

TANGO AUSTRALIS

February 2019



Photo: Andrew and Adrienne Gill celebrating 20 years of Southern Cross Tango

TANGO AUSTRALIS Journal is published by Southern Cross Tango 50 Kauri Parade, Seacliff, South Australia 5049 E: sctango@bigpond.com Web: <http://www.southern Crosstango.com.au>

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The tango 'Wow'! factor

'And those who were seen dancing were thought to be insane by those who could not hear the music'
- Attributed to Friedrich Nietzsche



Not so at Port Willunga on Australia Day. Unlike our last tango beach party there, the weather was cool and blustery. The heatwave, that had sent mercury soaring to 48.9 degrees in South Australia just two days earlier, had broken. The waves, initially big and rolling, full of water, with powerful drag and pull, tumbled an avalanche of small stones in each surge. The water was almost warm. Clouds, driven by strong winds, rolled in and raced across the sky, clearing occasionally as the sun sank towards the horizon late in the day.

Not ideal conditions for a tango beach party, you are probably thinking. Surprisingly, it was fun. Tango dancers are resourceful, accustomed to overcoming challenges. Dancers came with picnic baskets and hampers, wine glasses, beach towels, hats, sunglasses, and indomitable spirit. Setting up camp, around the fluttering blue tango flag, they danced to tango music on the sand – to the delight of people who had heard about the party and had come to see the tango. Rural South Australia is like that. The tango is energising.



Many tango ladies managed to look impeccably elegant, as always, in spite of the wind and the sand. (Alas, not me!) Gerda was a vision in black and white, Kay looked fresh and pretty in a frock, Tracey was pristine in white, and Lucyna arrived wearing one of her extraordinary textile art creations, a floaty blue and white wrap bordered with star fish. Tricia and Ady and Emma covered up after swimming and looked effortlessly stylish, in a casual, sporty way.

Later, as evening drew near, most of the dancers adjourned to the house rented by Shaun for the weekend celebrations of Southern Cross Tango's anniversary. Being of mature years, however, we, and our hosts, retired to their lovely home in Willunga, for hot showers and cinnamon tea, and then we watched the video of the fabulous performances and the Air Tango competition from the SCT Christmas Milonga, in December.

The tango dancers were not thought to be insane by other people on Port Willunga beach on that wild and windy afternoon, and the music was loud enough to be heard by those who

wanted to hear it. Others had come to enjoy Australia Day with friends and family, regardless of blustery winds and big waves – and seeing a mob of delightfully crazy tango dancers added to the sense of occasion.



Tango, in that part of South Australia, is no longer the novelty it was when a young Adrienne Jarvis (Gill) moved to Willunga and set up Southern Cross Tango, twenty years ago. In those early days, when we went out for pizzas at Russell Jeavons' famous Cottage Restaurant, and danced tango in 'the ballroom' at the back, afterwards, our dancing was the subject of curious observation and the kind of reactions that Nietzsche (if it was him) referred to. The Cottage restaurant occupied a charming, rustic, historic slate cottage – slate floors, slate walls, slate roof - in the main street of Willunga. It was only open, then, on Friday and Saturday nights, and it became famous for its relaxed vibe, excellent pizzas made from quality regional produce and Russell's delicious desserts, all cooked in a hand-made wood-fired oven, and served by a cheery group of students from the local secondary school. It was a favourite place for the first tango people to socialise and dance, and soon word spread about the 'after-dinner' entertainment that the dancers happily provided.

Not everybody 'got it' then – some still don't. Occasionally, there'd be people at the Cottage, loud and boozily-primed, who would mock what they saw on the dance floor. To entertain their rowdy friends, they would get up, grab a partner in that horrid extended-arm embrace, and gallop backwards and forwards across the dance floor, their ungainly unsteady passage punctuated by sudden twists and turns of their heads. Having disrupted the dance floor and general mood, they would guffaw at their own antics, and resume their seats and eating and drinking.

It's not an uncommon reaction to seeing something new and unexpected. Fear of the unknown, fear of the outsider – the stranger or *l'étranger* - often manifests itself in mockery. Denigration, mimicry or inappropriate comment can be a reaction when things experienced are outside the circle of security.

Friedrich Nietzsche was a German philosopher and cultural critic. He was a poet, philologist, Latin and Greek scholar, and a major influence on western thinking, philosophy and literature. He died in 1900, before the tango experienced its wave of international popularity that peaked around 1912. The poor man, who was born in 1844, had a massive breakdown in 1889 at the age of 44, and suffered what is described as a loss of mental faculties. But, I have a strong feeling that he would have been a keen observer of the social phenomenon of tango. He was interested in the Apollonian and Dionysian philosophical and literary concept.

Apollo, the god of the sun, was a rational thinker, with attributes of logic, prudence and purity. Dionysus, on the other hand, Zeus's other son, was the god of wine and dance, known for irrationality and chaos, and emotional and instinctive behaviour. In ancient philosophy, these two were not viewed as separate entities, but, rather, entwined deities.

Pretty much the attributes of the best tango dancers, we reckon. Multi-faceted.

Tango returns to McLaren Vale

Southern Cross Tango's 20th anniversary milonga was a fabulous affair, a concentration of the beauty, professionalism, generosity and goodwill we have come to expect from the events that Adrienne and Andrew Gill put on for the tango community. A team of helpers turned up to assist with transforming the historic McLaren Vale Institute hall into a beautiful milonga venue, with mirrors and candles, tablecloths and sparkling table runners, vases of red and white flowers, mood lighting, and an excellent sound system. A projector showed photographs and video footage, all night, documenting this wonderful journey we shared, from the establishment of the first tango school in regional South Australia and Adelaide, and its subsequent growth into the successful, enduring, professional tango organisation.



It was our story too, and that of Australian tango – the story of all the people who have come to learn to dance tango and be mentored by Adrienne and Andrew – and the story of all the fun and enjoyment we, and dancers of Australia and from overseas, have shared at the many tango shows, festivals, and events that Adrienne and Andrew have created.

It was also the story of a young couple who met through tango, fell in love, and forged an extraordinary career in tango, as teachers, and highly admired professional directors, performers and choreographers: Australia's own acclaimed tango Maestros of Buenos Aires.

When Adrienne spoke, she had put together a few statistics of what they have done over the years. Number of classes: thousands, too hard to accurately estimate. Number of milongas: over 300. Number of original tango shows with original choreographies: 81 (although that number is now 82, as they did a corporate show last week). Number of annual tango festivals: 14. She



didn't say how many students they have taught, but we know it amounts to many thousands. These are the base figures, but it is impossible to measure the flow-on effect, and the way that tango has changed the lives of so many.

The afternoon's event was a group workshop, to teach us all how to dance a progressive milonga, which was one of the activities of a previous tango festival. The aim was to create an opportunity for

people to dance with different partners, as they progressed round the room during a milonga bracket, serving the same purpose that the barn dance and Pride of Erin did at dances in days gone by. The only trouble was that some of us were slow learners, so we didn't get to dance the sequence together on the night. We were sent back to our respective tango circles to practise the steps so that, on a future occasion, we can all do it. It was hilarious, and broke the ice. There's nothing quite like a shared struggle to master something to bring people together. And we did get to dance around the room, and meet lots of partners, albeit it during the afternoon.



The night's milonga was an elegant affair. The dancers dressed beautifully; the hall looked great, supper enticing. Inklings band presented a fusion of traditional tango music with a touch of gypsy-Eastern European rhythms, Glynn Nicholas did his 'memory' performance with good-humoured Gerda Menzel, and had everyone in stitches of laughter.



There were people from the past, who have not danced tango for a while. Teachers and friends from Melbourne and Geelong. People who moved on to other organisations and came back to celebrate their tango origins. It was a gathering of tango friends from far and wide, with heart-warming messages from those who were unable to be there in person.

Adrienne and Andrew revisited their stunning 'Malena' choreography – a gorgeous dramatic tango that showcased their high level of artistry and technical skill. Argentina's Color Tango Orquesta plays a powerful version of this tango, in a style that pays homage to Osvaldo Pugliese's orchestra.

It was a great choice, a difficult choreography highlighting Adrienne's power as a dancer and a woman of tango, and Andrew's strength and consummate skill as the man of tango.

'Malena', a creation of the poet Homero Manzi, tells of a woman he heard singing tango in a nightclub. He was so entranced, he scrawled lyrics on the flight home. Then he fine-tuned the verses into a literary song structure, took this to Lucio Demare, who wrote a catchy tune for the words, and passed it on to the bandoneonist and band-leader Anibal Troilo, who premiered it in 1942, with Fiorentino singing the words. It became an instant hit, and its popularity has never waned.

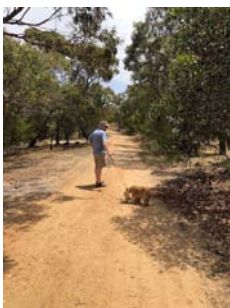
The singer who inspired the tango was Elena Tortolero, who performed under the stage name of Helen de Toledo. For many years, she had no idea she was the inspiration for Manzi's 'Malena'. When she heard the song for the first time, so the story goes, she was so overwhelmed by the words and their emotional power, she gave up singing.

These words will give you an idea of the song: Malena sings like nobody else can - she pours her heart into every verse - like a weed growing in the slums, her voice pours out – she has the broken heart of the bandoneon – she sings with the voice of a lark and the dark intonation of a back alley ...



Unforgettable performance by Adrienne and Andrew Gill to 'Malena' at Southern Cross Tango's 20th Anniversary Celebration Milonga in McLaren Vale, South Australia.

On learning tango



It's the time of the year when regular tango classes are resuming, and people are realising that their normal holiday activities of lying around reading books, walking the dog, and swimming, don't exercise muscles needed for tango dancing. Now is a good time to slip into the habit of regular classes, because other students will be having similar fitness issues. It's time to let your teachers help realign your bodies, improve your posture, condition your muscles, and train your brains for dancing tango.

The fact that mastering tango is hard should not deter us from our goal of becoming tango dancers. Research confirms that we feel happiest when working towards meaningful goals, and not, surprisingly, when we attain those goals. You see, it's not the results that enliven us. It's the process, the journey. Rising to the challenges, and working through the issues, brings rewards of fulfilment and long-term satisfaction.

The steps we learn along the way bring short term pleasure, but soon we realise that this is not what makes a tango dancer. A tango dancer is eager to grow and move on to the next thing, to climb to the next plateau, and be able experience and offer something different in the dance. We learn to appreciate the striving, and in the process, we learn about ourselves, and others. We thrive when we connect deeply and connect with our fellow humans.

El Firulete (The Arabesque)

Couldn't help but make a connection between the sculpture pictured here and tango. Aspiring tango artists and sculptors, thinking about creating a work to enter in the Art of Tango Extravaganza, in Geelong on March 24, might be inspired by this work in the sculpture garden at Heide Museum of Art in the





Melbourne suburb of Bulleen. The work is titled 'Unfurling' and was done by Australian sculptor Andrew Rogers in 2006. It has a lovely sense of dance and movement, of twirling and whirling, that brought to mind the tango milonga 'El firulete', written as an instrumental composition by Mariano Mores as homage to the Guardia Vieja composer of 'Emancipacion', Alfredo Bevilacqua.

The tune was first recorded by Francisco Canaro's Quinteto Pirincho in 1958, but it played a role in the cultural confrontation between the New Wave and the old ways in 1964, when Rodolfo Taboada composed lyrics for Hugo del Carril for a film he was directing. To Julio Sosa went the honour of singing the lyrics and dancing to them with Beba Bidart. The film was *Buenos noches, Buenos Aires* and it featured a scene with a group of young people dancing the twist at first, but gradually incorporating into their dance steps and figures that were being demonstrated by Sosa and Bidart.

Sadly, Sosa's passion for tango was matched by a passion for fast cars. He died, the morning after driving his car into a lamp post in November 1964. He was 38 years old.

Other sources of inspiration for tango art and sculpture works

The last tango of the night at the Anniversary Milonga in McLaren Vale was Astor Piazzolla's, *Milonga del angel*. I have loved this instrumental composition from the first time I heard it. It can be found on the Zero Hour CD by Astor Piazzolla's *Nuevo Tango Quintet*. It is a piece of music I would like to have played at my funeral. The long, drawn-out phrases of music, and their sad sweetness, transport me to another place, a world that exists between the real world and a nether world. With a good partner, I feel I am as light as air, dancing in the arms of an angel, hovering between life and death.

Angels are part of life in Buenos Aires, home of tango. A visit to the Recoletta Cemetery, the famous and beautiful city of the dead, tells you that the people of Argentina have a different attitude to death. There are hundreds of exquisite angels, keeping watch, looking after the departed. Death is celebrated. Famous lives are celebrated on the anniversary of a person's death, not their birth. Angels feature in names; Miguel Angel Zotto is a famous tango dancer who comes to mind. Maria de Buenos Aires, the female figure that haunts the city in Piazzolla's operetta, is a wraith, a spectre, a fallen forsaken angel.

Kees Van Dongen's did a famous painting: *Tango and the Angel*. You can google it to see his depiction. There is a scene in the movie, *The Tango Lesson*, where Pablo Veron and Sally Potter are in St Sulpice church in Paris, looking at the painting of Jacob wrestling the angel. Pablo strikes a pose from the painting, and the tango dance begins.

A Geelong artist, David Seery, who was very supportive when the Community Tango in Geelong group was getting established in 2009, painted this striking tango-inspired work (see image, right) strong brushstrokes and slashes of colour seem to reflect Piazzolla's



nuevo tango music style too, perhaps Contabajissimo or Tanguedia III. David will part of the fun at the Art of Tango Extravaganza, as artist-in-residence, doing quick caricature sketches of people attending the event.

Other tangos have lyrics, and these can be inspirational sources for Australian artists too. La Morocha is an early tango, dating from 1905. It is positioned in the rural interior of Argentina, depicting a time and a way of life that was dying or dead already. La Morocha stands near the door of her hut, watching her man ride off on his half-trained horse. She is the gentle partner of the noble porteño gaucho

Old sheet music covers, the forerunners to record album, are illustrated, historic, and often humorous reflections of popular tangos of earlier eras.



ART OF TANGO EXTRAVAGANZA

Sunday March 24, 2019, 2 – 5pm

You are invited to enjoy an afternoon experiencing different creative expressions of beautiful tango, sponsored by Tango Friends Australia Inc, Christ Church Hall, corner of Moorabool & McKillop Streets, Geelong. \$15pp / \$10 concession. Children under 10, no charge.

Milonga and Tango Art Exhibition, competition (with prizes) and sale of art inspired by tangos: prints, paintings, drawings, photographs, table-top sculptures, floral art.

Performance by Ro Rocio & German, dynamic young professional dancers from Argentina.

Social dancing & a mini workshop for those who haven't danced tango before.
Delicious afternoon tea.

Event Bookings & Exhibition Information & Entry forms: Contact the Convenor, President of Tango Friends Australia Inc: Margaret Daniel
Email: patriciadaniel1@dodo.com.au
Phone: 0408 596 005.



Looking for courtesy, kindness and tango

'Cities are no longer single points on a map, they're complex connections and networks stretching across the planet' – Architect Liam Young, quoted in Penny Durham's article, 'Redrawing our spaces', in *Architecture, Review, The Australian*, July 28 – 29. 2018

Yesterday's radio media talk was about lifestyle 'sea-changers' and 'tree-changers', those people who leave big cities, relocate to coastal or rural regions, and work to establish connections in a new place. Having taken a similar step, pulling up roots and moving to a much smaller regional city, I agreed with those who phoned and texted in to talk of the benefits of leaving behind overcrowded public transport, clogged roads, polluted air, and other negatives of big city living. We've been ten years in our new location, long enough to put down new roots, nurture a productive vegetable garden and fruit trees, make new friends, overlook local prejudices, and establish a very nice circle of friendship with tango dancers of all ages.

Having experienced the growth of tango and seen the congestion caused by increasing numbers of operators entering the tango community of a big city, we set out to build a different kind of community. People, who come to us to learn to dance tango, join a group class. The cost is affordable. If they've never danced the social form of Argentine tango before, they have the option of coming half an hour early to work on balance, walking, axis control and other basics with the teachers, or with other more advanced students who come early to help, before joining the regular class. In the group class, new dancers are paired with more experienced dancers to help them get the 'feel' of how tango works. New dancers learn faster, and more experienced dancers develop better tango technique.

The whole thing works because courtesy, kindness and respect are in abundance, flowing in every direction. In our experience, there seem to be more of these things in regional cities, smaller towns, and rural areas.

Nikki Gemmell, in an article in *The Australian*, *'That's how we used to be'*, wrote about the need for a 'niceness revolution', about differences between big cities and small towns, and the lessons of living. She described a car accident on the outskirts of Cairns, how burly male occupants of the cars got out and worked together to disentangle the vehicles, then shook hands, whilst the drivers in the cars that had banked up behind them waited patiently for the road to be cleared. We experience this kind of courtesy every day: cars stopping at roundabouts, not zooming straight through; cars waiting whilst a driver ahead of them manoeuvres into a reverse-parking spot. People chat with others in queues at supermarkets and food stores, patiently waiting their turn, not gnashing their teeth audibly or huffing and puffing at the waste of time in their busy schedules. If you need help, there will be somebody there to offer it. It is so different from what our big city life had become. People stroll along our street, post a letter in the box, stop to sit on the fence, and chat with us about the weather, or the garden.

Our tango dancers chat together before class, and often adjourn to a local café for a drink and something to eat after class. Conversation flows easily. Gradually the barriers come down; people get to know one another, and with the knowing comes respect for differences: different attitudes, different experiences, different aptitudes, and friendships.

Nikki Gemmell wrote, 'There's a beauty and a grace in observation, and we all need the necessary pauses in life – to notice more'. She wrote about 'little depth charges of kindness' going off again and again. She concluded with words we can relate to: *kindness ...recalibrated me; small moments of observation from unexpected strangers. They remind you how to be. It feels good, replenishing. It reminds you to live a looser life.*' Or, in our case, to open up and dance a looser tango.

TANGO IN AUSTRALIA

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.argentinertango.com.au/argentinertangoportmacquarie.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://perhtangoclub.com>

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

MELBOURNE

Melbourne Practica Group Inc. www.melbournepractica.org

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

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

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

Sidewalk Tango – Dianne's TANGUERIA (Richmond) – tangodi@icloud.com.au 0418 331 638

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

Tango Escencia – Rina & Nadim Sawaya (Richmond, Lower Templestowe)-
rina@tangotherapyaustralia.com.au - www.tangoescencia.com.au

Tango Melbourne – reneefleck84@gmail.com tangomelbourne.com.au

Tango Tambien (& Instep Tango Shoes) (Woodend, Gardenvale/Brighton, Clifton Hill) – Leigh Rogan
– info@tangotambien.com – www.tangotambien.com

Victoria Tango Australia – Leonel - www.victoriatango.com.au - leonelcolque@hotmail.com

Viva (Fitzroy) – Christian Drogo – www.vivadance.com.au info@vivadance.com.au

GEELONG

Community Tango in Geelong - richardandpam@mac.com www.facebook.com/CommunityTangoInGeelong
www.southerncrosstango.com.au. Group classes Monday nights, Gentle Tango Wednesday mornings.

For a listing of 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.

Photos from Southern Cross Tango's 20th Anniversary Milonga



Tango in Adelaide

TANGO ADELAIDE CLUB: 'Club Milonga' on Saturday 2 March, 8pm – 12 at Spicer Church Hall, 44A Fourth Ave, St Peters. 'Practica Nuevo' - Sunday 24 February, 4.30pm – 6.30pm, with DJ Rod at Eastwood Community Centre, 96 Glen Osmond Rd, Eastwood. \$5. Byo drinks & snacks.

www.tangoadelaide.org

TANGO SALON: 'Milonga Solidaria' fundraiser – Sunday 17 March, 4pm – 8pm at Mt Osmond Golf Club. \$10. 'Comme il Faut' Milonga – Sunday 19 May, Mt Osmond Golf Club.

www.tangosalonadelaide.blogspot.com

SIEMPRE TANGO: 'Weekly Practica' on Thursdays 8-9.30pm at North Adelaide Community Centre, 176 Tynte St, Nth Adelaide. \$5. 'Tango Bar' bi-monthly Milonga – Friday 22 February, 8.30pm – 12 at Dom Polski Centre, 232 Angas St, Adelaide. \$10. 'Practica Domingo' on Sunday 3 March 4.30pm – 6.30pm at Eastwood Community Centre. www.siempretango.net.au

SOUTHERN CROSS TANGO: Weekly 'Tango Practica' on Tuesdays 8pm – 9.30pm at Roxy Centre, 1-80 Anzac Hwy (cnr South Rd & Anzac Hwy), Everard Park, \$10pp general entry or \$5pp for beginner students. 'La Calesita Milonga' – Saturday 23 February, 8pm – 11pm at Thebarton Community Centre, South Rd & Ashwin Pde, Torrensville. \$15. 'Tango by the Sea Milonga' – Sunday 10 March, 4pm – 8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. \$15. Licensed bar. Bring a plate of supper to share.

www.southerncross Tango.com.au

SOUTHERN CROSS TANGO (South Australia)

MONDAY Classes @ UNLEY RSL, 29 Arthur St, Unley

8 Week Tango Course: Monday 11th February – 1 April 2019: Beginner Class 7pm, Mini Practica 8pm, Open Level Class 8.30pm. Next Course: Monday 8 April – 3 June (*no class Easter Monday 22 April)

TUESDAY Class & Practica @ ROXY CENTRE, 80 Anzac Hwy, Everard Park

8 Week Beginner Tango Course: Tuesday 22 January – 12 March 2019: Beginner Class 7-8pm. Next Course: Tuesday 19 March – 14 May (*No class Easter Tuesday 23 April).

Weekly Tuesday PRACTICA 8pm – 9.30pm.

WEDNESDAY Classes @ THEBARTON COMMUNITY CENTRE, South Rd & Ashwin Pde, Torrensville

8 Week Open & Advanced Level Courses: Wednesday 16 January – 6 March 2019: Open level class 7pm – 8pm; Advanced class 8pm – 9pm. Next Course: Wednesday 13 March – 1 May.

PRIVATE TUITION @ Southern Cross Tango Studio, 50 Kauri Pde, Seacliff - Please telephone 0419 309 439 to book. Generally, lessons are available on Saturdays, and some weekdays during business hours.

COMMUNITY TANGO IN GEELONG (Victoria)

Venue: Christ Church hall, corner of Moorabool & McKillop Streets, Geelong. First Monday of the month: 'Tango for Pleasure' 7.30-9pm; Other Mondays - Open level group classes, 7.30 – 9.00pm. Thursday mornings - Body conditioning, dance training & improvisation for women. GENTLE TANGO program, 10.30am. Presenting group tango classes, private lessons, seasonal salon events. Teachers: Pamela & Richard Jarvis – 0417 531 619 E: richardandpam@mac.com
<https://www.facebook.com/CommunityTangoInGeelong>



SOUTHERN CROSS TANGO – Adrienne & Andrew Gill

Ph: 0419 309 439 or E: sctango@bigpond.com Website: www.southerncrosstango.com.au

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