

# TANGO AUSTRALIS

September 2019



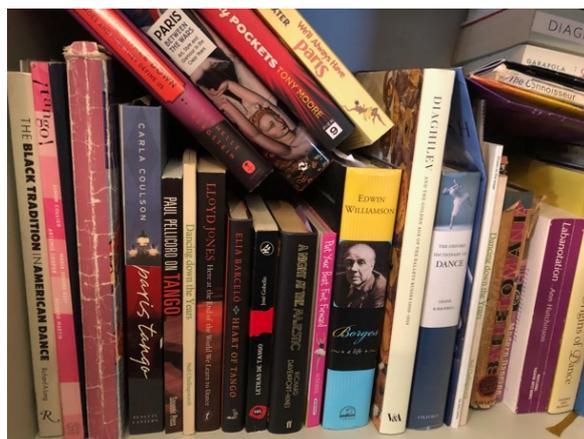
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## Writing the tango

Since its early days, much has been written about the phenomenon of 'the tango', and, with the exception of 1910 – 1913, when the tango was scandalously fashionable in Paris and the capitals of the western world, much of that writing was in Spanish.

When tango became newly popular in Australia, around 2000, it was hard to find works written in English about tango. Twenty years later, having surfed the wave of new popularity, we could probably stock a couple of shelf sectors in a bookshop with two English-language tango genres.



The first genre would be the tango novel, often set, at least in part, in Buenos Aires. Tango as a theme suits the romance-style of novelist: colourful characters, love and passion, seduction, and a mysterious music that can drive a narrative, be a connecting device for characters, and conjure up psychological complexity.

Marketing makes the best-seller, when it comes to books, and other things too. A good publicist to arrange interview and literary festival appearances, an eloquent author, a Facebook and Instagram presence. At the point of sale, an eye-catching cover helps. It may feature an evocative image: an embraced couple, entwined legs, a pretty girl who looks like a tango dancer imagined in dreams, or a symbol like a rose or a heart. Within the covers, a protagonist may be seduced by the music and fall for the tango, or for the charms of a tango dancer of either sex (one should probably say 'any', not 'either', these days). There may be a mystery narrative, or a crime one; it may be set against the political backdrop of an eternally troubled Argentina. Travel might be involved (tango is international, after all). Personal growth and troubled souls, an attempt to reconcile with the past. Often, a sprinkling of tango terms, perhaps a few *lunfardo* expressions, famous names, to mark the writer as a tango aficionado, with a personal track record as a dancer of experience, or at least as a competent researcher.

A word of warning. Writers have to be careful when they tango name drop in tango circles. No less a dignitary than Pope Francis, in the early days of his pontificate, referred to dancing tango in his youth, and also to a famous woman tango dancer, Ada Falcon, who became a nun. Surprisingly for an Argentine, Francis didn't seem to know, or neglected to mention, that Ada Falcon was most famous as an actress and a singer of tango, with the orchestra of his namesake, Francisco Canaro. Had the Pope mentioned other tragic details of her life, his comments may have carried more resonant authenticity, and Christian charity. With a history of failed love affairs, Ada turned her back on fame and fortune, in 1942,

entering a convent in Cordoba Province as a lay sister. Around 1990, she was found wandering aimlessly around the streets of Buenos Aires. She returned to her provincial seclusion, but by 1993 she was confined to a psychiatric institution. Ada Falcon died in 2002, and is buried with other 'greats' of tango in Chacarita Cemetery, on the outskirts of Buenos Aires.

Throwing in the names of tango figures, inappropriately, also marks the author as an outsider. A knowledgeable writer can describe the power and beauty of the tango experience without sounding like a studio tango teacher's handbook (more about that later). And the name thing - too precise a description that permits identification of a character, can also be problematic in a work of tango fiction. An author may have danced with this big name, or that one, but does this information add anything to a novel? The magical *tandas* experienced at a milonga are far more likely to be with otherwise nondescript individuals, who happen to be sensitive dancers.

Ego does not have much to do with the heightened tango state, that changes your world. The real experience, involves letting go. To paraphrase Mahatma Gandhi, if you want to swim in the vast ocean of tango, you must reduce yourself to a zero.

It's different with a memoir, where a reader looks for authenticity and factual information, and works of tango history and other forms of tango literature, like poetry. The phenomenon, historic archives, and people of tango offer plentiful material for the assiduous researcher to inspire memorable, and thought-provoking, writing, without the dross.

Other genres of tango writing, I have lumped together into the self-help shelf category, you might find in a bookshop, or an Internet catalogue. This includes the 'How to be a successful tango dancer' genre. There are a couple of subsets: the 'teacher manual' style (i.e. ten (or however many) steps to dancing the tango, illustrated with pictures, usually described as the 'Argentine tango', even if the material contained is packaged more in the ballroom/studio style of teaching; and the category that claims to show you how to be popular, and dance with the partners you want at milongas.

These latter categories feed the desire of newer dancers, and people stuck in the throes of hopeless tango addiction, to fast-track their development, and absorb every influence they can. They also target people's insecurity, as they seek answers to problems encountered along the way to becoming a tango dancer.

Whilst it is interesting to read of others' experiences, and these books and treatises may offer comfort or clues, they are unlikely to contain the answers to personal issues. And they usually neglect this important fact: it takes a community to grow a tango dancer – the difference between being a flourishing plant in a garden, and an exotic occasional bloom in a hothouse.

Experienced tango dancers are adaptable; they do not conform, or dance the common road; they go with the flow. They do not always follow 'the rules'. Dancers are individuals; each tango is unique. Communities are different. Observation, experiences and time help us understand why things happen as they do in tango.

We learn the physical elements and skills of dancing tango, and learn to 'let go'. We develop the ability to free ourselves from concerns, anxiety and arrogance, so that the components of the dance of tango can fit seamlessly, and together in infinitely variable ways, with different partners, to different music, in any location. Every experience is different.

So, support authors. Buy and read their tango books. Discuss them. Some books are more enjoyable than others; some are very good indeed. The fact that the books are being published is a sign that tango is again on the public radar. But mostly, get out there and dance, and then go home and write your own experiences. It will make good future reading, when you look back on your journey, reminding you where you were once. You might write a book.



## Spring Day

On the first day of spring, it is an Argentine tradition for men to give a flower to women. As a recipient, just walking along a Buenos Aires street, this lovely gesture from a perfect stranger brought joy to my heart and a smile to my face. It'd probably be called 'sexist' in our dim-witted society.

## Poetry of Tango



Tango songs range from dirty ditties from the early days, to thoughtful social criticism, and soaring poetry. The dirty ditties have slipped away, like the original words for what we know now as Francisco Canaro's instrumental version of *Cara sucia*. Many old tangos have alternate sets of sanitized lyrics better suited to polite society. Most dancers are unaware of the lyrics of the tangos they dance to today, being more concerned with beat and rhythm and fitting the steps they know to the music. Much of the music played at milongas is orchestral versions of tango songs. Even when selections include sung lyrics, sound quality of old recordings is

often poor, and the fact that most tango dancers speak only basic Spanish, and those who do speak fluent Spanish have no knowledge of *lunfardo*, means that most dancers respond to the music only.



The words of some tangos may seem to be lovely, like these lyrics from the sweet sounding *Poema: Cuando las flores de tu rosal, vuelvan mas bellas a florecer, recordorás mi querer ...* (when the flowers of your rose garden bloom again, so beautifully, you will remember my love). Being tango, however, things switch quickly as he tells her to recognize his intense misfortune... that, of the intoxicating poem, nothing is left between them – just a farewell, emotion and pain. This switch is a device that can be used effectively by a poet.

Recognizing the hunger of dancers and tango lovers to read about their passion, the not-for-profit Tango Friends Australia Inc., established a literary program to encourage Australians to write and read about tango. The association sponsored the Australian Tango Poetry Competition and the Australian Tango Short Story Competition, and organizes writers' workshop with talented professional facilitators.

The good news is that another workshop is coming up, and the launch of a new tango poetry book – and it will be worth travelling to Geelong for the occasion.

Tango Friends Australia has invited award-winning poets Avril Bradley and Julie Maclean to present a WRITERS' WORKSHOP AFTERNOON, together, on Sunday, September 15, 2 – 4.30pm. Avril and Julie are clever, incisive poets, and excellent, encouraging facilitators. Participants of past workshops have gone on to become published writers; some have won prizes. The workshop afternoon will be suitable for professional, emerging, new writers, and anyone wanting to hone their literary skills and be inspired by these two *Maestras* of their craft. After the workshop, around 4.30pm, a new poetry book, a collaboration between Julie and Avril, titled *TANGO BOLEO*, will be launched.

There's a further tango connection too. The beautiful image on the cover of their book is from a painting, titled *'Immerse, Embrace'*, by Australian tango dancer and artist, Adrienne Gill. There might be tango dancing after the launch. Workshop numbers are limited, and book out quickly.

**Register for the WRITERS' WORKSHOP AFTERNOON WITH AVRIL BRADLEY & JULIE MACLEAN and / or launch of TANGO BOLEO Poetry book, on Sunday 15 September in Geelong. Contact Margaret Daniel, E: [patriciadaniel1@dodo.com.au](mailto:patriciadaniel1@dodo.com.au) or by phone M: 0408 596 005. Workshop cost is \$20**

## September is Dementia Awareness Month

With the ageing of our tango communities, you might notice that people you have danced with for years, are showing different patterns of behaviour. They may not recognize you; they may repeat the same story. They may seem sad, frightened, or lacking in confidence. They may be confused, or unsteady on their feet. They may seem depressed, disengaged, or emotional. They may have difficulty concentrating. They might be 'touchy', misinterpret things said, have problems judging distances on the dance floor, or following instructions. Learning new steps may take longer. It is possible that you may be observing symptoms of dementia, but that is no reason for you and your community not to continue to dance on with them. With a different teaching approach, their tango development and pleasure can continue.

The focus for Dementia Action Week in Dementia Awareness Month 2019 is on fostering community discussion and conversations about how discrimination impacts people living with dementia, their families and their carers. We'd like to extend that parameter, towards considering what we can do to remove discrimination from our tango communities too.

Every person's experience of dementia is different. But dementia is being diagnosed in more and more of our population. It is a progressive disease and there is no cure. The chance of developing dementia increases significantly with age. 3 in 10 people over 85, and one in 10 over 65, have dementia. It is more common among women. More than 25,000 Australians under 65 were living with dementia in 2016, significantly more are now



*Tango Australis* readers will be aware of the pioneering work being done with the GENTLE TANGO program in regional Victoria, in Geelong and Sebastopol (Ballarat) by Pam & Richard Jarvis (Southern Cross Tango), now joined by Dianne Heywood-Smith (La Tangueria/Sidewalk Tango). On September 18, Pam and Richard will do a presentation on the GENTLE TANGO program in Horsham; and another in Geelong on October 18. Plans are afoot with local health authorities to extend the program to the Bellarine Peninsula early in 2020. GENTLE TANGO grew from Tango Project trials Pam developed and conducted in conjunction with Dementia Australia (Geelong), (formerly Alzheimer's Australia), to assess benefits for people with dementia, their partners and family carers, in learning and dancing tango in a supportive social environment. So successful were those trial sessions, that participants wanted to keep dancing tango, and GENTLE TANGO was born, as a weekly program. It is dementia-friendly, but open to anybody who would like to learn and dance tango, during the day, in a calm, encouraging, supportive and safe environment, and socialise over morning or afternoon tea.

Jenny, one of the dancers, is happy to allow us to publish photos and her words. She wrote about: ***'the tremendous help and enjoyment that the Gentle Tango Programme has given***

*those of us that are finding ways to help our loved ones who are dealing with Dementia. The exercise and brain stimulation work wonders and the fun and wonderful people we meet lifts the spirits more than one could imagine. The music alone soothes the soul and gives us all so much pleasure along with our delightful teachers and helpers.'*

The teaching skills to safely conduct this program, to ensure positive outcomes, are specific, and special training is required. Teachers and trained volunteers are constantly aware of the challenges and responsibilities they have to all participants. Teaching methods employed in the GENTLE TANGO program are constantly assessed, adapted, and refined, to suit the ever-changing needs of participants.

For the dancers in our tango communities, this is the message: every dancer is an individual. No-one is defined by a diagnosis. Every dancer is to be valued and respected. Tango is a shared, popular and expressive creative art – for everyone.

## Where is modern tango going?

Competitiveness is increasingly driving the world...and tango. Young versus old. Old versus new. Argentine versus Australian. Success is measured in popularity polls, and rankings gained in this, or that international, world or regional Argentine tango competition, seem to be a pre-requisite for the tango exports from Buenos Aires: the dancers, travelling and teaching the world.

At home, competition on the social dance floor is spoiling many a night's mood. Tango men have always been competitive; early tango was an expression of *machismo* (tough loving), rule of the blade, the stiletto, not the heel. But this was contained under a surface of refined skills, and creativity, within a knowledge of what was appropriate, and what tango women liked. Now, dancers seem to be confused about the difference between performance and social tango.

In a competitive age, the number of *tandas* one dances at a milonga has become a benchmark to popularity, another measure of success. Competition between followers, to get invitations to dance is more blatant than ever, bordering on desperation in some circles. This is exacerbated by the imbalance of sexes on the dance floors – usually more women than men. Around the world, in response to this imbalance, more women are taking the lead – and this is a good thing.

Caring tango communities do not discriminate; tango should be accessible and open to anybody who wants to dance. This reflects the historic social role of tango in the *barrios* of Buenos Aires. The milongas of the *barrios* belonged to the local people. Big, sprawling cities, with mobile populations that lose their neighbourhood spirit, struggle to regain a

sense of community. Smaller cities are doing better. Tango communities can act as connecting forces, social glue.

Dancers, who came from Melbourne to support the Patchwork Tango fundraiser for Christ Church in the Victorian regional city of Geelong, saw a community of dancers, some frail, some older, some young, happily engaged, dancing with and alongside experienced dancers, watched by appreciative non-dancers. Over 100 people attended the event, most paying a \$12 concession rate, and \$2,300 was raised for the church. That's people power! Being surrounded by exquisite patchwork quilts, lovingly crafted by local women, and seeing the gorgeous themed afternoon tea, provided a perfect backdrop to the beautiful tango.



Photos: Patchwork Tango dancers having a great time in Geelong

With a spirit of tango goodwill, benevolence, liberality, openness, and love abroad, Dianne Heywood-Smith and Bruce Groundwater's delightful performance, to *Corazon de oro* and *La cumparsita*, tapped into the mood, perfectly.

## COMING UP IN OCTOBER: FESTIVAL CITY TANGO

We are embraced by a sense community when we go to Adelaide, a smaller state capital, and dance at Tango by the Sea Milonga. Come and join us, as we dance at all the local organizers' milongas when Adelaide hosts a major event, Festival City Tango over October's first weekend. <http://www.festivalcitytango.org> for bookings and information. General enquiries E: [tangoadelaideclub@gmail.com](mailto:tangoadelaideclub@gmail.com)



(Photos: Andrew & Adrienne Gill dancing at Tango by the Sea Milonga, Sept 2019)

### Revisiting the legacy of *Tango Argentino*

Dare I suggest that, had that seminal *Tango Argentino* show, not starred dance couples from the Buenos Aires milongas and the wonderful older musicians of Sexteto Major, modern tango history might have been different. The international revival might not have happened. Tango's flickering flame might have been extinguished. The old tango dancers would have died and their legacy would have withered away.

*Tango Argentino*, unexpectedly, triumphed at the Paris Festival and Broadway in the 1980s, and kickstarted the popular revival of tango. But, had its cast members been the bright, glamorous young professional dancers and musicians of today, it might have just been another popular stage show to sit and watch in a theatre, with good music and flashy dancing, and take-home souvenirs to purchase.

But, somehow, this modest production, that told the history of the tango through music, recitation and dance, got to people's hearts, and made them want to dance tango too. The passion and skills of those dancers from the milongas was authentic, and the world recognized it.

Today's shows are more spectacular, the dancers more highly trained, more balletic. Some reproduce the format, telling the history of tango, adding big production numbers. The shows are theatrical, the dance breathtaking. But they do not pluck the heartstrings or engage the audiences as that first *Tango Argentino* show did.

In Australia, we have entered another phase of our era of modern tango. Local tango teachers', of whom there are now many, classes and events, are largely supported by older dancers, who keep the flame burning, but new, younger dancers and visiting teachers are increasingly claiming the spotlight.

Perhaps we can think about having an Appreciation Day for Tango when we can acknowledge the contribution the older dancers in our communities have made, and are still making, in keeping the tango flame burning and carrying on the legacy.

## Back to basics: the essence of the tango experience

Just one beautiful *tanda*, with an inspiring and sensitive partner, can fill a milonga experience with joy. This *tanda* will be the one that is stored in your memory, even if you sit out for the rest of the night.

When we let go of our self, when we bravely step into the tango, and are immersed in its essential stillness, we find what we did not know existed.

*Are you willing to sponged out, erased,  
cancelled,  
made nothing?*

*Are you willing to be made nothing?  
dipped into oblivion?*

*If not, you will never really change.* - D. H. Lawrence

I will relate a story of my life-changing *tanda*. My partner was the man I think of as 'my bird man'. He was so old that his skin had taken on the translucency that you see when earthly lives are drawing to a close. He was tiny and frail. I had noticed him staggering around the floor at a milonga in Buenos Aires. There was a big crowd; a popular orchestra was playing that night. It was decades ago. We were relatively new to tango, and I had not yet learnt humility. I joked with a friend about how embarrassing it would be if the staggering old man asked me for a dance. He did invite me to dance. And what an awakening that *tanda* was for me.

He was a beautiful dancer, moving as lightly as a breeze, as delicately as a fine-boned bird, transporting me to emotional heights I did not believe to be possible. In his arms I experienced my first true tango, and I learned how to be humble in tango. The staggering I had observed was due to his frailty and the instability of his previous partner. I will always be grateful for that *tanda*. I never saw my little bird man again, but I will always remember him and what he taught me.

A woman who dances regularly at the milongas in Buenos Aires, wrote about her experience. She is happy to dance one *tanda* with her favourite partner. After that, she goes home, happily. It's a different way of living and enjoying tango.

## A taste of tango in the Big Apple

The founder of New York's largest ballroom dance studio, Paul Pellicoro's Dancesport, invited Juan Carlos Copes to teach tango at his studio, when the original *Tango Argentino* show was first on Broadway in the mid 1980s. Paul choreographed a pivotal scene in the movie *Scent of a Woman* (1992), in which an emotionally damaged and blind war veteran, played by Al Pacino, dances a tango. I often quote this scene when I tell our dancers that I want them to learn to see with their skin.

Here's another way of dancing tango, from New York City, from a Facebook page:

"The sensual bloom of the concrete jungle in the summer is delightful and sly and has a natural breeziness and a worldliness enhanced by tourist, locals and children being whisked off to summer camps. Empire Milonga is a celebration that has an infectious charm that will have you smiling from the get-go, and keep you that way the entire night through. Tanda after tanda vividly portrays another world - driving the evenings couplings - urging patrons to be bold - inviting us to feel - to be a part of the intoxicating atmosphere in the cool comfort as the sweet sweat and smiles heightens the sensations of the milonga. The physical contact is almost primal, the electric connections are unmistakable, old school milongueros vs the new salon style, couples competing and flirting on the hardwood trying to one-up each other with each step revealing this ever-evolving dance in beautifully steady yet detailed fashion of novice and masters as the evolution of beginners finds the tricky balance between swagger, vulnerability and the comical GAP like look of white belts and white shoes. Empire Milonga enlivens all of our senses, this is not a romance itself, but rather an unending feeling of hope and joy and a summer that never ends. Empire Milonga is a community that envelops all comers. I hope you will join us for a tanda or two."

If you are visiting New York, Empire Milongas are held in the studio next to the Empire State Building.

## 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 Milongeros: tangomtas@gmail.com [www.tangomilonguerotasmania.com](http://www.tangomilonguerotasmania.com) & Facebook

Tasmanian Club de Tango: tasmaniantangoclub@hotmail.com & [www.tastangoclub.com](http://www.tastangoclub.com)

### PERTH

Champagne Tango: [www.champagnetangoperth.com](http://www.champagnetangoperth.com) [info@champagnetangoperth.com](mailto: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](http://www.melbournepractica.org)

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

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

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

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

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

Tango Escencia – Rina & Nadim Sawaya (Richmond, Lower Templestowe)-  
[rina@tangotherapyaustralia.com.au](mailto:rina@tangotherapyaustralia.com.au) - [www.tangoescencia.com.au](http://www.tangoescencia.com.au)

Tango Melbourne – [reneefleck84@gmail.com](mailto:reneefleck84@gmail.com) [tangomelbourne.com.au](http://tangomelbourne.com.au)

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

Victoria Tango Australia – Leonel - [www.victoriatango.com.au](http://www.victoriatango.com.au) - [leonelcolque@hotmail.com](mailto:leonelcolque@hotmail.com)

Viva (Fitzroy) – Christian Drogo – [www.vivadance.com.au](http://www.vivadance.com.au) [info@vivadance.com.au](mailto:info@vivadance.com.au)

### GEELONG

Community Tango in Geelong - [richardandpam@mac.com](mailto:richardandpam@mac.com) [www.facebook.com/CommunityTangoInGeelong](http://www.facebook.com/CommunityTangoInGeelong)  
[www.southerncrosstango.com.au](http://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](mailto: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 7 Sept 8pm – 11.30pm - Spicer Church Hall, 44A Fourth Avenue St Peters. *Practica Nuevo*, Sunday 29 Sept 4.30pm -6.30pm at Eastwood Community Centre, 95 Glen Osmond Rd, Eastwood. Music by Dj Rod. \$5. [www.tangoadelaide.org](http://www.tangoadelaide.org)

**TANGO SALON:** *Comme Il Faut Milonga* – Sunday 15 and 22 Sept 4-8pm at Mt Osmond Golf Club, Mt Osmond. \$10. [www.tangosalonadelaide.blogspot.com](http://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 1 September, 4.30-6.30pm at Eastwood Community Centre. \$5. *Super Thursday Milonga*, Thursday 26 September, 8-11pm North Adelaide Community Centre. \$10. [www.siempretango.net.au](http://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. *Tango by the Sea Milonga - Sunday 8 September* 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 28 September*, 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](mailto:sctango@bigpond.com) [www.southerncrosstango.com.au](http://www.southerncrosstango.com.au) [www.facebook.com/SouthernCrossTango](https://www.facebook.com/SouthernCrossTango)

## FESTIVAL CITY TANGO Adelaide Tango Festival 3 – 7 October 2019



Enjoy a long weekend of social tango dancing in Adelaide at FESTIVAL CITY TANGO, proudly presented by Tango Adelaide, Siempre Tango & Southern Cross Tango. Dancers are invited to Siempre Tango's pre-festival Super Practica on Thursday 3 October, 8-11pm at North Adelaide Community Centre, 176 Tynte St, North Adelaide (BYO, \$10 at the door). The festival then kicks off with four lovely Milongas, starting on **Friday 4 October 8pm – 12 - 'Bienvenidos Todos'** with guest Dj Yoko Kinoshita at North Adelaide Community Centre, presented by Siempre Tango (BYO); **Saturday 5 October 8pm – 12 - 'Milonga Sentimental'** with guest Dj Jarny Choi at Unley Town Hall, presented by Tango Adelaide Club (BYO); **Sunday 6 October 4pm – 8pm - 'Tango by the Sea Milonga'** with DJs Adrienne & Andrew Gill, at Henley Sailing Club, 1 Seaview Rd, West Beach, presented by Southern Cross Tango. Dress Code: Elegant. Guests are welcome to bring a plate of supper to share. Licensed bar (no byo); **Monday 7 October 1.30pm - 4.30pm - 'Farewell & See you again Milonga'** with guest DJ Janett Jackson, at Christ Church Hall, North Adelaide. Additional events: There will be a free Pilates & Zumba Class presented by Yuri and Bruce (NZ) on Saturday 5 October, 1-2pm at Unley Town Hall. Please bring your own yoga mat, water and comfortable clothes.

**Festival Bookings:** <http://www.festivalcitytango.org>

For experienced tango couples keen to do some intensive tango training during the festival weekend, Southern Cross Tango is presenting a **Tango Intensive Seminar** with Andrew & Adrienne Gill on Saturday 5 October 9am – 12 at Southern Cross Tango studio, Seacliff. \$45pp. Inter/Adv Couples only (limited numbers) bookings essential. Ph 0419 309 439 or [sctango@bigpond.com](mailto:sctango@bigpond.com) Info: [www.facebook.com/SouthernCrossTango](https://www.facebook.com/SouthernCrossTango)

## SOUTHERN CROSS TANGO (*South Australia*)

### MONDAY Classes

**2 Week Short Course: Monday 16 September – 23 September 2019.**

*\*No classes Monday 30 September or 7 October (public holiday)*

**Monday 14 October: FREE Introductory Workshop & Mini Practica:** 7pm – 8.30pm

Open Level Workshop 8.30pm-9.30pm (casual rates apply)

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

Beginner 7pm, Mini Practica 8pm, Open Level 8.30pm.

@ UNLEY RSL, 29 Arthur St, Unley.

### TUESDAY Class & Practica

**4 Week Short Course: Tuesday 17 September – 15 October** (*\*no class/practica 1 October*)

**8 Week Course: Tuesday 22 October – 10 December 2019**

Beginner/Open level 7.10pm -8.10pm, followed by Weekly PRACTICA 8.10pm – 9.30pm

@ ROXY CENTRE, 80 Anzac Hwy, Everard Park.

### WEDNESDAY Classes

**4 Week Short Course: Wednesday 18 September – 16 October** (*\*no class 2 October*)

**8 Week Course: Wednesday 23 October – 11 December 2019**

Open level 7pm – 8pm; Advanced 8pm – 9pm

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

### PRIVATE TUITION

Private lessons with Andrew & Adrienne Gill are available by appointment. Please telephone 0419 309 439 to book. Lessons are available on Saturdays, and some weekdays (during business hours).

**Technique Training for Leaders & Followers**, Saturdays 9-10am (next course dates to be announced), limited numbers. To register interest in the next course E: [sctango@bigpond.com](mailto:sctango@bigpond.com)

@ Southern Cross Tango Studio, 50 Kauri Pde, Seacliff.

## 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](mailto:richardandpam@mac.com) <https://www.facebook.com/CommunityTangoInGeelong>

## SOUTHERN CROSS TANGO

Adrienne & Andrew Gill

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

