

TANGO AUSTRALIS

JUNE 2017



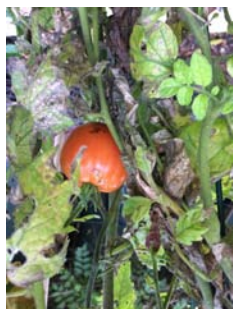
*love is a guess
that deepens
(time is a rose
which opens)*

*your eyes, my
darling, are two
young worlds of dew*

[E.E. Cummings]

TANGO AUSTRALIS Journal – Published by Southern Cross Tango
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Remembering summer and autumn



Summer's gone, autumn has passed, and winter's here. Rather than huddling in front of a fire, or standing over a heater duct, now is a good time to commit to honing tango skills, and following a regular exercise program to maintain and improve fitness for dancing and life activities. If you haven't been to a tango class for a while, this would be a good time to commit and register for a course with a teacher near you. Check the listing at the back of this newsletter.

Being fit and doing a physical activity you enjoy is not just important for the body, it is good for the brain, and it is mood enhancing and a fun way to banish the winter blues.

Lots of women love the season of autumn, and its fruits and vines and vegetables. I feel sad when the last leaf falls, and darkness closes in. I'm down to my last homegrown tomato. Ripe and full of juice, it weighs heavily in my hand. What should I do with it? I read a recipe for a salted caramel balsamic vinegar reduction, cooled and spooned over toast, spread with soft goat's cheese, and then the lot topped with sliced fresh tomato.

I'm over the salted caramel fad. I fancy a simpler pleasure. I have a loaf of our local bakery's excellent sour dough bread, so I'm going to make Pan Catalan. A slice of bread, thick cut, goes into the toaster, and, while it's grilling, I cut the tomato in half and grate the cut side to pulp. When the toast pops up I rub it with a clove of garlic and brush it with olive oil, and then I spoon the tomato pulp on top. And there it is: memories of summer, tangos in Vienna, Venice and Madrid, and the glorious city of Barcelona, in a few delicious bites.

Travelling around Spain is delightful. I love the array of foods served at breakfasts in Spain, different treats in every region. Meats and cheeses, fruits and flans, tortillas, variations on *Pan Catalan*, little sandwiches, and delicious breads. Spanish breakfasts beat *media lunas* and *dry tostadas*, that break when you try to spread vegemite onto them, of Buenos Aires by a hungry mile.

The power of a tango song

An Australian story of 'El huracán'

Old tangos have lyrics. Non-Argentine tango dancers may not know the names of the tangos they dance to, beyond a few famous compositions, and they do not, generally, know the meaning of the words of the songs. Newer dancers may struggle to get a handle on tango music, overall, whilst more experienced dancers might concentrate on rhythm, beat, style, orchestra name, and era. But these elements alone do not account for the power of a tango song, that arises from the combined forces of music, words and dance improvisation. The legacy of creativity in tango is astounding. Orchestra leaders, musicians, masters of flute in early times, and bandoneon, violin, contra basso, guitar and piano, singers, lyricists, social critics, educated poets and street poets, those who love to listen, and the generations of dancers, all contribute to this art of tango.

Yesterday afternoon, the wind changed direction, ahead of a storm. There was a whistling sound, and branches outside my upstairs study window were bowing and waving, being flicked and tossed by the wind. The last autumn leaves were ripped from the maple, apple, cherry and fig trees. The apricot and nectarine leaves had beaten this wind and had already fallen, forming a golden carpet beneath the trees, where they will be left to gently rot into humus and deliver minerals back into the soil.

Forgive me, if you've heard our *El huracán* story before. It has fallen into my well of anecdotes, accumulated and recounted over the years. It is, however, a true tango story. I am going to tell this story to our tango class, this month, to encourage our students to take a different approach to dancing a tango.

Many years ago, when my partner and I were younger, with bodies more like the young dancers who proudly populate today's tango floors, we were invited to dance in a show at an arts festival in Perth, in His Majesty's Theatre. In those days, we performed in tango shows quite regularly. As a mature-aged couple, we could inspire others, like us, to go out and learn to dance tango. We developed and choreographed tango routines for the stage, refining them technically and artistically with our mentor Demian Garcia, on frequent visits to Buenos Aires.

When we decided to work with *El huracán*, my partner and I were finding the process of choreographing together a fraught process. I was expanding my notions of what tango could be, incorporating earlier training in contemporary, jazz and improvisational dance. This music inspired a response quite different, I felt, to a refiguring of the traditional tango steps and moves that my partner favoured. *El huracán* resonated with me. The music conjured up that wind, came swirling in, carrying me to my lover. But I, the dancer, was a memory, a creature of the storm, not flesh and blood. When the music ended, my partner flung me to the ground and I blew away, like dust.

In northern Victoria, where I was born, summer droughts and dust storms regularly ravage the region. The earth grows parched and cracks, vegetation and crops wither and die, and the winds come, swirling dry topsoil up into the sky. In huge dust storms, the sky turns angry and red, evoking the ancient Mayan god, *Huracán*, deity of storms and fire. This is the origin of our modern word 'hurricane'. There are smaller wind storms in the Mallee, mini tornadoes that swirl in from nowhere, picking up packing cases, dry grasses, anything in their path, carrying them away. We call them 'willy willies'. Local Aborigines call them 'dust devils'.

I remembered the 'willy willies' when I read the book and saw the movie of *Chocolat*, in which the wind is a powerful unseen force. Leonard Cohen evoked the wind in his song, *The Storeroom*. As I stood under the running shower water this morning, unbidden, the words of an old song from primary school come into my mind: *'Did you see the wind today, blow the autumn leaves away? From the trees they tumble down, some are red and some are brown...'*

Kate Llewellyn writes of the wind that you can't see, *'running its fingers / through the trees'*. Kate's wind kicks the clouds, *'and shakes the prunus branches / as if it was painting something / with a thin brush / of pink blossom / onto the air'*.

On the night that we danced *El huracán* in Perth, the perimeter of the black-floored stage had not been marked. During our performance, a poorly positioned theatre spotlights blinded and disoriented my partner. We got through our choreography, but when the time came for our

dramatic ending, we were facing the wrong direction, and he threw me away, not towards the front of the stage, as planned, but towards the back, and with considerable force. It was like being in a car accident – everything seemed to go in slow motion. I was airborne and flying in the wrong direction. I knew that the stage was elevated, and there was a drop immediately behind the back curtain. If I landed at the edge, as I was probably going to do, I would fall from the back of the stage. No dancer wants to injure back, legs or feet. Rather than fall downwards, I decided to launch myself upwards and grasp hold of the curtain. The audience gasped – and so did the theatre technician. He knew that the backdrop was not firmly anchored. Fortunately, it held my weight. As I hung there, like spider woman, the audience erupted into wild applause. It was the most dramatic ending to a tango performance that they'd seen. We laugh about it still.

The version of *El huracán* most often played today is Juan D'Arienzo's. The composer of this tango, however, was Edgardo Donato (1897 – 1963), and it is Donato's orchestra's version that I love: the eerie whistling wind that precedes the music, the shivers and special effects on the violin strings, the ascending and descending piano passages, the sometimes frantic bandoneons, and the pulsing beat of the double bass. It is wonderful to listen to it.

Described as one of Buenos Aires' perennial musical luminaries, Edgardo Felipe Valerio Donato, had a brilliant career as violinist, director and composer. He passed away in BsAs on February 15, 1963

Here is a summary of Donato's musical life ...

- 1897 Born in Belgrano street, San Cristobal neighbourhood of Buenos Aires, son of a cellist.
- 1899 family moved to Montevideo. Donato studied music at local Franz Liszt Conservatory
- 1918 Donato joined Orquesta Tipica of bandoneonist, José Quevedo, and played alongside great pianist and composer, Enrique Delfino
- 1919 Donato joined Carlos Warren jazz band, and appeared at the Tabaris cabaret in BsAs
- 1922 He became a member of pianist Luis Casanova's orchestra, playing with Roberto Zerillo
- 1923 Donato presented his composition of the tango Julián, with lyrics by José Luis Panizza. This became a big hit when Iris Marga sang it in the show '*Quién dijo miedo?*' At the Maipo theatre in BsAs
- 1925 Donato moved to BsAs and formed his own Orquesta Típica & Jazz Band, at the same time collaborating with Julio de Caro and Adolfo Carabelli orchestras
- 1927 on return to Montevideo he formed a second ensemble with violinist Roberto Zerrillo. The new ensemble made its debut at the Avenida café on 18 de Julio, Montevideo's busiest street. Soon they were performing in local theatres, hotels and cabarets
- Argentinian impresario Agustin Alvarez contracted them to perform at the Select Lavalle cinema in BsAs. And so began Donato's long recording career. As well as his

own recordings Donato also backed the vocalists Azucena Maizani and Agustin Magaldi.

- 1931 – the violinist Roberto Zerilla, romantically involved with Azucena Maizani, left Donato’s orchestra to front a band that toured Spain with the singer. Undeterred Donato’s career continued with a series of musical hits and the score of the movie *Riachuelo* (1934), and the 1933 triumph ‘*Tango*’, Argentina’s first talkie movie.

Here are the lyrics, and a translation, of this well-loved tango.

The Hurricane

The hurricane uprooted with cruelty
the rose-bush I planted in the garden
of my love, which I zealously took care
and, upon bringing forth a blossom, the treachery
cut without mercy its root
and the rose-bush never blossomed again.

Her caresses were
full of evil and treachery,
ruthless lips that lied
and upon kissing her shifty lips
my heart froze up.
Illusion that went away
love that she slayed.
An evil woman carrying
the poison hidden
in her black heart.

El Huracán

El huracán desraigó con crueldad
el rosal que planté en el jardín
de mi amor que cuidé con afán
y, al nacer una flor, la traición
le cortó sin piedad su raíz
y el rosal nunca más floreció.

Fueron sus caricias
llenas de mal y traición,
labios que mintieron despiadados

y al besar su falsa boca
se me helaba el corazón.
Ilusión que se fue,
amor que mató.
Una mala mujer que lleva
el veneno escondido
en su negro corazón.

GENTLE TANGO

A new morning program in Geelong

For older people living with health or other challenges

Monday 26 June 2017, 10.30am – 12.00 (noon)

Christ Church Hall, corner Moorabool & McKillop Streets, Geelong



Dancing is good for us – whatever our age. Tango is a lovely way to connect with a partner, make new friends, get good exercise to improve health and well-being, and have fun. In Argentina, where tango comes from, people are still dancing in their 80s and 90s.

Pam and Richard Jarvis, Southern Cross Tango teachers, invite interested people to a morning session of ‘GENTLE TANGO’ on Monday 26 June, 10.30am – 12.00, at Christ Church Hall, on the corner of Moorabool & McKillop Streets, Geelong. Their caring dancers, who assisted with the Alzheimer’s Tango Project, will help again. The cost is \$5 pp.

‘GENTLE TANGO’ was developed to enable older people with various needs to learn to dance tango safely, in a small group, in a supportive environment. The pace is gentle, the music is beautiful, and the dancing is good exercise for body and mind. A nice morning tea is served, and Richard makes good coffee.

Numbers are limited, so participants get plenty of personal attention. If you would like to attend this GENTLE TANGO morning (or future sessions), please contact Pam (Mobile: 041 753 1619). You can advise her of your needs and any limitations, and she can answer questions you may have.

Tips for staying young

- Dancing till you are out of breath can lower your risk of death by heart disease by 46%¹
- Sit less and move more. Much deterioration seen in aging is a result of more sedentary lifestyle, and not aging itself²
- Stretching fights stiffness and helps protect joints from wear and tear
- Coffee, blueberries & moderate consumption of red wine may ward off cognitive decline
- Getting enough vitamin C can lower the risk of developing cataracts by 33%³, and eating yellow, orange or red fruits and veggies helps prevent macular degeneration⁴
- Broccoli contains a compound that blocks an enzyme that causes osteoarthritis
- Ensure dancing shoes fit properly and give you room to move your toes. Don't force your big toe into an awkward position, to fit your foot into a shoe. Find a different style to support your feet, and let you balance, distribute weight, and move with ease
- Boost rate of metabolism by switching from refined grains to wholegrains
- Experience and enjoy your food through your senses – use spices, chew thoroughly, eat a range of flavours. Experiment with temperature and texture to sharpen taste buds
- Grow your own fruit and veggies
- Use old cookbooks (the recipes are lower in calories) and cook from scratch
- Be present, wherever you are, and seek out things of interest
- Slow down
- Avoid over-loading (overstimulating) your senses

Maintaining a healthy brain

- Eat well
- Keep moving, whatever your age
- Stress less
- Sleep well
- Be social: live with someone else, get to know your neighbours, dance regularly with others, volunteer
- Remember happy times from the past
- Stimulate your brain: listen to the radio, read newspapers, belong to a book club, do puzzles and crosswords, play cards, learn to dance tango, and never stop learning
- Make things, get crafty. Knitting and crocheting are meditative activities and reduce stress. Colouring-in is effective too, and leads to lovely dreams
- Don't forget how to write by hand. Writing by hand encourages creativity, comprehensions and information recall⁵. Students who write notes by hand, outperform computer users

¹ University of Western Sydney research, 2016

² Bryan G Vopat, American Academy of Orthopaedic Surgeons

³ Kings College London, UK, 2016 study

⁴ Study at Harvard School of Public Health, UK

Frog prince

Remember the fairy tale of the frog prince, the one where a little frog does something helpful to a princess on condition that she takes him home to live with her, sits him on her table, and lets him eat from her plate? Princess is not too excited about this and tries to get out of it, but her wise old dad, the king, tells her that having accepted the frog's help, she is obliged to meet his conditions. She does so, albeit unwillingly, and the ugly little frog (sometimes he is a toad) is freed from the wicked witch's spell and turns into a handsome prince. The spoilt princess and the handsome prince live together, hopefully, happily ever after. A better ending would have been for the frog, having regained his handsome princely persona, to have sent the spoilt young woman on her way, whilst he took his time to find a sweet-natured partner.

I like frogs, with their endearing faces, bulging eyes and wide mouths that look like they are smiling. The creation of Sesame Street's Kermit must have been a delight for the puppet-makers. I remember the Muppet's sad little song, *'It's not easy being green'*, as a kind of anthem for kids who feel uncomfortable in their own skin. The song starts with Kermit wanting to be something other than what he is. People pass him by. He doesn't stand out in a crowd; he's not flashy or sparkly, just green. But he ends up being happy, for he realizes that green is cool and friendly, big like the ocean, important as a mountain, tall as a tree. The song is about developing self-esteem.

Some of the shorter men that I have danced tango with, over the years, have reminded me of frogs, in a nice kind of way. They are comfortable in their own skin. They have learned their lessons well, and know that things other than appearance are important in tango. The tall handsome princes of tango have often been disappointing clichés, basking in their own glamour and too besotted with their own importance, to pay much attention to a partner. It might be good for the princes to be zapped into the skin of an ugly little frog, to learn what life can be like when you are not blessed with external beauty.

Fred, the green tree frog has just celebrated his 40th birthday with a mealworm cup cake. He might be Australia's oldest amphibian. Fred was rescued in 1977 by a boy who would become a zoologist. Fred toured for 24 years, being introduced to kids as the star of a travelling zoo. He is now in retirement, living in a leafy terrarium in outer Melbourne with his fourth wife, Rose (he outlived the other three). Tree frogs usually mate every year, but his owner says that Fred seems to be firing blanks these days. His diet of insects is supplemented by an occasional dead mouse. Every three days, Fred sheds his skin and eats it. It must be good for him. The secretions of the skin of Australian green tree frogs have antibacterial and antiviral properties – could be a useful thing for keeping bugs at bay at crowded *milongas*.

Sensory perceptions

Milena Plebs & Miguel Angel Zotto, then Argentina's most famous tango couple, directed a show called 'Perfumes de Tango' that travelled round the world. Like tango music, scents evoke strong emotions and associations. Evocative names of tangos, like *'Inspiracion'*, *'Emancipation'* could be names for perfumes - probably they are already. Fragrance is

⁵ Research from Princeton University and University of California, US

invisible and immaterial, and applied differently in different cultures. In Asia people wear perfume on their hair.

Perfumes of tango can be unforgettable. You don't forget the experience of dancing with a partner who has been smoking, or eating raw onion or garlic, or whose clothing smells of stale sweat. And you don't have to be partnering a dancer to be affected by a cloying and heavy fragrance that affects everybody on the dance floor. On a hot night, the smell of vanilla, honey or sugar can be nauseating. If you've been wearing one perfume for a long time, you will be accustomed to its smell and might not realise how strong it is to other noses.

Clean bodies usually smell good, especially if they use nice soap. I still like the smell of old-fashioned 'Pears' and 'Imperial Leather'. Lighter fragrances can make you, and those around you, feel fresh and invigorated. Check out Bulgari *Aqua Pour Homme Atlantique*, Elizabeth Arden's *Sunflower Sunlight Kiss*, Amouage *Bracken Woman*. If you like a soft floral try Elizabeth Arden *White Tea* or the classic *Chanel No.5 l'Eau*.

Fashion designer, Boris Bidjan Saberi, recently commissioned a perfume maker to approximate the odour of an artisan's body after a day working with leather, to complement the biker jackets and street wear in his collection. The perfume that Geza Schoen created is a woody scent with a herbal top note and a hint of fig, leading to animalistic and resinous notes wrapped around refined leather

Russian designer, Gosha Rubchinsky, commissioned a debut fragrance to evoke images of adolescent skateboarders and the crumbling monuments of the Soviet Union. Alexis Didier combined traditional perfume materials in small quantities to give the idea of asphalt burnt by the sun, followed by a storm and rain. I remember, from decades ago, the smell (and hot feel beneath my feet) of melting asphalt on a tennis court on a blazing hot summer day, and on one summer visit to Buenos Aires, the weather was so hot and humid that, when 50-cent coin-sized raindrops fell onto the pavement one afternoon, they evaporated as soon as they landed. The smell of a cool change brewing, to break an Australian heatwave, is unforgettable. In summer, I smell cattle on the winds that blow in from the north-west.

The Rubchinsky scent has been released in collaboration with *Commes des Garçons Parfums*, a company partly owned by the Spanish perfume company, Puig. I went to the Puig factory on a visit to Spain, years ago, and felt cheated to have my romantic notions of perfume-making dispelled by seeing the reality of the high-tech laboratory and learning of the modern use of chemicals and synthetics.

Give me the romance of the lavender of Provence and the flower fields of Grasse. I make a room spray with pure lavender oil I bought in Provence and distilled water, and spray it generously around the room before a tango lesson. It is a relaxing fragrance.

The Santa Maria Novella pharmacy in Florence continues to follow the procedures of the Dominican friars who arrived in the 13th century, making balms, potions, unguents and fragrant wares from natural raw materials grown locally.

Like other old buildings in the city of Buenos Aires, the milonga venue we went to, on that long past, summer day, was not air-conditioned. Some of the dancing felt a bit sticky. It was an occasion when close-hold embrace was somewhat uncomfortable, but not unpleasant. I was conscious of old *milongueros* doing their mopping up trick with folded white

handkerchiefs, and *tangueras* repairing to the ‘Ladies room’, frequently, to wash hands and reapply deodorant.

What I recall most strongly about that afternoon, however, is how one of my dance partners smelt, and what the fabric of his shirt felt like. This man smelt fresh and clean, like old-fashioned soap, and his cotton shirt looked brilliantly white and felt crisp beneath my fingers. I can’t remember what steps he danced with me, or even what music we danced to, but twenty years later I still remember the smell and the touch.

Did you know that humans have up to 20 senses?

There are senses of touch, hearing, sight and smell, but the neglected senses, according to Professor Chris Eccleston, director of the Centre for Pain Research at Bath University, are motion, pressure, itch, pain, fatigue, breathing, temperature, appetite and expulsion. These neglected senses are as vital to a person’s well-being as the accepted bodily senses. The professor believes that doctors focus too much on the mind and need to recognise the body’s physical feelings.

Feeling **gravity or pressure, weight, strength and weakness**, or being swollen, take control of you and urge you to do something⁶

Leaders and followers feel and respond to gravity, pressure, weight, strength and weakness when dancing tango. Extra-sensory perception?

Tango feeling the pinch in Buenos Aires

It had to happen. There’s high level concern in Buenos Aires about the plight of the *milongas*, where tango’s traditional heart once beat so strongly. Seventy years ago, in the south of the city, a *milonga El Huracán* (named after the tango in our lead article) had seven dance floors.

In 2017, about 150 *milongas* take place each week, in dance halls and community centres, in the afternoon, evening, or late into the night. Attendance at *milongas* fell by 50% last year. A weak economy and high inflation, offered as a cause in the article Tango in trouble’ in The Economist, is probably only part of the reason.

Warning bells should have rung when the Buenos Aires government decided to capitalize on the international popularity of tango, and set out to control how tango was being danced around the world. Attempting to institutionalize the tango is never a good idea.

What was so charming about the *milongas* before 2000 was that they were frequented by local people, with a smattering of visitors. The few dancers who came from the other countries then were more humble about their abilities than the new generation of international dancers. If you change the dynamics of the *milongas*, you disrupt the fragile balance between old traditionalists, upcoming hopeful young professionals, and international visitors. The

⁶ ‘A sensible approach’, Herald/Sun May 14, 2017

simple fact is that dancing in Buenos Aires, for a visitor, is not the experience it was before the explosion of tango popularity. Tango has become a commercial transaction.

There are cyclical problems with the Argentine economy. Last year, black market money changers were thick on the streets, and banks imposed a daily limit on cash withdrawals. You couldn't use a credit card to buy tango shoe in shops, which resulted in a fall in the sale of tango shoes. Visiting tango tourists, who used to return home with suitcases full of shoes, could purchase only one or two pairs.

When we went to *milongas* in Buenos Aires in the mid 1990s, the entrance cost was 5 pesos. At the time, Argentina's currency was tied to the US, so that was the equivalent of \$5 US. When Argentina defaulted on world bank loans, and banks closed their doors, the currency went into freefall. These days, Jimena Salzman charges 100 pesos to go to her *Milonga de las Morochas*, and that is now the equivalent of \$6.25.

So, the problem is compound. Local tango dancers are feeling the pinch and cannot afford to go to *milongas* each night, as they once did, and tango tourists are finding alternate tango destinations to Buenos Aires. Those that do go are less likely to pay expensive rates (once anything from \$100 - \$500) for private lessons with respected tango professionals, particularly if they can take classes with these teachers when they tour to their own country, for a more affordable rate. Visiting dancers are more likely to go to a group class before a *milonga*, or to *practicás*. This means that even good professional teachers, struggle to make a living in Buenos Aires. That's why so many of them tour constantly and have residences in countries other than Argentina.

Nothing about tango is simple. Last year, the city government has passed a 'milonga promotion law', with a registry office and tax exemptions. The city of Buenos Aires was boasting, until quite recently, that its biggest export earner was tango. It might be a case of bureaucracy killing the goose that laid the golden egg.

Tango in Australia

Tango Links & information at 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.argentinatangocom.au/argentinatangoportmacquarie.html>

Bowral <http://www.tangoencanto.com>

Newcastle <https://tangonewcastle.wordpress.com>

HOBART

Tango Milongueros tangomtas@gmail.com www.tangomilonguerotasmania.com & Facebook

Tasmanian Club de Tango: tasmaniantangoclub@hotmail.com & www.tastangoclub.com

PERTH

Champagne Tango www.champagnetangoperth.com info@champagnetangoperth.com
Port Macquarie Tango – tango.wendy@gmail.com
Perth Tango Club - <http://perthtangoclub.com>
Mi Serenata <http://miserenatatango.com>

MELBOURNE

Tango events calendar at Melbourne Tango Events at www.sidewalktango.com.au or www.melbournepractica.org
Café Dominguez Tango Club - Marce & Hernan cafedominguezaustralia@gmail.com
Tango Escencia - Rina Joy & Nadim Sawaya – www.tangoescencia.com.au - rinasawaya@gmail.com
Robles Dance Academy <http://www.roblesdance.com>
Sidewalk Tango, www.sidewalktango.com.au - david@sidewalktango.com.au
Solo Tango – albertocortez@bigpond.com <https://sites.google.com/site/solotangoaustralia>
Tango Bajo tangobajo@gmail.com www.australliantango.com.au www.facebook.com/TangoBajo
Tango Butterfly www.tangobutterfly.com.au dana@tangobutterfly.com.au
Tango Tambien www.tangotambien.com leighis@fastmail.fm www.facebook.com/Tangotambien
Viva www.vivadance.com.au info@vivadance.com.au
Chris Corby Chris_corby@hotmail.com
Melbourne Tango hosts Milonga at Czech House, 497 Queensberry St, Nth Melbourne, 2nd Sunday of month
<http://www.melbournetango.com>
Melbourne Practica Group Inc www.melbournepractica.org -
Tango Melbourne- reneeфлек84@gmail.com tangomelbourne.com.au
Project NFT (Neo Fusion Tango) rjh@keypoint.com.au
Victoria Tango Australia www.victoriatango.com.au leonelcolque@hotmail.com

GEELONG

Community Tango in Geelong richardandpam@mac.com
www.facebook.com/CommunityTangoInGeelong

ADELAIDE TANGO

Tango Adelaide Club

Club Milonga (1st Saturday of the month) Saturday 1 July, 8pm – 12 at Chandelier Room, Druids Hall, 2 Cassie St Collingswood. \$10. www.tangoadelaide.org

Tango Salon

Comme Il Faut Milonga – Sunday 23 July, 5pm – 9pm at Mt Osmond Golf Club. \$10.
La Esquina Milonga – Sunday 30 July, 4pm – 8pm at the Kings Head Hotel, 357 King William St, Adelaide. \$10. www.tangosalonadelaide.blogspot.com

Siempre Tango

Weekly Practica every Thursday 8-9.30pm at North Adelaide Community Centre, 176 Tynte St, North Adelaide. \$5. Monthly Milonga – Friday 28 July, 8.30pm at Dom Polski Centre, 232 Angas St, Adelaide. Practica Domingo – 1st Sunday of the month 4pm – 6pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. \$5.
www.siempretango.net.au

Southern Cross Tango

Practica Milonga – 1st Thursday of the month 7-9pm at Thebarton Community Centre, South Rd & Ashwin Pde, Torrensville. \$10. Tango by the Sea Milonga - Sunday 9 July 4-8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. \$15. La Calesita Milonga – Saturday 29 July 8-11pm at Quick Steps Studio, 255 Gouger St, Adelaide. \$15.

Fabian Salas & Lola Diaz Tango Seminar 10 - 15 October 2017

Tango Workshop Program from Thursday 12 – Saturday 14 October at Thebarton Community Centre. **Gala Milonga at Scotch College, Saturday 14 October, 8pm – 12** featuring spectacular tango floorshow by Fabian & Lola and social dancing all night.

Tickets on sale soon. www.facebook.com/SouthernCrossTango

www.southerncrosstango.com.au

SOUTHERN CROSS TANGO

MONDAYS - Unley

2 Wk Themed Course – Monday 26 June - 3 July 2017

7pm Beginner 'Introduction to Cross System'; 8pm Practica; 8.30pm 'Tango Vals'
(*no classes Mon 10 & 17 July)

Monday 24 July 2017

FREE Introductory Workshop & Practica: 7pm - 8.30pm
Open Level Themed Workshop 8.30pm – 9.30pm

8 Wk Course: Monday 31 July – 18 September 2017

Beginner 7pm + PRACTICA 8pm, Open Level 8.30pm
@ Unley RSL, 29 Arthur St, UNLEY

TUESDAYS - Seacliff

4 Wk Course: 1 – 22 August 2017

Open level 7-8pm (Couple bookings only) *Bookings essential* - Ph 0419 309 439 or
sctango@bigpond.com @ Southern Cross Tango Studio, 50 Kauri Parade, SEACLIFF

WEDNESDAYS - Torrensville

2 Wk Themed Course: Wednesday 28 June – 5 July 2017

(*no classes Wed 12 & 19 July)

8 Wk Tango Course: Wednesday 26 July – 13 September 2017

Open Level 7pm – 8pm + PRACTICA (Open level) 8pm – 8.30pm; Advanced 8.30 -9.30pm
@ Thebarton Community Centre, South Rd (cnr Ashwin Pde), TORRENSVILLE

FRIDAYS – Everard Park

FREE Introductory Tango Class – Friday 4 August 2017, 7pm - 8pm

8 Wk Beginner Tango Course: Friday 11 August – 29 September 2017, 7pm – 8pm

@ Roxy Centre, 1-80 Anzac Highway, EVERARD PARK

PRACTICA MILONGA

1st Thursday of the month

7pm – 9pm (Open level, all welcome) @ Thebarton Community Centre, South Rd, TORRENSVILLE

PRIVATE TUITION & Special Courses

Private Lessons with Andrew & Adrienne Gill By appointment Ph 0419 309 439.

Tango Technique Training for Women: Saturday 5 – 26 August 2017

9-10am @ Southern Cross Tango Studio, 50 Kauri Parade, SEACLIFF

COMMUNITY TANGO IN GEELONG (Victoria)

Venue: Christ Church hall, corner of Moorabool & McKillop Streets, Geelong
Group and private lessons, social nights, events, dance training & body conditioning (women)

First Monday of the month: Tango for Pleasure, supper & social, 7.30pm.

Other Mondays: Level 1 & Level 2 group classes, 7.30pm

Victorian teachers: Pamela & Richard Jarvis – **0417 531 619**. E richardandpam@mac.com

<https://www.facebook.com/CommunityTangoInGeelong>

**Southern Cross Tango
Andrew & Adrienne Gill**

Ph: **0419 309 439**

E: sctango@bigpond.com

<https://www.facebook.com/SouthernCrossTango>

www.southerncrosstango.com.au

