *Out and About in Buenos Aires*



Photos above: Adelaide dancers at CITA 2018, and braving the rickety floor at La Catedral Milonga.

Left: Highly energetic D'Arienzo Orquesta performing live at CITA 2018, Buenos Aires.

## Tango in Adelaide

**TANGO ADELAIDE CLUB:** Club Milonga (1<sup>st</sup> Saturday of the month) - Saturday 5 May & 2 June, 8pm – 12 at Chandelier Room, Druids Hall, 2 Cassie St Collingswood. \$10. [www.tangoadelaide.org](http://www.tangoadelaide.org)

**TANGO SALON:** Comme Il Faut Milonga – Sunday 17 June, 4pm – 8pm at Mt Osmond Golf Club. \$10. [www.tangosalonadelaide.blogspot.com](http://www.tangosalonadelaide.blogspot.com)

**SIEMPRE TANGO:** Weekly Practica - Thursdays 8-9.30pm at North Adelaide Community Centre, 176 Tynte St, Nth Adelaide. \$5. Practica Domingo – Sunday 6 May, 4.30pm – 6.30pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. \$5. Bi-Monthly Milonga: Friday 25 May, 8.30pm – 12 at Dom Polski Centre, 232 Angas St, Adelaide. \$10. Tango Workshop program with Annabella Diaz-Hojmann & Ezequiel Farfaro, 31 May – 3 June. Workshop Program and 15<sup>th</sup> Anniversary Milonga on Sunday 3 June at Unley Town Hall. 6-10pm. [www.siempretango.net.au](http://www.siempretango.net.au)

**SOUTHERN CROSS TANGO:** Weekly Practica – Tuesdays 8-9.30pm at Roxy Centre, 1-80 Anzac Hwy, Everard Park (\$10 or \$5 for beginner students). Tango by the Sea Milonga – Sunday 13 May 4-8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. \$15. La Calesita Milonga – Saturday 26 May 8-11pm at Thebarton Community Centre, South Rd, Torrensville. \$15. Tango Workshop program with Cecilia Gonzalez, 7-10 June. [www.southerncrossstango.com.au](http://www.southerncrossstango.com.au)



Photos: Adrienne and Andrew Gill and the Southern Cross Tango dancers recreating an outdoor milonga during the Adelaide film shoot for 'Great Australian Railway Journeys', April 2018.



**Southern Cross Tango - South Australia**

**MONDAY @ UNLEY RSL**

Current Tango Course until 28 May 2018; **New 5 Week Tango Course: Monday 4 June – 2 July 2018**

Beginner Class 7-8pm, followed by Practica 8-8.30pm; Open Level Class 8.30 – 9.30pm

@ Unley RSL, 29 Arthur St, Unley

**TUESDAY @ ROXY CENTRE**

Current Tango Course until 22 May 2018; **New 6 Week Tango Course: Tuesday 29 May – 3 July 2018**

Beginner/Open level Class 7pm - 8pm followed by Weekly PRACTICA 8pm – 9.30pm

@ Roxy Centre, 1-80 Anzac Hwy, Everard Park

**WEDNESDAY @ THEBARTON COMMUNITY CENTRE**

**New 4 Week Tango Course: Wednesday 16 May – 6 June 2018**

(\*note no classes 13 & 20 June due to venue floor maintenance)

2 Week Special Theme Course: Wednesday 27 June – 4 July 2018

Open level class 7pm – 8pm; Advanced level class 8pm – 9pm

@ Thebarton Community Centre, cnr South Rd & Ashwin Pde, Torrensville.

**PRIVATE TUITION @ Southern Cross Tango Studio Private Lessons** with Andrew & Adrienne Gill (by appointment only)

**Tango Technique Training for Women:** 4 Week Course: Saturday 5-26 May 9-10am @ Southern Cross Tango Studio, 50 Kauri Parade, SEACLIFF. Bookings Ph 0419 309 439.

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**COMMUNITY TANGO IN GEELONG (Victoria)**

Venue: Christ Church hall, corner of Moorabool & McKillop Streets, Geelong. First Monday of the month: Tango for Pleasure, supper & social dancing, 7.30 – 9.30pm Other Mondays: Open level group classes, 7.30 – 9.00pm Thursday mornings: Body conditioning & dance training for women Group tango lessons, private lessons, seasonal salon events. Vic teachers: Pamela & Richard Jarvis – 0417 531 619. E [richardandpam@mac.com](mailto:richardandpam@mac.com) <https://www.facebook.com/CommunityTangoInGeelong>

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**SOUTHERN CROSS TANGO: Andrew & Adrienne Gill**

Ph: 0419 309 439 E: [sctango@bigpond.com](mailto:sctango@bigpond.com) <https://www.facebook.com/SouthernCrossTango>  
[www.southerncrosstango.com.au](http://www.southerncrosstango.com.au)