

TANGO AUSTRALIS

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Painting of *Wattle* by Eva Nauckhoff de Richebourgh, artist and dancer

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On creativity, on tango

Tango is elusive, hard to define. Photographs tend to give the wrong idea. Most images of tango published by the press are not of people dancing social tango, but of performers with their bodies frozen in poses as may be seen in a stage show, the woman often swooning, surrendering to the *machismo* of a male partner. Such depictions can make tango seem to be a sexist cliché, and lead to misconceptions about domination and submission.

But photographs of people dancing social tango or the plethora of videos available on the Internet, do not tell tango's complex story either. For tango is many things, beyond a form of music and stylish dance. It is a creative expression, an ever-changing 'canvas' of emotions. It is sensations and sound, variable rhythms, wondrous transformations into movement of pulse and impulse, wavelike surges of energy, fluid resolutions of action and reaction, proposal and response, growing from the circular energy of an embrace. Tango may be an expression of our need for connection and completion, or be the result of a subconscious desire to return to the circle of security experienced in a mother's arms.

Tango historian, librettist and friend of Astor Piazzolla, the Uruguayan poet Horacio Ferrer, in his seminal book, *The Golden Age of Tango*, described its origin like this:

'Since it is firstly a way of walking and then a dance, a way of talking and later a way of singing, a way of dreaming and later poetry, the sound of the heart, the bells, the anvil, this kiss and the wind, and later it is music. A voice of those who are unheard, the first aesthetic sounds of Tango emerge in the outskirts, merging farmers and sailors, a meeting point of the suburbs and the port, creating the Creole arts and mixing them with other overseas and continental inspirations ...'

Ferrer wrote of Tango as '*the ubiquitous, intuitive and self-confident adaptation of its makers to different consecutive times*'. Leopoldo Marechal said '*Tango is an infinite possibility*'.

Although some would like it to be so, the tango of Buenos Aires is not like the classic ballroom dances, with predetermined steps, styles and figures, and a hierarchical business structure to implement international standardization through competitions and assessment. At its heart, Tango remains an untamed creature, walking on the wild side, existing in the shadows. Every generation of dancers and musicians reinvents Tango. Tango is, in its essence, a creative pursuit that connect individuals to one another. They say it expresses the soul and history of the people of Buenos Aires. Worldwide, dancers and couples create universal tango from individual experiences, as a collective activity.

Tango as subject and metaphor inspires film-makers, writers, musicians, composers and songwriters of different nationalities. A song written by Australia's Kavisha Mazzella, tells of a partner who does not know her, who does not know her name, a partner she does not know yet. The tango is a thread, a line, a silver hook that flies through her dreams. It's a pretty good description of the milonga experience.

It is easy to feel overwhelmed by the mystique of tango, by the standard of performances viewed on YouTube, or by seeing skillful dancers going through their paces at the milongas. If we had lived in Buenos Aires in tango's Golden Age, we would have respected the good dancers of the milongas, and we would have dedicated long hours over many years to

developing our own skills as dancers. We would have wanted to learn from other dancers, but not copy them. Our goal would have been to dance tango in our own way, to develop the skills to express the spirit of tango as we experience it. Tango life was creative. The people of tango inspired and challenged one another, and the tango grew strong.

If we want to be creative we need five things: inspiration, concentration, organization, implementation & sustenance. And, as Clarissa Pinkola Esyes wrote, *'Creativity is not a solitary movement. That is its power. Whatever is touched by it, whoever hears it, sees it, senses it, knows it, is fed.'*

We can all become creative tango dancers. But sometimes it is easier to stay in the safe zone, doing what we are told, copying what others do, not being brave enough to be inventive and innovative. We can put up barriers to developing our own creativity, and we let our confidence be poisoned by destructive negativity, or negligence. Enemies of creativity are the inner voices that tell us that we're not good enough, and the excuses we make, such as, I can't find time, or I can't dance socially until I know more steps or have had more practice. Let's embrace the spirit of tango, relax, enjoy the experience, practise and improvise, respond to the powerful music, and unleash our creativity.

Creative artists who also dance tango

Thankfully, every tango community is different, a factor that makes travelling to different places and dancing with local people such a pleasure. Geelong's tango community has a high proportion of creative people: writers, poets, photographers, painters and sculptors.

Grant Finck is a professional sculptor who has worked full-time as a visual artist for 38 years. Grant has embraced learning to dance tango with enthusiasm. He likes having his mind and ideas expanded by the possibility of creating another language and a different way to communicate without words.



Grant is a graduate of the Victorian College of the Arts, and has had 36 group exhibitions, 8 solo exhibitions, and has 22 public commissions under his belt. Through extensive experience, he seeks to engage intuition to create sculpture that reflects his interest in

interpreting the human condition through observation of the complexity within communities. This year, for the first time, Grant will be participating in the Surf Coast Arts Trail, over the weekend of August 12 -13, so it will be possible to visit his three studios on his bush block at Winchelsea, not far from Geelong, and see his amazing work.



Another talented member of the Geelong tango community is the extraordinary Eva Nauckhoff de Richebourg. Eva's beautiful painting of wattle, featured on the front cover of this edition of *Tango Australis*, hangs on the wall at Igni Restaurant in Geelong.



Eva studied Fine Arts at the Stockholm Gerlesborg Academy of Fine Arts in Stockholm, and Advertising, Graphic Design and Illustration at the Anders Beckman College of Advertising & Design, and has had an illustrious career working in Australia, Sweden and the USA in academia, advertising, graphic design, and industry. Along the way, she has exhibited her art in Stockholm, Seattle U.S.A, and Australia. She returned to Australia in 1999, as a permanent resident, to paint full-time and breed and train sport horses. She has had solo exhibitions at galleries in Geelong, Red Hill, Fitzroy, Melbourne and Werribee National Equestrian Centre, Flinders, on the Mornington Peninsula, and in Geelong. Eva's solo exhibition, *'Shadows, etc'* will be at the Wintergarden in McKillop Street, Geelong in September 2017

To teach is to learn twice – Joubert, Pensées, 1842

Lessons from a gym class

I was invited to observe a girl's gym class recently, in Adelaide. It took me back to my days as a gymnast, and to the experience I had as a fifteen-year-old, of teaching a blind friend to do gymnastics, at the request of our PE teacher.

It was a 'come and try' day at the Adelaide club, so there was a mix of flexible and bouncy little gymnastics students and newcomers. The girls were divided into small groups, each with a young teacher who took them through warm-up exercises, training activities, and instruction on using various equipment.

One little newcomer was obviously excited to be there. She wore a pretty sparkly skirt and multi-coloured leggings. It soon became apparent that she was having difficulty following verbal instructions, and reproducing moves that were being demonstrated. When the other girls were bouncing from one end of the mat to the other, with feet together, and arms elevated close to the sides of the head, this little one was hopping on one foot, then the other in an ungainly manner. When the group moved to work on the uneven bars, she was unable to spring up to grasp the bar, and could not hold her body in position as she swung.

It was good to see that none of the other girls seemed to notice her difficulties. She was just one of them, trying hard like they were. It was even better to see that one of the extra teachers, a very talented young gymnast we were told, came to work one-on-one with the newcomer, patiently guiding the newcomer's body through the required movements. I hope that little girl decides to join the club, and I hope the club decides to accept her.

There are parallels, of course, with tango classes. There can be a vast range of physical and mental capabilities in adult classes, making teaching a group a challenging experience. Most teaching targets the middle of the class range, so often those students who are very good or those who are having problems are left to their own devices. There simply isn't enough class time to focus on every student's individual needs.

Streaming students into levels of ability makes more sense than the usual tango class divisions of beginner, intermediate and advanced, based on the number of lessons or courses a student has done. A student who has been dancing for a long time might never be able to achieve the level of physical skill and coordination required for the material that will be taught in an 'advanced class'. A new student, once they have mastered the tango basics, or building blocks, may be able to cope easily with classes with higher levels of difficulty.

With our tango group, we take a different approach. We teach tango building blocks, technique and basic skills in the first hour of the lesson, to all students. Then, for the last half hour we build on what we've been teaching, increasing the level of difficulty to extend the students who feel they can cope with more complex moves. It works for us. The foundation work for everybody results in greatly improved technique for all our dancers, and the extension work adds spice and variety.

Old dancers might forget a few things, but who cares if they know how to improvise.

We wish more blokes would learn to dance tango

There's nothing cissy about a bloke dancing tango in Argentina. In fact, tango skill is an admired quality in men of all ages. Early on, tango became an acceptable way for men to express masculinity. The way of the knife was replaced by the competition of the milonga, where men could show their skills.

But here, in Australia, we hear the same story over and over. Lots of women would like to learn to dance tango, but their partners will not go to lessons. What's wrong with these blokes? Many older men did learn to dance in the past. Why won't they dance now? Is it a matter of old dogs not wanting to learn new tricks? Do they think that tango is too hard? Do they fear they will have trouble learning to do it? Are they lazy, or stuck in a rut?



And why don't young blokes see the wisdom in developing such a universally transportable social skill, that will open doors for them all round the world? Being able to dance reasonable tango gives them an advantage when it comes to competing with other males to attract desirable partners. It costs a lot less than a night of drinking, and they won't wake up next morning with a hangover. They need never be lonely again. Their circle of contacts will continually expand. Dancing tango is affordable, and can be done in most cities of the world, all the Australian capitals, and in many of our regional centres.



Photograph by Lindi Huntsman

With women making themselves readily available, perhaps blokes don't have to try so hard. Perhaps men don't have to think about developing relationships, taking time to get to know people, and exploring new means of self-development and self-improvement that might make them more interesting companions and partners.

Channel surfing recently, I chanced upon the reality TV program, *Queer Eye for the Straight Guy*. I'd not watched it before. I came in half way through, but it's a kind of makeover program, with four gay guys taking in hand a straight 'tragic', showing him how to dress better, choose clothing that flatters his body type, get a decent haircut, sort out his messy home, and give him catering tips for hosting a party to entertain friends and impress his female partner.

I couldn't help thinking that the makeover would have been even more successful had the bloke also been taught a useful social skill that would impress ladies, and empower him and enhance his life. Learning to dance tango would be an obvious choice. We know, from a research project, at McGill University in Canada, that people who go to tango classes regularly soon begin to take more pride in their appearance, dress with more care, and generally feel better about themselves. Self-esteem improves, along with physical fitness and general well-being.

So how about it blokes? If you're retired, you can go to the men's sheds during the day, but you can come dancing at night. If you're young or in the middle years of work and career, tango is a great way to unwind. It's good for the brain, and it's cheaper than going to the gym, the movies, or to a restaurant for a meal.

Tango's part in building a national identity: *criollismo*

Tango was, and still is, a manifestation of Argentina's desire to invent for itself a national identity. At the time when tango was developing there were conflicting forces at work in society. The wave of immigration was not welcomed by 'native born Argentines' who valued *criollismo*. There was resentment towards the Italians, the most predominant of the migrant groups, and to the Italian influence on the new developing tango. Men, like Evaristo Carriego, represented the old creole rural Argentina. Native-born people didn't want to lose the connection with early days of settlement. As a boy, Jorge Luis Borges met the poet, Carriego, when he came to literary salons at the Borges home. The boy idolised the tough talking young poet, with his stories of knife fighters and shady men and women.

As an adult, looking back. Borges wrote a poem, simply titled '1891'. This is about the time that a guitarist named Pedro Quijano was playing a very old tango, around the dancehalls and taverns of Buenos Aires. The tango had a melodic strain, probably based on an earlier song, that was so striking that it impressed other musicians who heard it. It would reappear in a later tango of Ernesto Ponzio's ('*El Pibe*' – 'the kid'), '*Don Juan* (originally titled *El panzudo*). The fat man of the title may have been the shady character, Juan Cabello, who lived near San Cristóbal and was known as a Don Juan. The same melodic strain can be found in the first bar of Angel Villoldo's '*Soy tremendo*', in Enrique Saborido's '*Felicia*', in Augusto Berto's '*El periodista*', in Pruenicio Argón's '*El curioso*' and in Arturo Mathon's '*El rana*'.

In the poem '1891', a man with a narrow forehead and a straggling moustache, wears a black suit, with a neckerchief around his throat. On the corner of Calle Piedras he takes a shot of spirits, and walks on. On another block '.... *A fragment of milonga / falls from a patio*'. The man keeps walking, in time to that unseen music. '*He lifts his hand and pats the solid handle / of the dagger in the collar of his waistcoat.*' The man is going to reclaim a debt. He stops '*In the passageway, there is a flowering thistle. / He hears the clunk of a bucket in the cistern / and a voice already too well-known to him.*' It seems he is expected. A door is open. '*This very evening / perhaps they will have shown him his own death.*

Borges was a leading exponent of the creation of the myth (reimagining) of Buenos Aires. He would write: '*Already Buenos Aires, more than a city, is a country, and one must find the poetry and the music and the painting and the religion and the metaphysics that will do*

justice to its grandeur. That is the extent of my hope, which invites us all to be gods and to work towards its reincarnation.'

Tango is a creature of old Buenos Aires, a growing city and a way of life in transition. In *Las calles in Fervor de Buenos Aires (1923)* Broges wrote that the poet's soul resides, not in the bustle of 'greedy streets', but in neighbourhoods where nothing much is happening, and in the *orillera*, on the outskirts, inhabited by thousands of singular souls, where '*austere little houses scarcely venture, / overwhelmed by deathless distances, losing themselves in the deep expanse / of sky and plains.* ... Here the streets unfold to the west, the north and the south. Here the tango is forming.

Don't be afraid to colour your tango

Color Tango is the name of a particularly good Argentine tango orchestra. The leader of this group, bandoneon player Roberto Alvarez played in the orchestra of Osvaldo Pugliese. We have had the pleasure of dancing to the music of *Color Tango* on several occasions overseas. We immediately recognized how apt the name of the orchestra is. Their music is vibrant and colourful. It is so different to dance to a proper, live tango orchestra. Most of our dancing is done to recordings. A recording of one performance does not capture the wonder of live tango music, the sense of dancers and musicians working together, reacting, taking inspiration from one another, adapting what they do, injecting colour, creating improvisational variations inspired by atmosphere, venue, audience, fellow musicians.

I'm missing a lot of local culture by just watching what I want to on Netflix. Laurence Llewelyn-Bowen is, apparently, a star of a show I've not watched, called *HOUSE Rules*. He is, according to a newspaper article, a bit of a dandy. In a photo, he's sporting a burgundy jacket decorated with large serpents, fangs bared. It certainly makes a statement. My partner would like to add a jacket like this to his collection – or perhaps not.

Should I get the nod from a tango man dressed like this, I would probably dance with him, out of curiosity, if nothing else, to see if the substance matched the colourful packaging.

Anyway, the crux of the article is that Laurence hates beige. And he thinks that Australia is not a beige nation. "Everybody should be allowed to flourish and flower and be who you are. There's nothing worse than sliding along the surface of life." Sliding along the surface of tango, and appropriating the culture of Buenos Aires without respect, might just be worse.

But let's get back to the beige versus colour issue. Clothing choice reflects who we are: extrovert or introvert. Do we like to stand out in a crowd and be noticed, or do we shrink like mice into the shadows? Do we follow the latest fashion observed in Buenos Aires, or do we create our own look? Prints and dresses on the girls, and blokes sporting dark pants and white 'look at me' shoes, have been noticed at recent milongas.

It reminds me of one of tango's big name performers (of the past). He always wore a white suit, and insisted that his partner wear black, so attention was focused on him.

The right colour choice is a good way to lift mood. A room with low-level lighting and most of the dancers dressed in black is a pretty gloomy spectacle. I love going to Adelaide to dance at the monthly *Tango by the Sea* Milonga at the Henley Sailing Club. For starters, the

milonga is in the afternoon, and light streams in through the windows. The South Australian dancers, men and women, are a stylish lot, and dresses worn at the milonga are often floaty, flirty – and colourful. And the ladies' shoes are gorgeous. It's like seeing lots of dancing butterflies. The tango is good too, and varied, with many of the men leading interesting and unexpected moves. The guys dress well too.

We'd better start thinking about what we are going to wear to the Southern Cross Tango Gala Milonga, in the beautiful (and colourful) historic ballroom in the grounds of exclusive Scotch College, on Saturday October 14, 2017, with fabulous international guests Fabian Salas and Lola Diaz. Hopefully Trish might make more of her divine tasting and prettily coloured macarons.



Photos from Southern Cross Tango's Summer Milonga at Scotch College, January 2017

FABIAN & LOLA
12 - 15 Oct
- Adelaide -

Fabian Salas
Lola Diaz
Adelaide Tango Seminar
12-15 October 2017

Tango Workshops
at Thebarton Community Centre

Gala Milonga at Scotch
A stunningly elegant night of social
dancing with a spectacular
Tango Floorshow by Fabian & Lola

Full program coming soon...

Proudly presented by
Southern Cross Tango

Successful ageing and exercise

In Australia, the baby boomers are reaching retirement age, but that doesn't mean they are slowing down. The smart ones are keeping active, and many are taking the opportunity to do things they've put off for too long. Learning to dance tango features on a surprising number of bucket lists.

Some, who started dancing tango in their middle and mature years, express regret that they didn't start earlier. They dream about amazing moves they could have done when they were younger, fitter and more flexible. But they soon realize, that, unless you're on stage or doing an exhibition, there's not much scope (or call) for dancing hard and fast, doing high kicks and low lunges, lifting a partner, or executing athletic jumps. One of Argentina's iconic dancers and choreographers, Carlos Rivarola, once told us, '*tango finds you when you are ready for it*'. Embracing tango later in life is no impediment to becoming a sensitive and beautiful dancer, and the physical and mental benefits are significant.

Research has shown that becoming active in middle age, even if you've been inactive for years before, substantially reduces the risk of becoming seriously ill or physically disabled in retirement. Other research has shown that dancing tango is particularly good for our bodies and our brains.

Look around the milongas and you will find dancers of all ages. Look more closely and you will see many active older people who are aging successfully and enjoying life. Seeing men of considerable age continuing to dance tango in Buenos Aires, with young and old partners who respected them, was one of the reasons my husband decided to dedicate himself to becoming a competent tango dancer. Tango looked like a pretty good retirement activity.

Successful aging, according to Durham Green, manager of the Geelong Medical and Health Group, means having minimal debility past the age of 65, with little or no serious chronic disease diagnoses, depression, cognitive decline or physical infirmities that would prevent independent living.

We should encourage people we know to become more active and enjoy life more. Physical activity and healthy lifestyle activities reduce the risk of dying from coronary heart disease, developing diabetes, hypertension and colon cancer, enhances mental health, fosters healthy muscles, bones and joints.

Regular exercise at the correct intensity can

- Significantly improve overall health
- Reduce the risk of heart disease by 40%
- Lower the risk of stroke by 27%
- Reduce the incidence of high blood pressure by almost 50%
- Help reduce the dependency of medications for disease states (the kind of medicines you take for blood pressure or blood sugar)
- Reduces mortality and the risk of recurrent breast cancer by almost 50%
- Lowers the risk of developing Alzheimer's disease by 33%
- Decreases depression as effectively as medications of behavioural therapy

Don't sit at home, miserably huddled over a heater, losing fitness. Winter is a good time to start an exercise program to boost health. Tango is an activity for all seasons. Whatever the weather, we can dance. We can get dressed for a night out, put on a warm overcoat, boots and scarf, and go to a milonga or to class. Inside the hall or salon, the heater will be on. The atmosphere will be warm; you will be welcomed. In some places, you may be offered food and refreshments, or you might decide to call in somewhere, on the way home, for hot chocolate. It is a great way to spend your time – and a night of dancing is good exercise for the body and the brain.

The doctors recommend 30 minutes of moderate physical activity on at least 5 days per week, or vigorous intensity activity on at least three days per week.

That could be a tango class one night per week, one night of dancing at a milonga, and half an hour's practice on several other days, doing exercises that your teacher will be happy to show you, to improve your balance, technique and general fitness. Add a couple of nice brisk walks, and your exercise level is looking good. You will be surprised at how much your dancing improves, and how much better you feel about yourself too.

More tips on staying young

It's good to hear from our readers, and to know that our *Tango Australis* articles are being read. Adelaide tanguero, Bill Hankin added a few tips of his own on the aging issue. Bill recommends eating dark Lindt chocolate (85%), and fasting a day a week. (Bill suggests you Google intermittent fasting to find lots of information on this one.) He also takes a range of supplements like Vitamin D3, K2, Berberine, fish oil, glucosamine, Alpha lipoic acid and Cq 10. And he suggests checking out a 1973 research paper of a Dr. Lester Morrison on cardiovascular disease, and Chondroitin sulfate.

Spring Tango Events to look forward to



PALM COURT TRIO CHAMPAGNE SOIREE Saturday 2 September

An invitation to step back to a time when dancing was a beautiful part of everybody's social life, with the PALM COURT TRIO at a CHAMPAGNE SOIREE on Saturday September 2, 2017, at 4 - 6.30 pm, at Christ Church hall in Geelong, Victoria.



Classically trained musicians, Winton Barry, Lucy Saunt and Rowena Vaatstra, have been putting together a repertoire of dance music from the 1920s and 1930s including tango, waltz, quickstep, foxtrot. Performances, social dancing, bubbles, savoury and sweet delicacies. Tickets are only \$15 - all proceeds support Christ Church's work in the local community. Reservations: Text Pam Jarvis on 041 753 1619.

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 only at the door for Thursday 28 September 'Super Practica'. 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 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.*



Come & Try Argentine Tango this Winter

Adelaide tango school Southern Cross Tango is presenting two special Free Introductory Tango Workshops on Monday 24 July 7-8pm at Unley RSL, and on Friday 4 August 7-8pm at Roxy Centre. All welcome! Southern Cross Tango presents weekly group classes for beginner, open level and advanced level students, plus intensive private tuition. Winter tango courses start on Monday 31 July at Unley RSL (29 Arthur St, Unley) for Beginner & Open Levels, on Wednesday 26 July at Thebarton Community Centre (South Rd & Ashwin Pde, Torrensville) for Open and Advanced Levels, and on Tuesday 1 August at Southern Cross Tango studio (Seacliff) for open level couples (small group class, couple bookings essential). For more information & bookings: Ph 0419 309 439 or sctango@bigpond.com or check out <https://www.facebook.com/SouthernCrossTango>



**COME & TRY TANGO
FREE TANGO CLASS**

An Introduction to authentic Argentine Tango
Monday 24 July
Free Introductory Tango Class 7pm - 8pm
followed by tango dance practice until 8.30pm

UNLEY RSL - 29 Arthur St, Unley
**New 8 Wk Beginner Course starts
Monday 31 July**

Bookings & Info: 0419 309 439
sctango@bigpond.com
www.southerncrosstango.com.au
[facebook.com/SouthernCrossTango](https://www.facebook.com/SouthernCrossTango)



**TANGO
FRIDAY**

FREE INTRODUCTORY
ARGENTINE TANGO CLASS
Friday 4 August
7pm - 8pm

NEW 8 WEEK BEGINNER
TANGO COURSE
Friday 11 August-22 September
7pm - 8pm

ROXY CENTRE
1-80 Anzac Hwy, Everard Park

SOUTHERN CROSS TANGO
Ph 0419 309 439
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Southern Cross Tango

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

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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- reneefleck84@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 1 July**, 8pm – 12 at Chandelier Room, Druids Hall, 2 Cassie St Collingswood. \$10. www.tangoadelaide.org

Tango Salon

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

Siempre Tango

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

Southern Cross Tango

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

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

Tango Workshop Program from Thursday 12 – Saturday 14 October at Thebarton Community Centre.

Gala Milonga at Scotch College, Saturday 14 October, 8pm – 12 featuring spectacular tango floorshow by Fabian & Lola and social dancing all night. Tickets on sale soon.

www.facebook.com/SouthernCrossTango www.southerncrosstango.com.au



SOUTHERN CROSS TANGO

MONDAYS – Unley

Monday 24 July 2017

FREE Introductory Workshop & Practica: 7pm - 8.30pm

Open Level Themed Workshop 8.30pm – 9.30pm

8 Week Course: Monday 31 July – 18 September 2017

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

@ Unley RSL, 29 Arthur St, UNLEY

TUESDAYS - Seacliff

5 Wk Course: 1 – 29 August 2017

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

WEDNESDAYS - Torrensville

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

Open Level 7pm – 8pm + PRACTICA (Open level) 8pm – 8.30pm; Advanced 8.30 -9.30pm

@ Thebarton Community Centre, South Rd (cnr Ashwin Pde), TORRENSVILLE

FRIDAYS – Everard Park

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

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

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

PRACTICA MILONGA

1st Thursday of the month

7pm – 9pm (Open level, all welcome)

@ Thebarton Community Centre, South Rd, TORRENSVILLE

PRIVATE TUITION & Special Courses

Private Lessons with Andrew & Adrienne Gill

By appointment Ph 0419 309 439.

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

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

(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

