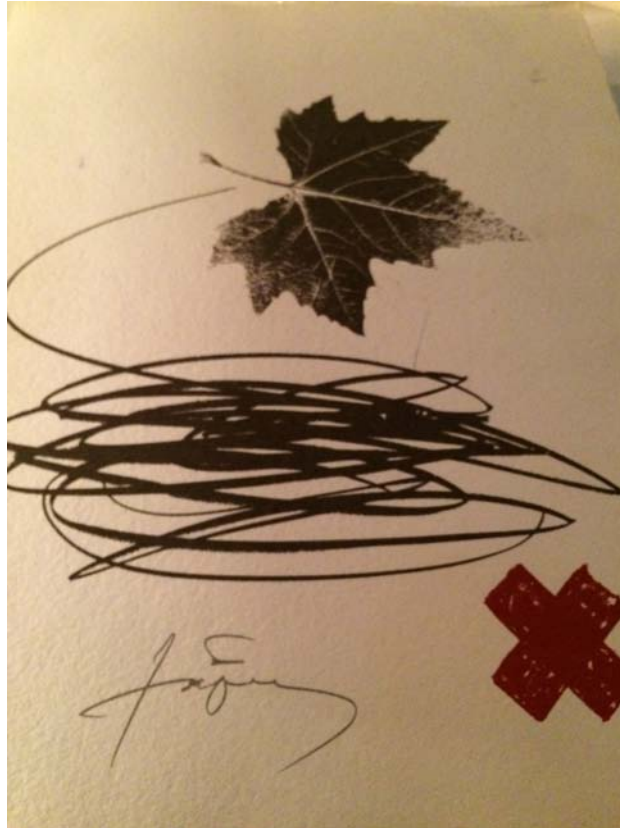


TANGO AUSTRALIS

AUGUST 2017



We mourn for Barcelona
For a child of our land
For lives taken senselessly
For damaged bodies and souls
For innocence destroyed
For the violation of freedom
In a city that we love

TANGO AUSTRALIS Journal – Published by Southern Cross Tango
50 Kauri Parade, Seacliff, South Australia 5049 E: sctango@bigpond.com
Web: <http://www.southerncrosstango.com.au>
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Barcelona revisited

As I read the morning paper, I shed tears for Julian Cadman, a seven-year-old angel lost to violence and the mayhem of hatred unleashed by a van driven by a homicidal maniac. Tears for the loss of a beautiful Australian child, with limpid eyes and a trustful gaze; tears for his mother, Jom, lying in hospital, seriously injured, with bones smashed and body broken; and tears for his father, Andrew, who flew to Barcelona to search for his missing son and found him in the morgue. I hope his grieving father meets the British tourist who comforted the injured child.



View along Avenida Gaudí, towards the Sagrada Família

We love Barcelona. In the past, the city has seen violence and bloodshed, invasions and conquest, anarchist and separatist attacks, civil war and the aftermath. But these days, Barcelona is a beautiful, vibrant place to visit, one of the most popular tourist destinations in the world.

We've just been there, sharing our passion for the city and its people with friends, who came to learn tango with us and stepped quickly into our circle of friendship. On past visits, we've gone to milongas, but, on this occasion, we opted to spend our evenings together, enjoying one another's company, the local atmosphere, and great food, beer and wine at little bars and restaurants close to where we were staying, on the street graced by Gaudí's *Casa Milá (la Pedrera)*, *Casa Batlló*, and other fine examples of the style of *Modernisme*.



Gaudí by night, Passeig de Gràcia

In the architecture of *Modernisme* you see so much history. It is as though Gaudí and his contemporaries leapt from the medieval and gothic eras, embracing and incorporating the

knowledge and artistic influences of the *Moors*, Muslims from north Africa, and marrying all this with the deep Catalan connection and respect for the earth and cycles of life.

We did not visit the Gothic quarter or the *Ramblas*. The milling crowds were a deterrent. It's not hard to imagine the terror of this week's attack in the popular pedestrian precinct. The tragedy strikes fear into the hearts of citizens everywhere, and those who love to visit beautiful places. And that is exactly why this evil brand of terrorism is launching attacks on the cities and tourist attractions, to stop people from all over the world coming together to explore, learn, share ideas, and enjoy themselves.

Barcelona is a multi-cultural, tolerant city. Today, 59% of Barcelona's inhabitants were born in Catalunya, 18% from the rest of Spain, and 22.5% were born outside Spain. Countries of origin of immigrants include Italy, France, and Latin American countries. Ethnically and religiously diverse, 49% of residents identify themselves as Roman Catholic. The province has the largest Muslim community in Spain, with many coming from Morocco, and the largest Jewish community in Spain.

Barcelona has seen waves of settlers, immigrants and conquerors. Evidence from rock-cut tombs show that people lived near Barcelona at around 5,000 BC. In 15 BC, the Romans established a military camp (*castrum*). Parts of the original Roman walls were incorporated into the construction of the Cathedral in the *Barri Gotic*, where construction began around 343 AD. Visigoths conquered the city in the 5th century.

The Moors conquered Barcelona in 717 AD and remained in power for just 80 years. There are almost no Moorish remains, but Arabic influences are obvious in early 20th century *Modernisme*, in building materials, brickwork, decorative tiling and garden design.



Detail in the St Pau Hospital, designed by Domenech i Montaner

The Moors established a garrison under the command of a *Wali*. The cathedral was converted into a mosque and taxes levied on non-Muslims, but religious freedom and civil government was largely respected. The local *Wali* was mostly concerned with military matters, with the count and the local bishop having large day-to-day control of the local population. After a long siege, they lost the city to the Franks of Louis the Pious on 4th April 801.

Robert Hughes described Barcelona as a 'citizens' town', with old and deep democratic roots, and a medieval charter of civil rights that antedated the Magna Carta. Its government was the oldest proto-democratic political body in Spain, with artisans and labourers having equal votes with bankers and landowners.

In Spain's civil war (1936 – 39), Barcelona was the last bastion of resistance to Franco. During Franco's dictatorship (1939 – 1975), the Catalan resistance was purged. Thousands of left-wingers were shot without trial, beginning with the last republican president of the provincial government of Catalunya. Bodies were thrown into an abandoned quarry on the side of Montjuic. Franco disbanded Catalunya as an autonomous political region, splitting it into four smaller provinces, centralizing power in Madrid. The regime tried to repress freedom of thought, publication and teaching throughout Spain, but in Catalunya they went further, attempting to counter local cultural nationalism by abolishing the Catalan language.

The English attempt to repress the culture of the Scottish highlanders failed. Franco failed too. The Catalan language is spoken widely and taught in schools; books are published in Catalan and Castilian Spanish. The tradition of inquiry and education is strong; Barcelona university dates from the 15th century. The city is truly livable, and is accessible for disabled people and those in wheelchairs. It is common to see elderly citizens out, enjoying fresh air and sunshine, accompanied by young people. There are lots of healthy looking kids, out having fun, and parents spending time with them. People dance.

Measures of repression are ultimately ineffective. We must believe that this wave of terrorism will end, and that the human spirit will triumph. The alternative is terrible to contemplate.

Tango poetry of disillusion and disappointment

Our feature tango was going to be *Uno*, but it seems more appropriate to write about another tango, with lyrics also written by Enrique Santos Discipolo. He was an educated man of Argentina, a moralist, who observed society and its injustices, and wrote critical, biting, satirical tango lyrics. More than any other writer of tango, his words have expressed harsh realities of the time, and, for this reason, the military rulers who came to power in 1976 recommended that this tango not be broadcast on radio or television.

The tango is *Cambalache*, written in 1935. In the tango, Discipolo mentions a notorious swindler, Stavinsky, a catholic priest and founder of the Salesian order, Don Bosco, and Mignon, his well-kept lover, the infamous head of the Buenos Aires mafia, Don Chico (his nickname), and Napoleon Carnera, a popular Italian boxer.

Cambalache is interpreted as a bazaar, the setting for a diverse range of humanity: thieves, traitors and victims of fraud, happy people, and bitter people, originals and those who merely copy. The twentieth century is 'a display of insolent malice', and everybody is stuck in the same mud. It's all the same, whether you are decent or a traitor – ignorant, a genius, or a pickpocket, generous or a swindler, idiot or a great professor. 'There are no failing grades or merit valuations, the immorals have caught up with us'. As in the jumble of goods displayed in the window of a bazaar, 'life is mixed up, and wounded like a rivetless sword'. Nobody seems to care about the honest man or the hard-worker.

Does this sound like a society you know? Perhaps you can ask the DJ at the next milonga you attend, to play *Cambalache*, and ask him, or the milonga organizer, to tell the dancers what the lyrics mean. Tango has had a social conscience; it's not just about 'uno', self-pity, pleasure and personal ambition. As tango dancers, we should take time to think about injustice and the downtrodden, and take steps to make the world a better place

One way that tango dancers can help a very worthy cause



Champagne Soirée with the Palm Court Trio in Geelong
Saturday 2nd September 2017, 4 pm

\$15

Champagne, live music, dancing, good food

Christ Church Hall

Corner of Moorabool & McKillop Streets

Community Tango in Geelong is asking for support for their annual fundraising event for Christ Church, Geelong - a Champagne Soirée with the Palm Court Trio, on Saturday 2 September, 4pm - 6.30pm. Cost is \$15, for a beautiful afternoon, with champagne, live music, dancing & good food - and ALL proceeds support Christ Church.

This historic church was chosen as Community Tango in Geelong's home for good reason. For decades, Christ Church has been a place of welcome and support for anybody, no questions asked - and that's the goal and *raison d'être* for the tango group.

The demand for services Christ Church offers to people in need grows every day, as more suffer homelessness, broken families, unemployment, substance abuse, and mental health issues. It's not only nourishing, free meals and emergency food supplies that people get. Health checks, vaccinations and legal counselling services are available, warm clothing and bedding is found when required. Social support is a constant need. A friendly face, a sympathetic ear, or a warm coat, can turn a life around - or save one.

Please contact Pam on 041 753 1619 to make a table reservation.

If you cannot come to the event, you might like to send a donation to Tango Friends Australia, PO Box 3024 Bareena, Newtown 3220, cheques made out to 'Christ Church'.

History of tango teas, tango trains, and champagne soirées

Following the tango's triumph in Parisian society, 1913 was declared 'the Year of the Tango'. Everyone – or almost everyone – was madly whirling to the tango at cabarets, salons and tango teas in Paris and London, New York, St Petersburg, Helsinki, even in Australia. A tango train travelled to the fashionable resort at Cap Ferrat on the French Riviera.



Not everybody loved the tango. In Germany, the Kaiser banned the tango after learning that his daughter-in-law, the Kronprinzessin Cecilia, was taking lessons. Conservative society hostesses in London were as outraged as their peers in Argentina, at the popularity of the tango, with its physical contact of bodies and its 'exotic' antecedents in the lower-class districts of Buenos Aires.

However, in England, fashionable hostesses, including the Duchesses of Marlborough and Manchester, the Countess of Essex, Mrs. George Keppel, and Mrs. Hwfa Williams gladly established themselves as the 'chief tango hostesses' in high society.



Tango moved out of the ballrooms and into London's top restaurants and hotels, where tea dances became the fashion. Professional dancers like Maurice and Florence Watson, and Senor Marquis and Gladys Clayton demonstrated their nimble moves. Queens Theatre in Shaftsbury Avenue and the Opera House at Covent Garden cleared their stalls to set up tables and chairs for tango teas. The audience drank tea and ate cucumber sandwiches, and watched the hired dancers do the tango.

In Adelaide, tango was presented with a 'petticoat parade' at a theatre in Grote Street, and, in Melbourne, the tango was danced at the opening of the Palais de Danse.

Tango, at work today in our community

Good work is being done through and with tango, behind the scenes, to support individuals and communities. In many parts of Australia, depression is common, and increasing as companies and industries that employed local people wind down and cease operation. Rural areas and regional cities are particularly vulnerable to social problems caused by the changing economic climate.

Last week, two tango teachers, in addition to conducting regular group classes in their home city, drove for 7 hours across the state and back, to keep the tango flame burning by teaching a struggling new regional tango group in the Latrobe Valley. They also did a round trip of 140k, on another day, to speak about tango, give an audio-visual presentation, and perform at a charity luncheon in Melbourne, organized by a Save the Children Fund group. They accepted no payment for these activities.

The purpose of the Save the Children Fund luncheon was to raise money to fund **Cubbies Adventure Playground** in Fitzroy. Cubbies is a safe place for children 5 – 16 years of age, living in public housing, like the high-density Atherton Gardens public housing towers.

The children are from diverse backgrounds, and the majority have had a refugee experience. Many families are from East Africa and South East Asia and are still negotiating the settlement process. At Cubbies, young people are given opportunities to freely invent, create and explore. Youth workers supervise Cubbies sessions, promoting safety, mentoring children, providing social and emotional learning opportunities, facilitating life skills workshops, and encouraging children to build resilience by taking safe risks.

Further information: savethechildren.org.au/Victoria

Ports and tango

The ports of the world have played a significant role in the spread of knowledge, ideas and culture, as well as the trading of goods and commodities.

The historic life of ports and their people is fascinating: the men who labored on the docks, loading and unloading cargo; seafarer and explorers who ventured into unknown waters, to lands barely imagined; immigrants who left their homelands, family and friends, to travel to distant strange lands to seek a new life.

Ports, like Istanbul (Constantinople) Lisbon, Barcelona, Amsterdam, Marseilles, and Venice, have historically been free-wheeling places of cultural transmission and fusion, melting pots. In the ports of the old world, foreign influences and new ideas flowed freely. Yet, ports are uneasy labile places too. Robert Hughes suggested that the shifting spirit and free cultural exchange of life in the ports may be



where political leaders most feel that the essence of a country begins to fray.

The desire to centralize power and influence might be why so many rulers decided to establish their capitals inland, away from unruly and uncontrollable elements: Moscow instead of St Petersburg, Ankara instead of Istanbul, Brasilia instead of Rio de Janeiro, and Canberra instead of Melbourne or Sydney.

Buenos Aires, tango's birthplace, is a port city. It was the entrance point, from the 1500s, for millions of slaves taken from Africa to the Americas. In the 19th and 20th centuries, Buenos Aires became the port of disembarkation for waves of immigrants from European countries, flooding in to South America. *Criollas* were relocating to the growing city of Buenos Aires too, from inland rural areas of Argentina, where arable land was being fenced off for ranching, depriving the *gauchos* of their traditional nomadic livelihood.

Argentina's economy was growing strongly, with railways, steamships and telegraph heralding a new era of prosperity. There was work in stockyards, abattoirs, tanning factories, and meat salting and processing plants, preparing goods for export markets.

Large numbers of Italian immigrants landed, striking fear into the hearts of Argentine nationalists who feared that the new arrivals would destabilize society and swamp local creole culture. A sailor brought the first bandoneon, a button accordion made in Germany to play music that sounded like a church organ. The bandoneon became the essential instrument voice of tango music.

Criminal gangs brought in young women from the Ukraine, to escape pogroms and ghetto life. They were promised work and suitable marriage partners, only to find that they were to work as prostitutes. Higher class French prostitutes came too. There was a pecking order amongst the women in the brothels: at the top were the French, then Russians, and at the bottom were *criollas*, native-born women of mixed blood: Spanish, indigenous Indian and Afro-Argentine.



Early in its life, the tango travelled to Europe, entering France through the port of Marseilles. Flora Gobbi and musicians went to Paris to make recordings around 1903. In 1906, Argentine naval cadets, sailing on the training ship *Sarmiento*, distributed thousands of copies of the sheet music of *La Morocha* in Marseilles and other ports they visited. *La Morocha* was the biggest hit of the era, selling more than 100,000 copies. Other tangos for the piano at that time were selling 20,000 – 30,000 copies.



Old ports are visited today, by smaller cruise ships. Some, like the rock of Monemvasia, a fortified town guarding the single entrance to a harbor, in the south Peloponnese, and the port of Ermopoulos, on the Cycladic island of Syros, no longer have the strategic importance they had in the ancient world. But in their dances and art are many references to the people who came, conquered, settled, and departed.

We saw a folkloric dance troupe from the Peloponnese. In one dance, modest young women, in long skirts and shawls danced tiny little steps, holding their upper bodies erect and gliding across the floor, like dancers from Georgia in Russia. The young men performed

a dance that was done at the end of battle, exhibiting tremendous athleticism and strength, and I was reminded of Sparta (and the wars with city states of Athens and Thebes), but also, strongly, of moves that young rap and hip hop dancers do today.

And, so it is with dance, everywhere. Music plays – people move to it, creating, in time, a distinctive style – outsiders come, see this new way of moving and take it home, where it might get changed and modified to local conditions. Before tango, there was *Habanera*, a fusion of Afro-Cuban rhythms that was taken to Spain, by sailors, where it fused with *flamenco*, and returned to the Americas, an international craze. Before *Habanera*, there was the scandal of the waltz.

HERITAGE MILONGA – Saturday 14 October at Barr Smith Theatre, Scotch College



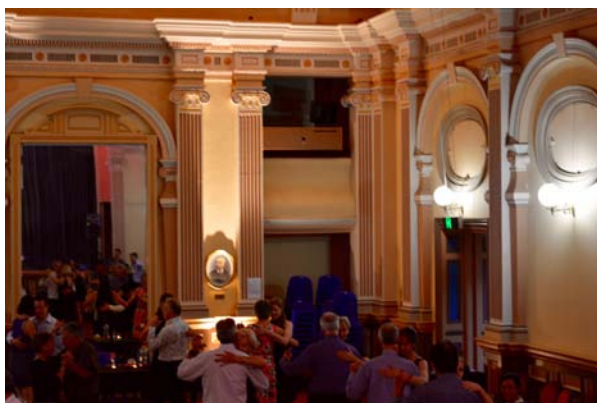
Dress in your finest tango threads and dance in the stunningly elegant Barr Smith Theatre ballroom at the 'Heritage Gala Milonga' on Saturday 14 October. Join us for a night of spectacular tango performance by international guest tango stars Fabian Salas & Lola Diaz, and social tango dancing to a sublime selection of golden-age tango, milonga and vals, transporting you to an era of elegance and style celebrating the very best of Argentine Tango music and dance. Guests are welcome to bring a plate of supper to share. BYO drinks. Tickets: \$25pp. Early reservations are recommended. Doors open at 8pm, with the evening concluding at midnight.



Venue: Scotch College is at 16 Carruth Rd, Torrens Park. Enter via the main school entrance gates off Carruth Rd to the car-parking area. From there it is just a short stroll up the paved path to the stunning Barr Smith Theatre.

Reservations & Inquiries Contact Southern Cross Tango:

Ph: 0419 309 439 E: sctango@bigpond.com www.facebook.com/SouthernCrossTango



FESTIVAL CITY TANGO

Adelaide, 28 September – 2 October 2017

You are warmly invited to participate in 'Festival City Tango', five days of social tango dancing events with lovely music, unique venues and friendly atmosphere, proudly organized by Tango Adelaide Club.

The program opens on Thursday 28 September with Siempre Tango's '**Super Practica**' with Dj Mark Stojani, 8pm – 11pm at North Adelaide Community Centre, Tynte St, North Adelaide.
*(*tickets at the door).*

Tango Adelaide Club's '**Welcome Milonga**' is on Friday 29 September, 8pm – 12 at Lincoln College, 45 Brougham Place, Nth Adelaide, with light supper and glass of champagne on arrival.

On Saturday 30 September, head to the '**Casual Practica**' from 11am – 2pm with Dj Anton Stanley at Don Pyatt Hall, George St & The Parade, Norwood, then later, enjoy the '**Classic Milonga and Ozado**' from 6.30pm – 12 with Dj Roger Spence at the Estonian Hall, 200 Jeffcott St, Nth Adelaide.

On Sunday 1 October, enjoy Southern Cross Tango's gorgeous seaside milonga '**Tango by the Sea**' from 4-8pm with guest DJ Anton Stanley, at Henley Sailing Club, 1 Seaview Rd, West Beach.
*(*tickets will also be available at the door @\$15pp)*

Finally, head to Tango Adelaide Club's '**Farewell Milonga**' on Monday 2 October, 11am – 3pm, featuring continental breakfast at Prospect Town Hall, 126 Prospect Rd, Prospect.

The festival package is \$110pp, providing entry to all milongas starting Friday 29 September, plus an 'Ozada' evening meal and the farewell continental brunch. Casual tickets available at the door for Super Practica on Thursday 28 September. Casual tickets are also available at the door for 'Tango by the Sea Milonga' on Sunday 1 October (although there will be priority booking/seating for FCT Package bookings). General Inquiries: inquiry@festivalcitytango.org Ph: 0403357673. Billeting: billeting@festivalcitytango.org Festival website: <http://festivalcitytango.org>



AUSTRALIAN TANGO FESTIVAL
Sydney 29 September – 3 October 2017



The **Australian Tango Festival** is a brand new event in Sydney presented by Sydney Tango House, Australian Tango Festival & Tango Synergy. Featuring workshops & performances by 5 international maestro couples: Fernando Sanchez & Ariadna Naveira (Argentina), Pablo Inza & Sofia Saborido (Argentina), Alejandro Larenas & Marisol Morales (Argentina), Maximiliano Cristiani & Karina Colmiero (Argentina), Utku Kuley & Iris Basak Dogdu (Turkey). Featuring three Gala Milongas, ‘Black & White Milonga’ on Friday 29 October, ‘All that Glitters’ Milonga on Saturday 30 October, and ‘Rainbow Milonga’ on Sunday 1 October, and Concerts by the newly formed Australian Tango Festival Orquesta, plus Mendoza Tango Quartet, Tangálo and Orquesta La Luna.

Email: info@australiantangofestival.com.au Ph: 0401432892 or 0404221907.

Festival website: <https://australiantangofestival.com.au>

HOBART TANGO ENCUESTRO
Hobart 26 – 29 October 2017

The HOBART TANGO ENCUESTRO is a wonderful four days of social tango, workshops, and performance with dancers from across Australia and beyond. Featuring the opening night ‘Meet & Greet Welcome Milonga’ on Thursday 26 October, 8pm at Hadley’s Orient Hotel, ‘Argentinian Night Milonga’ on Friday 27 October, 8pm @ Masonic Grand Lodge, the stunning ‘Gala Milonga’ on Saturday 28 October featuring performances by Fabian & Karina Conca, Andrew & Adrienne Gill, and Adelaide’s Southern Cross

Tango performance crew, at Hobart Town Hall, and final night ‘Twilight Milonga’ on Sunday 29 October, 8pm at the Masonic Grand Lodge.

Participate in an excellent program of 6 dance workshops by Fabian & Karina Conca, Andrew & Adrienne Gill on Saturday 28 & Sunday 29 October, and enjoy the great music by special guest Djs Nelson Mastrodomenico, Yuko Kinoshita, and Fabian Conca. Bookings & Information: Jenny & Vince Merlo ph: 0477 505 901

info@tangoencuentro.com.au

**Early bird discount finish by the 29th September.*



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.argentineltango.com.au/argentineltangoportmacquarie.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.victoriatangocom.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 2 September, 8pm – 12 at Chandelier Room, Druids Hall, 2 Cassie St Collingswood. \$10. **Festival City Tango: 29 September – 2 October**, with a full program of tango events! To register go to: www.tangoadelaide.org

TANGO SALON

Comme Il Faut Milonga – Sunday 8 October 4pm – 8pm at Mt Osmond Golf Club. \$10.
La Esquina Milonga – Sunday 29 October, 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 22 September**, 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. **Banana Azul Practilonga – Sunday 17 September**, 4-8pm at Pasadena Shopping Centre (dancing area next to florist), 20 Fiveash Drive, Pasadena. 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 10 September** 4-8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. \$15. **La Calesita Milonga – Saturday 23 September** 8-11pm at Quick Steps Studio, 255 Gouger St, Adelaide. \$15.
As part of Festival City Tango events, join us at **Tango by the Sea Milonga – Sunday 1 October**, 4-8pm at Henley Sailing Club, West Beach. \$15.

Fabian Salas & Lola Diaz

Adelaide Tango Seminar 12 - 15 October 2017

Tango Workshop Program: Thursday 12 & Friday 13 October, 7-9.30pm at Thebarton Community Centre; Saturday 14 October 12.30 – 3.15pm at Scotch College. Full workshop program details to be announced soon. **Heritage Milonga at Scotch College, Saturday 14 October**, 8pm – 12 featuring spectacular tango floorshow by Fabian Salas & Lola Diaz, and beautiful social dancing all night. Tickets \$25pp. www.facebook.com/SouthernCrossTango www.southerncrosstango.com.au



Hosts of La Calesita Milonga, Andrew & Adrienne Gill, August 2017

SOUTHERN CROSS TANGO

MONDAYS – Unley

Current Tango Course: Monday 31 July – 18 September 2017

8 Wk Tango Course: 9 October – 27 November 2017

Beginner 7pm + PRACTICA 8pm, Open Level 8.30pm

@ Unley RSL, 29 Arthur St, UNLEY

TUESDAYS - Seacliff

Current Tango Course: 1 – 5 September 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

Current Course: Wednesday 26 July – 13 September 2017

8 Wk Tango Course: Wednesday 20 September – 8 November 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

Current Beginner Tango Course: Friday 11 August – 29 September 2017

(*Note no Friday classes during October, but beginner students are welcome to continue dancing at our Monday evening classes in Unley RSL during October)

6 Wk Open Level Tango Course: Friday 3 November – 8 December 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 2 – 23 September 2017

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

(bookings essential – Ph 0419 309 439)

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

