

TANGO AUSTRALIS

August 2019



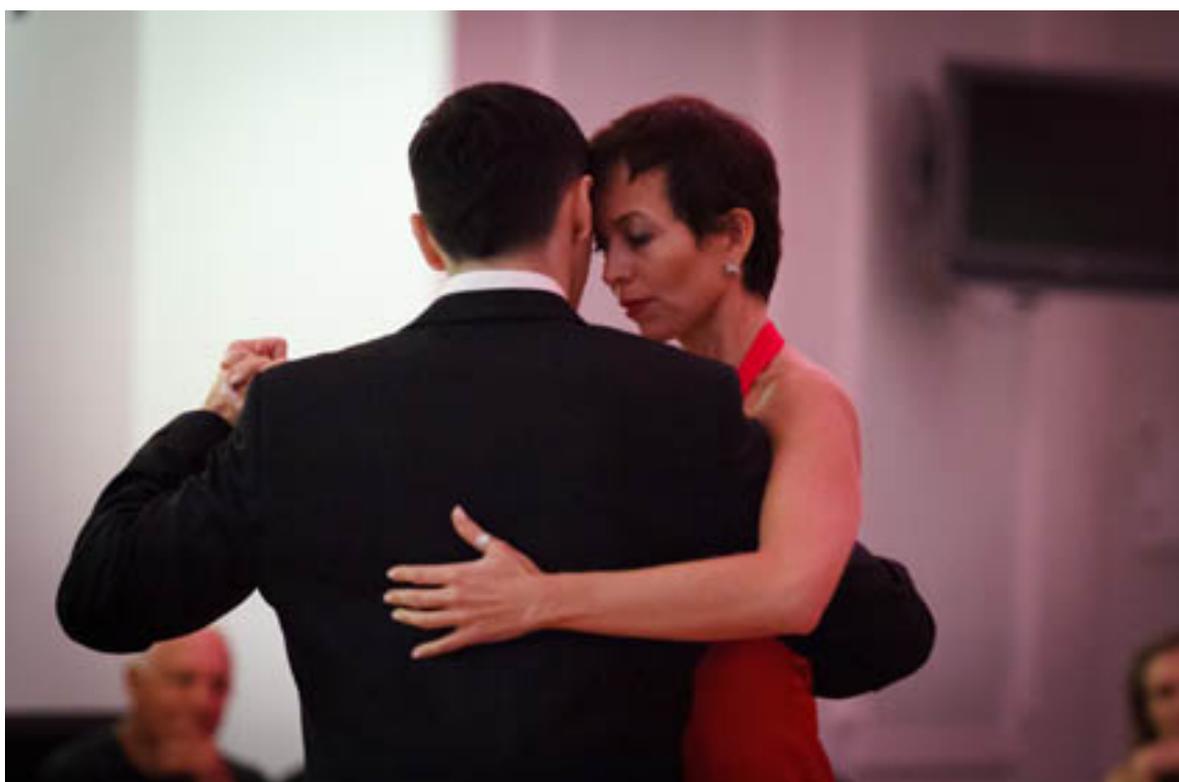
TANGO AUSTRALIS Journal is published by Southern Cross Tango 50 Kauri Parade, Seacliff, South Australia 5049 E: sctango@bigpond.com Web: <http://www.southerncrosstango.com.au>

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Cecilia Gonzalez: inspiring woman of tango

Tango history tends to focus on men, perhaps because 'machismo' and tough love were respected in a male dominated society of Argentina, at the time of tango's appearance. Most tango songs have a 'male voice', even when sung by female singers, and most lyrics address themes of loss, regret, drinking, smoking, gambling, betrayal and alienation from a male perspective. It's hard to find tango lyrics that speak of a woman's experience. A poem recently came into my possession, an original work written by a dancer in our local community. It brought tears to the eyes and resonated with every woman who heard it at a dance class. The writer was a dancer, and a woman.

One tango woman, has played a part in the rethinking and renovation of tango for this age: Cecilia Gonzalez. Read up on her tango history and you will note that she has been the partner of male dancers, recognized as great innovators, at significant times in their development. Cecilia is lithe and elegant, with a trained flexible body. She is a lovely performer, but, more importantly, a fine teacher. And, when she is in Adelaide, ably partnered by Andrew and Adrienne, Cecilia dances as both follower and leader, and teaches both roles with insight. That is why my partner and I will be driving from Victoria to attend every one of Cecilia's workshop sessions.



Tango: giving back to community

Margie Daniel and her Tango Friends Australia committee raise funds so the broad community can enjoy tango-related activities, and get the health benefits of dancing tango. Tango Friends prefer their sponsorship benefits to be ongoing – to keep on giving – and to be widely available. For a number of years, Tango Friends Australia, along with Community Tango in Geelong, has sponsored an annual tango fundraiser for Christ Church, supporting programs that offer free meals, emergency food packages, social support, friendship, and so much more, to people in need.

Tango Friends will sponsor a professional floorshow at PATCHWORK TANGO, in August, so the audience can see performance tango alongside social tango. People still talk about Sidewalk Tango's Dianne Heywood-Smith & David Backler's dazzling performances at annual Christ Church tea dances. David has retired from tango, but Dianne dances (and teaches) on, and will perform with Bruce Groundwater, a well-known dancer who assists in Dianne's Melbourne *La Tangueria* school.

Geelong is thrilled to have Dianne, again, as guest artist. Dianne has been working, in an unpaid capacity, in a ground-breaking therapeutic tango program, joining Pam and Richard Jarvis in teaching and expanding Gentle Tango, a pioneer dance and exercise program, that offers safe, affordable, accessible (and dementia-friendly) tango training, with individual attention and social connection, to people who would not otherwise be dancing. The program grew from the Tango Project that Pam developed, in association with Alzheimer's Australia (now Dementia Australia) in Geelong. Today, Gentle Tango is a popular daytime activity for a wide range of people, currently available in the Geelong and Ballarat (Sebastopol) regions. With Dianne working with Pam and Richard, the Gentle Tango program can now be offered to other places where there is need for this community service. **Contact Pam Jarvis (E: richardandpam@mac.com) if you would like to discuss possibilities for introducing Gentle Tango to your area, or if you would like to assist.**

Gentle Tango is a Southern Cross Tango & La Tangueria program, run by registered professional teachers, with trained volunteer assistants, and sponsored, at this stage by private donations, the not-for-profit association Tango Friends Australia Inc, and Holy Trinity Anglican Church in Sebastopol. A contribution of \$5 per session from participants is invited, but not compulsory. Gentle Tango teachers and assistants work in an unpaid capacity to provide this valuable community service.



PATCHWORK TANGO

Returning to Geelong to support a most worthy cause, glamorous, exciting tango artist

DIANNE HEYWOOD-SMITH will perform with **BRUCE GROUNDWATER**

Saturday, August 17, 2019, 2 – 5pm at Christ Church Hall

Corner of McKillop & Moorabool Streets, Geelong

\$15/ 12 (concession) / children under 14 free

Social dancing

Raffle with major prize of a gorgeous handmade patchwork quilt

A patchwork themed afternoon tea * Mini tango workshop

Trend-setting tango

Followers of Community Tango in Geelong and Tango Friends Australia Inc may know that these groups have a reputation for organizing fun, on-trend events, often predictive of coming fashions - and they do it to raise funds for good causes. They did it with Wild Tango (animal prints, poetry & tango) and G & T (gin and tango), and they've done it again with PATCHWORK TANGO, a crafty-arty gorgeous fundraising event for Christ Church, coming up on Saturday, August 17, 2 – 5pm. Tickets are \$15 / \$12 concession, and kids under 14 are free.

Information & tickets Pam Jarvis, E: richardandpam@mac.com M: 041 753 1619 (Community Tango in Geelong), or Jan McGowan M: 0409 176 409 (Christ Church)



New life from old

Tango had been around since 1880. By any reckoning, it is a stayer, probably because the music and dance continues to evolve and be reinvented. Had it not changed, tango would, today, be an anachronism, a cultural creation belonging to a past era. Yet tango is relevant today, popular with young and old.

Generations of orchestra leaders have played old tangos, along with new compositions, adapting arrangements to suit prevailing trends, tastes and social conditions. Each generation of dancers adapts and invents steps to fit new interpretations. When we dance to *La Cumparsita* at the end of a milonga, it will be to one of hundreds of versions of this old tango. When first played, it wasn't a classic; it was new and bouncy, wrapped around a tune played by a marching band in a carnival parade. Time bestowed words and the honour of the tango becoming a 'classic'.

When the PATCHWORK TANGO event was conceptualized, months ago, the autumn/winter Paris fashion catwalk parades had not taken place; secrecy shrouded the collections. You might almost think that the world's leading fashion designers are jumping onto Geelong's tango bandwagon. Jonathan Cohen, Louis Vuitton, Etro, Oscar de la Renta, Eckhaus Latta, as well as Zimmermann, Loewe X Paula, Comme des Garcons all included patchwork inspirations. Zara has patchwork too.

High-end designers use time honoured methods of traditional needlework, or modern fabric printing, but regular people can pull out the sewing machine and create cute mix 'n match patchwork effects, recycling used clothes into bright new pieces, giving new life to old favourites. Good for the environment and the budget, and more sensible than distressing, shredding, and ripping new jeans.

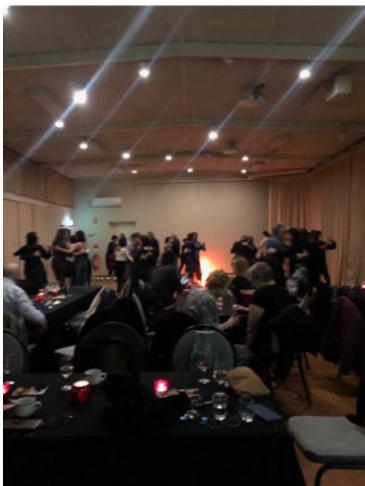


In addition to an afternoon of social dancing with a delicious themed afternoon tea, there will be a display of beautiful hand-made patchwork creations, one quilt being a major raffle prize, an introductory dance workshop, and an entertaining floorshow from Australia's glamorous international professional cabaret tango performer DIANNE HEYWOOD-SMITH, of *La Tangueria*, with BRUCE GROUNDWATER.

Bring family and friends and meet people who create patchwork and quilted marvels, and get an insight into this ancient craft. Marvel at the skills of people who combine simple components into beautiful patterns and shapes as they dance improvised tango. Sustainable, environmentally sound, culturally sensitive, relevant, and all in the good cause of helping Christ Church continue to help people in need. Come along!

If your tango nights look like this photo

If you have trouble seeing across the dance floor to other side of the room... you might have eye problems. Loss of vision can result from cataracts, glaucoma, other conditions, or age-related macular degeneration. AMD is a painless, but progressive disease that ruins central vision.



Lifestyle impacts on eye health. What we eat, drink, and how we exercise are all factors in general physical and mental health. A recent newspaper article¹ contained useful information about eye health.

Poor vision does not mean the end of tango enjoyment, and it should not be an impediment to learning to dance tango. You focus more on other sensations. You listen more intently to the music.. You respond better to your partners. In some areas you make adjustments.

The *cabaceo* practice does not work if you cannot see clearly across a room. So tango guys, put aside that old turkey about not wanting to invite a woman, face-to-face, to dance, because you might lose face if she says 'no'. If a lady is looking a little lost at a milonga, walk across to her table and ask her to dance. She might say 'no', but it is more likely that she will be grateful to the gentleman who saves her from a lonely night, sitting out.

It is good that the municipal government finally banned smoking at milongas in Buenos Aires. Smoking and smokey environments are bad for your eyes. Chemicals in smoke damage the surface and internal structure of the eye, and raise the risk of AMD.

¹ 'Take a closer look at your eyes', by Peta Bee, The Australian, Life, June 14, 2019, published originally in The Times

As with other conditions, it is important to focus on health and well-being. An active lifestyle makes you 58% less likely to suffer visual impairment than if you have a sedentary life. Keep your weight down. Many eye diseases are related to obesity and related health problems (high blood pressure, diabetes, high cholesterol).

Moderate aerobic exercise is good, but exercise that is too vigorous has been shown to lead to a greater risk of men developing AMD. (No research results yet for women.) Regular tango dancing is good moderate exercise, and the social connectivity is good too.

Exercise releases antioxidants and hormones that fight free radical damage to the eyes, and increases blood flow around the body, including to the optic nerve and retina, which is helpful in preventing AMD.

Some nutrients prevent or slow the progression of eye conditions. The retina and the macular are susceptible to oxidative stress². The European Food Safety Authority recognizes that vitamins C and E, zinc, selenium and copper help protect the body cells from oxidative stress and may play a role against the development of AMD and other eye conditions. Lutein and zeaxanthin, in leafy green vegetables, kiwi fruit, grapes, egg yolks and, especially, kale, are thought to protect macular cells.



In Australian research, oranges surpassed other foods as a dietary aid to help prevent AMD. People, who ate at least one serving of oranges a day, had a 60% + reduced risk of developed AMD fifteen years later.³

The article advises taking regular screen-breaks from your computer, and making a conscious effort to blink 20 times when you step away from the screen. Other advice included protecting your eyes from over-exposure to sunlight, by wearing UV-filter sunglasses and putting sunscreen on your eyelids.

However, tango night owls and nightclubbers who sleep during the day and party at night, take note that some time should be spent outdoors each day. It seems that a

² Helen Bond, nutritionist and spokeswoman for British Dietetic Association, quoted in 'Take a closer look at your eyes' article

³ Findings reported in The American Journal of Clinical Nutrition T



certain amount of bright ambient light is required for optimal eye health, particularly in children.

How does memory work?

How do dancers remember thousands of different steps and figures?

Memory is the faculty of the brain by which data or information is encoded, stored and retrieved when needed. Medical and scientific researchers are learning more and more about brain function and the mystery of memory. To be remembered, knowledge must be memorable.



It's a delight to watch tango dancers improvising. One move flows naturally from and into another, with couples slowly circulating around the floor, like flocking birds, following an ancient anti-clockwise line of dance. Their repertoires include subtle shifts of weight, changes of direction, pivots and turns, stops and displacements. A traditional dancer will probably not be able to give you a sequential listing of movements he has just improvised, because the process he has been engaging in is not a regurgitation of set figures. The dancer may have been thinking about the partner he's dancing with, how she moves, what her strengths are, how stable she is, what is happening around them on the floor, if he has space to move into, what kind of moves he likes to do. Or he may

simply be 'in the tango zone', feeling and responding to the music and his partner in a state of quiet awareness, what we call 'mindfulness', instinctively tapping into a reservoir of stored acquired knowledge. He will structure his dance, one part at a time: one step, a pause, a torso rotation, an opening of a shoulder, a turn, a change of weight., creating a dialogue of movement. The pieces fall into place like pieces of coloured glass in a kaleidoscope. **But how does a dancer get to this stage?**

How does a musician remember the score of the music he will play at a concert? I have often heard internationally renowned pianist, Anthony Halliday, perform hours of complex classical compositions, with no sign of sheet music. Natalia Trayling, Melbourne's extraordinary homeless virtuoso pianist plays Beethoven and Chopin and other classical works without sheet music, and slips into playing her own improvised music, drawing inspiration from her audiences.

Oliver Sacks addressed the remarkable powers of professional musicians to utilize musical imagery, and play and compose music in their heads, in the chapter '*Music on the Brain*' of his book '*Musicophilia*'.

Studies by Robert Zatorre, using brain imaging techniques, have shown that imagining music can activate the auditory cortex almost as strongly as listening to it, and stimulates the motor cortex.

Dancers will be interested in research findings by Alvaro Pascual Leone, who studied regional cerebral blood flow. Results suggest that mental stimulation of movements activates some of the same central neural structures required for the performance of the actual movement.



In training to perform a routine, a dancer mentally rehearses, imagining, steps to be performed with the music to which they will be danced. Mental practice promotes the modulation of neural circuits involved in the early stages of motor skill learning. The combination of mental and physical practice leads to greater performance improvement, and seems to enhance the

ability to learn further motor skills.

There is a difference between dancing a set routine and just dancing. Before there were dance academies with written manuals of steps to be examined, and performed in competitions, people danced. They did not learn to dance in formal lessons, in a studio. They played and heard music, learned and sang the words of songs, watched other dancers., danced in different places. They became familiar with connections between music and dance, patterns of movement, dancers' qualities and specific skills, stories told in the dance. As they watched they would imagine what the movements felt like. When they danced, they would experience how the movements felt. After dancing, they would remember how it felt.

From a rich environment of varied influences, people stored memories of their experiences, and absorbed cultural messages of what was, and what was not, appropriate. Like pieces of a jigsaw puzzle.

The tango evolved gradually, like a language, with infinitesimal changes that may have started as mistakes – mistakes that worked, somehow, and were adopted, adapted, and became new styles, that would continue to be adapted. Regional tango variations are like dialects, reflecting the diversity of human experience.

Tango was, from the beginning, a living oral and physical culture, evolving and changing through more than a century. But it has remained tango. Tango was passed on, from one generation to the next, through music, dancing, oral stories and sung poetry, shared and remembered feelings and emotions, and human connections, experienced in its special places.

Place is significant in collective memory and feeds imagination. Throughout history, people were drawn to places, to worship, celebrate and play. Cathedrals, like Wells in England, were built on sites that had earlier pre-Christian significance.



Adrienne and Andrew danced in a short arthouse film, *'Take photographs, leave footprints'*, with four of their dancers, at dawn on a salt plain. One tango place in Melbourne, a former church felt right for tango rituals and a tango poetry workshop. We made good tango memories at Stop 22, in St Kilda, an old light

rail station, and the Singing Gallery in S.A. We had memorable tango experiences on Port Willunga beach, at *'Our Place'*, and not far away, at Russell Jeavons' Pizza restaurant in Willunga's main street, with a fire burning in a grate outside.

Places can have lasting powerful energies. Many year ago, we visited a pre-historic stone circle in northern England. Miles from anywhere, in open countryside, far from villages and farms, it was not a well-known archaeological site. A sudden storm had passed, dumping heavy rain. Clouds scudded by, and the sun shone brightly. The wet stones looked silver in the light. I stood in the middle of that circle, and gradually rotated my body to look at 360 degrees of landscape, beyond those standing stones. Suddenly, I knew what I was looking at. Each massive standing stone represented a significant peak of the distant mountains. I was standing in the middle of a three-dimensional 'map' of a landscape. The makers of that circle, and the ancient 'architect' who directed the placement and shape of the stones, created a way of

conveying knowledge about that location. The significance may have been lost in the mists of time, but I understood that 'map' with its physical 'markers'.

The dance salon, or the milonga, where tango rituals are performed are places to enact the knowledge associated with the culture. Through dance, people tell life stories, one to another, one couple within a group, the group in its entirety, in meaningful places. When dancing at a milonga, we are surrounded by human stories remembered through the ritual of tango. We become part of the shared repository of tango memory.



Thinking back to Buenos Aires' milongas, I remember places, dance floors, room and body temperatures, odours, sounds, music, conversations, and babbling, endless speeches. Some music reminds me of steps danced. I remember feeling a skirt twirl around my legs; but I cannot remember the dress. That does not matter. To make a bad pun: it is immaterial. I remember the experience of tango, the gradually acquired layered knowledge. Reading books about tango may have reinforced a few things, but it has taught me little about tango. The real tango lessons were learned in different ways. Gifted teachers encouraged, and showed the direction, but, learning what I wanted, and needed, to know was a personal endeavor.

I saw the tango. I sensed its mystique and power. I wanted to know, to learn everything I could about it. It was a process of gradual acquisition of knowledge.



When I was ready, tango found me. One experience overlapped another, each experience changing me and my perception. Knowledge and understanding grew, not always in tandem. The more I learned, the more I knew I had to learn. When I ceased worrying about whether I would remember the steps, I found I could dance.

With science and medical technology, we are learning more about the function of the brain and human behaviour. Thankfully, tango remains a mystery.

Teaching and learning tango

Tango students are encouraged to practise and revise what they have done in class, in the hope they will retain, from one week to the next, some of the content of a previous lesson. We try to make sure students go home from class having done whatever the basic task is, properly, at least once, so that they will carry with them the memory of that small success, and go over it in their heads before falling asleep.

In class, a tango teacher may teach steps and movements that combine to make a figure. Students may think that learning the figure is the purpose of the class.

The figure is, often, not the goal of a class. A figure may merely be the means to achieve a goal. The goal may be to build skill components. Figures are patterns made as we move on the dance floor, but the tango itself is not figures. In order to improvise tango, students must develop a personal understanding of the tango process. They must learn the method, and develop a repertoire of foundation skills, reinforced and consolidated through repetition and mental imagery.

Tango lessons are reinforced when we practise and dance socially. Many things in tango are not obvious, visually. We like to dance with our students. As students, we wished that more teachers had danced with us.



When people open themselves to receive tango knowledge, they learn. If they believe they can only learn in one way, they will have trouble mastering tango. Learning tango is challenging. Tango requires focus and the development of a specific kind of intelligence, an understanding of how body and mind work together. In tango, every movement happens for a reason. One thing results in another.

A gradual, experientially acquired body of knowledge becomes the source of the kind of memory that we rely on to dance tango. Our brain evolves in response to the challenge of solving tango problems and learning new ways of doing things.

Some students fight against the process, not understanding that learning tango is different from other things they have done. Some think they will become better dancers and acquire the knowledge they need by reading books about tango, or spending hours watching videos of tango performances on YouTube. But, dancing tango requires a set of skills, that must be felt and learned physically, and practiced and imagined thousands of times.

Download tango music, buy CDs. Immerse yourself in music, empty your head, move to music, practise. Walk rhythmically around a room, or down a supermarket aisle. Shift weight from one leg to another whilst standing in a queue. Dance with an imaginary partner, without the anxiety of being a leader or a follower. It's surprisingly satisfying. Dance in your head. Visualize yourself as the dancer you want to be, dancing with the partner of your dreams.

Don't fall for the trap of thinking that tango that looks contrived and clinical is what social tango should be. Dance for your partners, not yourself. As a fine male Melbourne dancer once said, *'the secret of being a successful tango dancer is to make your partner feel, for the time you are dancing with her, that she is the only woman on earth'*.

The social dance floor should not be a competitive arena, with dancers striving to outdo one another and be noticed. When we dance our stories and spirit of tango, and not the techniques of tango, when we feel that powerful surge of human connection, our tango experiences will be memorable. We will remember them.

If we listen extensively to tango music, our tango memories will have a soundtrack.

Brain changers, for tango and life

Another new book has been published with information about brain health. *Life Lessons from a Brain Surgeon; The New Science and Stories of the Brain* by Rahul Jandial (Penguin Life). The author was interviewed for an article, *The Man Who Changes Brains*, by Ben Hoyle, published in the Australian (Monday, July 8, 2019).

The article begins with a real-life story of neuro-plasticity, the capacity of the brain to reassign jobs and reinvent itself. Rahul Jandial was faced with a terrible decision as a surgeon. He operated on a 6-year-old girl, with such advanced epilepsy that it was necessary to remove the right hemisphere of her brain. After surgery the little girl could speak, but the left side of her body, from the leg to the mouth was paralyzed. The family stayed in touch with the doctor, and, three years after the surgery, sent an email with an attached video file that showed the little girl walking normally and laughing.

'Her brain had figured out a way to take over control of the left side of her body. With only half a brain she remained a whole person.'

It is a story of encouragement for people with brain injury and disease, and neurological disorders.

The book addresses common myths about brain function. Rahul Jandial says that *'the left brain / right brain myth is one of the most ridiculous ideas out there about the brain's role in creativity.'* Other myths he debunks include, *'happiness lives in the brain'* and *'food will help your creativity.'*

An ever-growing body of research findings from around the world, show the benefits of challenging our brains, at every age.

Whatever our age, we can challenge ourselves to more than we think we can. We owe it to ourselves to stretch our brain to its full capacity.

One thing that forms a barrier to learning is negativity, that insistent inner voice that undermines our confidence. If you believe that you can accomplish something, you are well on the way to doing so. If you approach a task believing that you cannot do it, then you will not be able to do it. Your attitude becomes a self-fulfilling prophecy.

Many are so frightened of failure that they will not try new things. This is like a weird game we have become accustomed to. We want to do something, like learning to dance tango. We find a teacher, take ourselves off to a lesson, enrol in a course. Then,

we get scared, and tell ourselves we cannot do it. We steer away from new challenges, or stick with the same patterns of steps, repeating them to whatever music happens to be playing, and kid ourselves that we are dancing tango. But this isn't how we learn to dance real tango – and it is not the activity a healthy brain needs.

We've added some tango notes to **Jandial's advice to sharpen your mind**

- Turning off GPS and route finding setting on your phone engages a particular memory regarding navigation (the very area that wears out in years to come with dementia). **TANGO NOTE: visualize moves, navigate the dance space, change direction**
- Start each morning with 3 minutes of meditative breathing (During mindful breathing signals coming from different areas of the brain are more in synch with one another) **TANGO NOTE: combine this breathing with a balance exercise to double the benefits**
- Don't be afraid of drinking caffeine **TANGO NOTE: local dancers at milongas in Buenos Aires drink Coca Cola, not alcohol.**
- Fasting for 16 hours forces the body to burn its fat reserves and release brain-friendly ketones – giving you better focus and attention (and, apparently, also helps you lose weight)
- Keep a note during the day of things you are 'stuck on'. Last thing at night, try to drift off turning them around in your mind – it may unclog your thought processes **TANGO NOTE: if you're trying to learn a new pattern or a choreography, write notes or try drawing pictograms of the moves, with directional arrows, and revise this before falling asleep.**
- Train yourself and your children to be ambidextrous – it brings significant benefits in cognitive health that last a lifetime **TANGO NOTE: do tango exercises on both sides**
- Embrace the power of boredom to stimulate play, so your thoughts reach outward, and are not being fed inward by a device **TANGO NOTE: Invent new steps, don't copy moves from YouTube. Play around with figures you have been taught – change the order of steps. One thing does not always have to lead on to the same thing.**
- Have a breadth of experiences – eat different food – have conversations – ask questions **TANGO NOTE: dance with lots of different partners, wherever you happen to be, with a mind open to the experience.**

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.argentinetango.com.au/argentinetangoportmacquarie.html>

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

HOBART

Tango Milongeros: 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

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 – Diane'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 – reneeefleck84@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.

BALLARAT – Gentle Tango in Sebastopol, Wednesday afternoons – Southern Cross Tango and The Tangueria

GIPPSLAND TANGO – Based in Traralgon. Regional classes. FaceBook Page

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

Tango in Adelaide

TANGO ADELAIDE CLUB: *Club Milonga*, Saturday 3 August 8pm – 11.30pm - Spicer Church Hall, 44A Fourth Avenue St Peters. *Practica Nuevo*, Sunday 28 July, 4.30pm -6.30pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. Music by Dj Rod. \$5. www.tangoadelaide.org

TANGO SALON: *Comme Il Faut Milonga* – Sunday 18 August 4-8pm at Mt Osmond Golf Club, Mt Osmond. \$10. 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 4 August 4.30-6.30pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. \$5. *Bi-Monthly Milonga*, Thursday 23 August, 8-11pm at Dom Polski Centre, 232 Angas St, Adelaide. \$10. www.siempretango.net.au

SOUTHERN CROSS TANGO: *Weekly Practica* – Tuesdays 8-9.30pm at Roxy Centre, 80 Anzac Hwy, Everard Park. \$10 or \$5 for beginners. *Cecilia Gonzalez Tango Seminar 8-10 August* at Unley RSL, 29 Arthur St Unley (bookings essential). *Tango by the Sea Milonga with Cecilia Gonzalez– Sunday 11 August* 4-8pm at Henley Sailing Club, 1 Seaview Rd, West Beach. Music by DJ A&A. \$15. Licensed bar. Bring a plate of supper to share. *La Calesita Milonga – Saturday 24 August* 8-11pm, at Thebarton Community Centre, South Rd (cnr Ashwin Pde), Torrensville. Music by DJ Andy. \$15. BYO drinks & snacks. 0419 309 439 sctango@bigpond.com www.southerncrosstango.com.au

Bookings & Information about upcoming tango classes & courses or events, contact Adrienne Gill/Southern Cross Tango ph: 0419 309 439 or E: sctango@bigpond.com www.southerncrosstango.com.au We also post regular events and updates on our facebook page <https://www.facebook.com/SouthernCrossTango>



SOUTHERN CROSS TANGO (*South Australia*)

MONDAY Classes @ UNLEY RSL, 29 Arthur St, Unley

Current Tango Course until 9 September 2019; **New 2 Week Short Course: Monday 16 September – 23 September 2019.** *No classes Monday 30 September or 7 October (public holiday)

FREE Introductory Workshop & Mini Practica: Monday 14 October 7pm – 8.30pm (free); Open Level Workshop 8.30pm-9.30pm (casual rates apply)

New 8 Week Course: Monday 21 October – 9 December 2019

Class Times: Beginner 7pm, Mini Practica 8pm, Open Level 8.30pm.

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

Current Beginner/Open Course until 10 September 2019; **New 4 Week Short Course: Tuesday 17 September – 15 October** (*no class or practica 1 October); **New 8 Week Course: Tuesday 22 October – 10 December 2019**

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

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

Current Tango Course until 11 September 2019; **New 4 Week Short Course: Wednesday 18 September – 16 October** (*no class 2 October); **New 8 Week Course: Wednesday 23 October – 11 December 2019**

Class Times: Open level 7pm – 8pm; Advanced 8pm – 9pm

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 (business hours). **Technique Training for Leaders & Followers** (next course dates to be announced).

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

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