

TANGO AUSTRALIS

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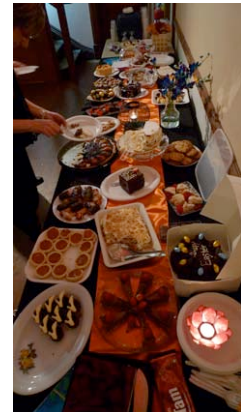
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Luscious Autumn Tango Treats

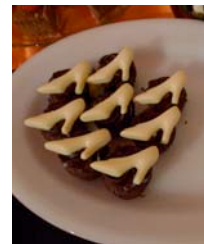
On a Geelong table, the flowers and fruit remain, along with a few crumbs of the traditional dove-shaped Italian Easter cake kindly given to us by a student. Remnants of the hoard of chocolate eggs the bunny left scattered through the garden are still to be savoured. These offerings, however, were modest compared with those produced by South Australian dancers for their pre-Easter milonga.

Travelling houseguests arrived on Friday, still on a high from the delights of SCT's seasonal autumn milonga, **Luscious Tango** in Adelaide the night before. It was felt the event marked a return to the early days of S.A. tango, when events in McLaren Vale and Willunga were happy free-spirited occasions to be enjoyed, and other good things, like delicious food and wine, and lively conversation and company, counted as much as getting the dance details and imported customs of the BsAs milongas precisely right.

The South Australian dancers rose magnificently to the challenge of creating the most delicious, sensual, and occasionally decadent desserts for their shared supper table for **Luscious Tango**. As always with SCT events, décor added to the theme. Adrienne's culinary contribution was a variant (deviant?) of a 'chocolate mousse-ripple-trifle thing' that incorporated Belgian *couverture* chocolate and *Cointreau*. There were many wonderful dessert offerings, as can be seen from the photograph, and the creations probably all have proper names - but we're working from memory-based descriptions here.



Fisherman-dancer-retired chef and winemaker, Steve, produced a brilliant (as expected) pear and chocolate tart. Cris presented a fabulous 'Thousand Leaf Cake' with layers of puff pastry, cream, ricotta, rum & choc bits delicately dusted with icing sugar, Judy a delicious 'nutty meringue creamy cake', and Jacky a black cherry trifle. Tanguera chocolatier (and newly engaged to Aaron) Megan made tiny chocolate ganache cupcakes, each one decorated with a white chocolate stiletto-heeled shoe (a nice idea for a tiered tango wedding cake).



Oh yes – dressing was elegant, the vibe was great, and the dancing was too. Only wish we could have been there to enjoy it all. Never mind, Geelong dancers will have the chance on May 21 to impress with their culinary and scene-setting skills at Eddie's Asado & Tango Night. Maybe we can stage a future two-state (SA v regional Victoria) foodie tango challenge?



Tango: niche culture or creative laboratory?

Tango's histories, traditions, unique language, jargon and reference points, all indicate we are a niche culture, according to criteria set out by Marcus Westbury in Most niche cultures, whether opera or comic books, are actually quite similar (Age, Canvas).

Nurtured by a passionate community, tango ticks all Westbury's boxes. Some practitioners evangelise, others strive to keep their love discrete, and some tend to be elitist. Tango has layers of knowledge crucial to true appreciation, heroes and hierarchies, canons and conventions, and periods of productivity and decline. Tango in Australia has dual origins, firstly through the worldwide mass popularity in the early 20th century, and, today, as a beachhead of imported traditions.

Westbury believes niche cultures are remnants of mass cultures (think jazz, swing, or rock 'n roll). When the first wave of popularity passes, the masses move on to the next 'new' thing, leaving the passionate few to tend the flame. Some niche cultures (Japanese manga, Brazilian dance, Indian mysticism) are arrival points for new ideas and traditions allowing migrants, travellers and enthusiasts to bring fresh thinking into a cultural mix. Bureaucrats, who hold funding purse strings, often overlook niche cultures. Westbury sees them as society's 'creative laboratories', generating new hybrids and exciting mutations, places from which future cultures grow.

And so, could anything have been timelier than the SHORT CIRCUIT DANCE, youth Arts project in Geelong, designed to encourage young dancers and choreographers to launch a new piece, remount an existing work, or experiment in any dance genre? New works were sought from dancers of all styles, between 12 and 27 years of age. The brief: *'Electrifying Dance Acts. Three to Five Minutes. Sharp. Explosive. Go on. Go off. It's going to be a blast.'* What an exciting initiative! The project is assisted by the Australia Council, and supported by Arts Victoria, and the City of Greater Geelong.



SHORT CIRCUIT DANCE showcased at the Geelong Performing Arts Centre on Friday 29 April. Seventy young dancers participated. There were works from dance schools and one soloist. Styles included ballet, contemporary, hip hop, lyrical, and rock fusion. Teachers choreographed some works, young dance students others. Elyssa Mahr and Ariane Gavin from Kardinia International College, danced a delicate number *'The Bird and the Worm'* that stood out, with lovely clean technique. The professional component of the show was provided by guest artists, Adelaide's dynamic, original and exciting tango couple, Adrienne & Andrew Gill, who introduced their creative tango style to this new young audience. They did two numbers, showing more traditional tango firstly, dancing to *'Primavera Portena'* by Color Tango, and finishing the show with a very 'cool' modern routine to *'Numb'* by Portishead. As always, they were a true quality act.

Learning the rules, to forget them

Tango is occasionally confused with flamenco and *pasa doble*. Perhaps the ballroom 'tango' hybrid with swivelling hips, pounding, galloping feet and flicking heads is a product of this confusion. Similarities exist, however, when it comes to learning tango and flamenco, two expressive dance forms embodying improvisation within a framework of traditional structure.

Flamenco and tango both have origins in the music of tenements, and street corners, bars and brothels of poor neighbourhoods, one in old Spain and the other in Spain's New World colony of Argentina. Great performing artists carried tango and flamenco forward and to the

world's attention. Technologies of radio, sound recording and the silver screen played a significant part in tango's international triumph and the popularity of artists like Carlos Gardel. Flamenco and tango share a link with Africa, through *habanera* rhythms that developed in Cuba and were carried back to Spain. Traces of *habanera* are heard in early milongas. Success, in dancing tango or flamenco, is not achieved by practising steps until perfection is achieved. Perfection is a cold idol, and the wrong god for dance forms born of flesh and hot blood, as vibrant as these. Enduring power lies in the ability to evoke a visceral response that can reduce you to tears. Flamenco feeds on *duende*, tango on regret and melancholy.

Wise teachers tell students, '*you learn tango so you can forget it and then you can dance*'. Of flamenco, Andalusian poet Federico Garcia Lorca said '*the greatest practitioners knew how to learn the strict disciplines of the dance, then knew how to forget it*'. Great tango moments come when you let go. You lose awareness of steps, style and consciousness of how you look, and surf a wave of such connection with partner and music that nothing else exists beyond this surge, this floating, this flying together on winged feet with soaring heart.

Recipes, cooking, and developing into an intuitive tango dancer

Dancing is a bit like cooking – take raw ingredients, apply technique, and wait for chemical or physical actions to result in seemingly miraculous transformations. Students desperate for quick results make a ready market for gurus, websites, and books that purport to teach them what they want to know.

Harold McGee writes books about food (not recipes). His seminal *On Food & Cooking, the Science & Lore of the Kitchen* has a companion in the newly released *Keys to Good Cooking, a guide to making the best of foods and recipes*. This book is full of practical information about how to achieve desired results with food. Heston and Jamie endorse it, and I am finding it an invaluable reference source for things like perfect roast potatoes and (not) boiled eggs.

It makes me think about the part books play in the teaching/learning process? Are how-to-dance books an aid or an impediment to learning tango? Does watching video footage on YouTube help your dancing? How do we acquire skills – are we taught them (by others) or do we learn them (for ourselves)?

The results of cooking and dancing's transformative processes can be satisfying and tasty – or, if preparation, technique, knowledge or application is poor, they can be disappointing. McGee's warnings of the pitfalls of over-reliance on recipe books might help dance students struggling with an overload of information from different sources.

'It's easy to get lost along the way. Some recipes give reliably good results, but many don't. Some are sketchy and leave us guessing how exactly to proceed. Others are intimidatingly long and detailed. Different recipes for the same dish may give contradictory directions and explanations. Some place faithfulness to tradition above realistic handling of today's ingredients and many perpetuate old misconceptions and flawed methods.'

Cooks and dancers should understand that '*Even good recipes are no guarantee of success. At best they're an incomplete description of a procedure that has worked for the recipe writer.*'

We fell for the trap of buying tango recipe books (i.e. how-to-dance-tango tomes), with photographs, foot tracks, and descriptions of 'basics', techniques and figures. It was not the way to learn to dance visceral tango. In those early uncertain years we also tried to record our learning experiences, thinking if we had it on video, we'd be able to dance it. That didn't work either. We didn't internalise those lessons. Lack of early confidence when learning tango, is normal. However, eventually, if you want to become an intuitive tango dancer (as opposed to

somebody who dances tango steps), you must claim tango and take responsibility for your own development. We believed the more training we did with big-name international teachers, the better dancers we'd become. We'd traipse off to intensive tango festivals overseas to do seriously challenging workshop programs with famous dancers, putting sanity and wellbeing at risk. Once, after a delayed flight to the USA, we checked in to a Redondo Beach hotel, raced to our room, rummaged through suitcases to find tango shoes, took a lift to the workshop studios, opened a door to find the class already underway, and, breathlessly apologising to the teacher (in this case, Pablo Veron) for being late, threw ourselves into catching up on what we had missed. (Senor Veron told us years later that he had been very impressed with the dedication demonstrated by his two Aussies.)

At the end of class out came the video cameras to film the steps taught. Other teachers demonstrate workshop material for students to film, but Pablo Veron does not. Nobody is permitted to film him (it's part of his mystique). So after this class, we filmed other students dancing the steps, and asked them to film us.

We videotaped for years, to have a record of everything we were being taught. Back home my partner pored over the footage, the way I read recipes in my cookbooks. Some of what we had been 'taught' in these pressure cooker workshops, did find its way into my partner's dance repertoire, and, because he's the leader, it came into mine too. But I learn differently. I learn by doing not looking. What I remember afterwards is what something feels like. Watching videos of steps later doesn't give me the physical trigger to remember what has been taught. Interestingly, I still recall the content of those first tango lessons with Pablo Veron and what it felt like – and I have never watched our video.

Others dancers might relate to amateur cook Daniel Duane's desire to develop creative independence, gain freedom from the tyranny of recipes, and 'unlearn' cookbook lessons. Duane reviewed Thomas Keller's *The French Laundry Cookbook* in *EPICURE THE AGE*, (April 5, 2011). In [Mission of intuition](#) he described what happened as he followed Keller's method to become an intuitive cook. It might be a way to brain train for tango, consolidate lessons and steps, and empower you to become a more intuitive and creative dancer. What follows is adapted from THOMAS KELLERS COOKING LESSONS in his book -

Five steps to becoming an intuitive dancer

1. *Start with your all-time favourite step or figure (recalled from class or a lesson recorded on video) – or choreography, if you are training to perform. Write down what you did and dance it by the numbers following every instruction.*
2. *Next day – so you don't forget too much – take a piece of paper, write out the simplest version of the step or figure that you believe you can work from and dance from this.*
3. *A few days later, write an even less detailed version – a few sentences at most – and dance the step again.*
4. *In the next few weeks, dance the step entirely from memory often, but make a small change each time – so you develop a rough template, not a fixed set of rules.*
5. *As you repeat the process with other lessons and steps, experiment with skipping step one and then, later still, step two*

What other measures can you take to recall dance steps and figures? Here is what works for me. After class or rehearsal I retrace the steps before going to bed. I dance them in my head as I fall asleep, and do them over and over again at home (alone) until they feel natural in the following days, and I don't have to think about them anymore.

There is also my idiosyncratic tango calligraphy-shorthand I developed as an aide-memoire for tricky stuff: word-figure drawings, with directional arrows. Later I adapted my system to record whole choreographies. Years on, these funny little pictograms still help me recall, far more precisely than video footage, what we danced.

We attend Practicas, with teachers supervising, because dancing steps with different partners and a knowledgeable teacher around to correct mistakes (before they become entrenched) is the way to imprint the right things. Going to Practicas between classes provides essential interchangeable experiences of learning and doing.

My partner and I worked out the best way for us to learn effectively was to take regular group classes (dancing together and with different partners), do occasional themed workshops with teachers we respect, and private lessons also (when we can) to fine-tune things. We stopped running around after the big names overseas, and found good local teachers who cared and conducted their business in an ethical and professional manner. We practised at Practicas and on social dance floors of Milongas – a lot, and in many different places, following the advice that *'if you want to become a better dancer, then get out there and dance.'*

Do I cook like I dance? I enjoy reading beautiful food books and books of tango history and philosophy. In class, as a courtesy to the teacher, I concentrate and follow instructions for new steps. I use a recipe the first time I cook a new dish (but only if the 'recipe' has a pleasing logic). If the result is delicious, I continue to consult the recipe (or practise the step) until ingredients, quantities and procedures are familiar. Usually I adapt, e.g. a quinoa, coconut, mango, lime syrup dessert recipe taken from a magazine, soon evolved into an even better concoction of quinoa, rhubarb and apple, lime sorbet and shaved rhubarb granita.

In time, technique and patterns slip into the subconscious – like the knowledge of how to walk in the dance or do an *ocho*, or make gravy or béchamel sauce. This is the process we strive for, this deep knowing of how to do something. We learn it by practising it over and over again, so that we can forget it. When it becomes intuitive we have the tools to improvise and create.

Layers of learning – the 'Flash Tango' experience

Who would want to spend two sweaty, tiring hours learning 35 seconds of choreography to Pugliese's *Emancipation?* – Every one of the 34 motivated students who participated in the Adelaide 'Flash Tango Workshop' last month, that's who. And what's more, they want to repeat the process with 'Flash Tango 2', so that, having learned the choreography in the first session, they can, with continuing expert guidance, develop it and dance it expressively to the music with appropriate emotion and power, and take this knowledge into their personal dance repertoires.

For most the goal will not be to get up on a stage and dance the choreography, excellent (and elegant, classy and just that bit 'flashy') though it is. Clear, direct teaching and demonstrating in the workshop allowed participants to embrace challenge and experience success. It was hard work, but rewarding. Students had to concentrate and focus, as they learned how interesting figures can be made from familiar components, and ways to reinforce and retain information relevant to what – how, and with whom - we want to dance.

The magic of a great tango performance can cloud recognition of what you see in the dance. When you watch a show it's fine to let the beauty wash over you, but if you are a dancer, you might want to take more away from the performance. Writing a review is one way to make you critically focus on, and retain elements of, a performance. Another way for a dancer to gain greater insight – if you have the opportunity - is to register for a 'Flash Tango' Workshop (whenever and wherever Adrienne & Andrew might be persuaded to do them in the future). Such training gives new critical awareness and ways to assess dance, and valuable information to take into social dancing.

As you develop critical awareness you will find that poor choreography becomes predictable, with assemblages of standard figures, too many linking steps and repetition. But great

choreographies hold your interest, and are seamless, with one move flowing naturally and logically into subsequent ones, and so densely packed with different steps and figures that it's hard to unravel or recall all the components. The best tango dancers make it look easy – but easy it's not, as we discovered at 'Flash Tango'.

Adrienne and Andrew are skilled choreographers, constantly working to create interesting new combinations, using deconstructed tango components. Argentina's 'Nuevo' tango initiator Ezequiel Farfaro recognised this, when he saw them dance in Sydney several years ago. This Aussie couple does not copy other dancers' routines – they initiate and invent - so when they teach choreography you can expect something special.

The 'Flash Tango' *Emancipation* choreography included elegant angled walking steps, done in harmony with perfect balance between partners in shadow position, a swivel pencil turn, a lunge, *giros*, assisted *salto* (jump) generated by a *gancho* lead that utilised the leader's natural rise to safely lift the follower higher, continued the motion of the turn then changed direction in the air. Decorated pivots, *sacadas* (displacements), leg lifts, travelling *ochos*, and lovely snaky moves were all packed into 35 glorious seconds. It was complex and beautiful and ultimately attainable, leading students to new levels of achievement.

The workshop's concepts, ideas and figures can be adapted for social dancing. It was rewarding – the teachers taught well and, students, worked hard and learned much.

New Australian Tango Writings

This month's poem was short-listed in the Australian Tango Poetry Competition. Georgina Lightowler is an Adelaide dancer. Southern Cross Tango sponsored the publication of 'The Tango Lesson'.

The tango lesson
By Georgina Lightowler

*anticipation,
feeling each other's breathing
our feet move forward.*

*awareness blossoms,
as our bodies begin to speak
all else drops away.*

*exhilaration
as we find the balance
between give and take.*

*when the music stops,
I wonder where I have been,
and laugh with joy.*

Tango literature prizes, programs & sponsorships

The 2011 Australian Tango Poetry Competition has \$500 first prize sponsored by *The Friends of Buenos Aires at the Beach Incorporated*. Closing date for receipt of entries is September 30, and the winner will be announced in Adelaide on December 10, 2011. Conditions of entry forms can be obtained by telephoning 041 753 1619 or emailing richardandpam@mac.com Please put 'Tango Poetry Comp' in the email header.

Illuminating tango moments

At a milonga, as people chatted, watching the dancers, one man suddenly said: *'I thought tango was about style and skills on the dance floor. I am realising that it is more about kindness.'*

His perceptive comment led to a discussion about this rarely referred to quality of kindness, and its application in tango, manifested in caring for others in the way we dance, in compassion and empathy in our tango dealings. Remembering what it is like to be the new kid on the block, the outsider, the one still learning how things work, can help us show kindness to fellow dancers. Kindness to those who have trouble mastering a new step or feel awkward helps them relax - and then they dance better. Kindness to the shy can boost confidence and make wallflowers blossom.

It is easy to be unkind. We should remember where we came from and how it felt when we didn't really know how to dance tango. If we recall the rejections and incidents of humiliation unkindly or unthinkingly meted out to us at the milongas, we are less likely to inflict this pain on others. We hope that we will not become invisible and that partners will show kindness and recognise, when we are old, that a dancer's soul and spirit still enlivens us.

True tango focuses on the inside. Surface appearances are enticements and distractions from the truthful core – that part that is easily found out if we tell a lie in tango. Wearing the best shoes, and dancing with all the style in the world and with consummate skill, does not make one a tango dancer. Without a deep and caring connection with a partner, tango is mere spectacle – a physical display of role-playing, even manipulation, and a technical exercise.

Compassion is a feeling that leads one to want to spare, share or help; empathy is the power of projecting one's personality into (and so, fully comprehending) the object of contemplation. What qualities for tango dancers to develop! A favourite Australian milonguero let slip, once, that *'the secret of being a great tango dancer is to make each partner, for the time of the dance, believe she is the only woman in the world'*. 'Wow!' I thought then – and still do.

Kind and kindness have meanings apart from that of the gentle, benevolent nature. 'Kind' can be a natural group of animals or plants – such as a class or group of dancers – something like the thing in question. 'What kind of person am I', we can ask? Or 'what kind of person is the one I am dancing with? What is the character or quality (not degree) of difference?

So, if you want to be a better tango dancer, try being kind.

Tango tales

It is the season for red. The ornamental grapevine is ablaze with glorious autumn colour, and one of our young-at-heart ladies has happily tango-ed all night in her red dancing shoes. Catherine Hardwicke's movie *Red Riding Hood* (a dark version) was released in cinemas at the end of March, and a novel with the same title by Sarah Blakely Cartwright is in bookshops.

Do tango dancers recall *the Tango Tale of Scarlet and Wolf*, an unusual tango dance-drama production for adults, based on *Red Riding Hood* (the dark original version, not the sanitised Disney one)? It premiered at a *Buenos Aires at the Beach* tango festival and was restaged by SCT as a *Tango On The Edge* production in the cabaret venue of the Weimar Room (sadly no longer in existence) in Adelaide.

In tango music, the voice of the quintessential instrument, the bandoneon can sound sweet or shrill, resonate as a human voice, or rumble from the realms of the sub-conscious. It was the passionate, angry dark sound that inspired this tango production in which the creature of the

wolf was evoked by a distinctive piece of tango music featuring the bandoneon. The original aim was to get a bandoneonist, to compose a distinctive theme for the show to foreshadow the appearances of the *Wolf* character on stage. A visiting Argentine musician was interested in the idea, but backed away from taking on the composition project because 'it was very difficult'. It was certainly different from his usual *oeuvre* and may have raised eyebrows in traditional tango music circles back home.

The show was staged with recorded music and undercurrents of the repressed sexuality of early versions of the tale, in which Granny has already been killed, the girl is offered her flesh to eat, and is invited by the wolf to take off her clothes and get into bed with him. In the tango show, *Wolf* was the old *Milonguero*, fearful that the handsome young contender, the woodcutter, would take his place as leader of the pack at the milongas, and *Scarlet* was a fearless young girl on the edge of womanhood. It was a long way ahead of its time.

Sadly, with the loss of the artist supporting Weimar Room, SCT no longer stages regular Tango On The Edge shows like this. Sidewalk Tango still tours its shows on the cabaret circuit here and overseas. It would be nice to think that there will come a time when more inexpensive theatre venues will be made accessible and available to Australian artists, and audiences will support innovative local tango productions. (Photo: A scene from *Scarlet & Wolf*)



So, if tango companies are brave enough to stage fresh new works in your region, then buy a ticket and go and support them. Tango's future as a viable, living art form might be at stake. A well-respected dance figure said recently that contemporary dance probably saved classical ballet. Art must grow and develop - otherwise it becomes a museum relic.

Mothers Day Milonga

Celebrate Mother's Day in style at Southern Cross Tango's beautiful Tango by the Sea Milonga on Sunday 8 May, 4-8pm at the Henley Sailing Club, 1 Esplanade West Beach, featuring live tango music from Caliente Guitar Trio. Caliente recently performed at Womadelaide 2011 & their music has been described as 'a satisfying salsa of artistry & authenticity' (*Adelaide Advertiser*). Tickets are \$15 or \$12 prepaid. Tango Dancers are invited to bring along their mum (\$5 special entry) or children (free entry if under 16 yrs) to share in this lovely family friendly event. Bookings 0419 309 439 or sctango@bigpond.com



Melbourne Tango

Don't miss the **Gardel Tribute Night** put on by Sidewalk Tango & Tango Noir's on Friday June 17 – dress in 1930s costume, like Gardel, the compadritos & their women. 8pm Open class, 9pm – 1am Milonga. \$10.

Sidewalk Tango. David Backler has classes, Wednesday practicas & fortnightly 1st & 3rd Friday Tango Noir Milonga at 327 Swan Street, Richmond. The Tiki Bar is open on Friday, Saturday & Sunday nights – a very cool place for a drink. Check **Melbourne Tango Club** at www.sidewalktango.com.au/melbourne-tango-events Organisers can email event details to david@sidewalktango.com.au La Practica (hosted by Francesco (Frank & Carolin) is held at **Sidewalktango** on the 2nd & 4th Sundays. 3 – 6pm. \$5.

Solo Tango. Alberto & Natalia host a milonga on the last Saturday of each month at 154 Liardet St, Port Melbourne. For class details albertocortez@bigpond.com Ph: 0411 665 454

Melbourne Tango continued

Tango Bajo. (Bill Jarman – 0416 015 327 & Leigh Rogan – 0410 257 855) have events, milongas every Saturday (except the last of the month), practicas & classes @ St Albans Church, corner of Orrong & Wynnstay Rds, Prahran. Chris Corby & Alessio teaching too. Email leighis@fastmail.fm or get on the Monthly Calendar mailing list (or send event details) by emailing jerry@highgatebeauty.com

Viva. Christian Drogo and Melbourne's original Tango Bar now at Hit the Floor, Level 1, 245 Glenferrie Rd, Malvern (enter from Stanhope) last Sunday of month. Doors open 7pm, class 8pm. \$15. info@vivadance.com.au www.melbournetangohotspot.wordpress.com 03 9415 8166.

Melbourne Tango hosts milongas @ Czech House, Queensberry St, North Melbourne on the second Sunday of each month – class @ 6.30, milonga from 7.30 pm.

Project NFT (Neo Fusion Tango) – Practilonga, 7pm Ideas, 7.30 – 10.30pm Dancing @ The Palace Hotel, 1st floor, up stairs & across main bar, 893 Burke Rd, Camberwell opp train station and tram stop 72. \$10. Rod & Belinda rjh@keypoint.com.au

Another Melbourne tango calendar/events & unique information site is www.verytango.com
To advertise a coming event go to the contact page on the website.

Community Tango in Geelong - No experience or partner needed. All welcome, always @ Christ Church hall, corner Moorabool & McKillop Streets in Geelong. Good wooden floor. Tango class & social night: 1st Monday of each month, 7.30 - 9.30pm. Supervised Practica 3rd Wednesday, 8 – 9.30pm (Regular nights \$3 with Pam & Richard). Information: richardandpam@mac.com or telephone 041 753 1619.

Saturday, May 21. Come to Geelong for a night of delicious Argentine-style Asado (BBQ meats) and tango dancing, from 6pm. Our own Argentine tango man, Eddie Leoni, is cooking, we are partying Argentinean style – food, wine, lively conversation & dancing – and you are invited to join us. \$12 p.p. BYO drink. Bookings necessary for catering (Advise preference for beef or chicken) 041 753 1619

ADELAIDE TANGO:

Tango Salon – Classes & Milongas. **Comme il Faut Milonga – Sunday 19 June 4pm – 8pm** at Mt Osmond Golf Club. www.tangosalonadelaide.blogspot.com

Tango Adelaide Club – Milongas & Practicas. **Club Milonga – Saturday 7 May, 8pm – late** at the Druid Hall, 2 Cassie St Collingswood. \$7/\$10. BYO Drinks & nibbles. **Tango in the Winery – Sunday 29 May, 4pm – 7pm** at Uleybury Wines near One Tree Hill. \$7. Members free. www.tangoadelaide.org

Siempre Tango – Classes, Practicas & Milongas. **Dom Polski Milonga – Friday 27 May, 8pm – 12** at Dom Polski Centre, 232 Angas St, Adelaide. \$10/8. www.siempretango.net.au

Tango Tierra – Classes, Practicas & Milongas. **First Birthday Milonga – Saturday 14 May, 8pm – 12** at Gilles St Primary School, 91 Gilles St, Adelaide featuring performance by Anibal Montenegro & Imogen Selley. **Workshop Program with Anibal Montenegro from 7 – 15 May.** <http://tangotierra.com.au>

Southern Cross Tango – Classes, Practicas & Milongas. **Mother's Day Milonga – Sunday 8 May, 4-8pm** at the Henley Sailing Club, 1 Esplanade, West Beach. Featuring live tango music by Caliente Guitar Trio & elegant social dancing. Tickets at door \$15 or \$12 prepaid. Tango Dancers are invited to bring along their Mum (for \$5 entry) or children (free if under 16 yrs). All welcome. You can bring a plate of afternoon tea or supper to share, drinks available from the bar. www.southerncrosstango.com.au

SOUTHERN CROSS TANGO

South Australian Schedule:

MONDAYS

Private Tuition by appointment

TUESDAYS

8 Wk Tango Course: Tuesday 10 May – 28 June 2011

Beginners 7-8pm; Intermediate 8-9pm

@ Kensington Centre, Hill St, **KENSINGTON**

WEDNESDAYS

8 Wk Tango Course: Wednesday 4 May – 22 June 2011

Beginners 7-8pm; Intermediate 8-9pm; Advanced 9-10pm

@ Deaf Cando, 262 South Tce, **ADELAIDE**

THURSDAYS

4 Wk Tango Course: Thursday 5 – 26 May, 7.30-8.30pm

(Open Level) @ Mt Barker Town Hall, 34 Gawler St, **MT BARKER**

THURSDAYS – WEEKLY PRACTICAS

Dates: Every Thursday from 5 May 2011

Supervised Practica from 7-9pm @ Deaf Cando, 262 South Tce, ADELAIDE.

SATURDAYS

Tango Training for Women

4 Wk Course: Saturday 7 – 28 May 2011, 10-11am. (Bookings now open)

Tango Choreography Course

8 Wk Course: Saturday 7 May – 25 June 2011: 11am -12.30pm.

Inter/Advanced Level (FULL. Bookings closed)

Practica Y for leaders & Semi Private Group Course:

New Course dates coming soon. Register your interest with Andrew Gill.

Private Tuition (Saturdays & Weekdays)

@ Seacliff Studio, 50 Kauri Pde, **SEACLIFF**



Victorian Schedule:

COMMUNITY TANGO IN GEELONG

First Monday of the month:

Tango Group Class & Social with supper, 7.30-9.30pm

Third Wednesday of the month:

Supervised Practica, 7.30-9.30pm

@ Christ Church Hall, cnr Moorabool & McKillop St, Geelong

Ph: 0417 531 619 richardandpam@mac.com

SOUTHERN CROSS TANGO

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